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Action Research on Genre Mediation and MSA in Teaching Writing to Year-Two
Austrian EFL Middle School Students

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Chiara Petrosino BEd

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Abstract

This thesis investigates the potential of *genre mediation* and *Move Structure Analysis* (MSA) as didactic tools to enhance the writing competence of Year-Two Austrian middle school students learning English as a Foreign Language (EFL). It explores intralinguistic mediation as a communicative competence and its application in teaching EFL writing. Through a practitioner-led Action Research (AR) project, the author designed and implemented a three-lesson intervention incorporating genre mediation and MSA, using graphic stories and flash fiction as source and target genres. Data was collected via a reflective teaching journal, students' mediated textual productions and collegial observations. Data analysis indicates that incorporating MSA and genre mediation into writing prompts positively influenced students' writing in terms of structure, vocabulary range, and coherence in some instances. The findings suggest that this incorporation can support learners in producing short narrative pieces in a more logical and structured way and facilitate appropriate vocabulary use. The AR project concludes with pedagogical implications for future practice, acknowledging the limitations inherent in AR, while simultaneously emphasizing its benefits for reflective teaching and professional development.

Diese Arbeit untersucht das Potenzial von *Genre-Mediation* und *Move Structure Analysis* (MSA) als didaktisches Instrument zur Verbesserung der Schreibkompetenz von österreichischen Mittelschülerinnen und Mittelschülern der zweiten Klasse, die Englisch als Fremdsprache lernen (EFL). Sie beleuchtet intralinguistische Mediation als kommunikative Kompetenz sowie deren Anwendung im EFL-Schreibunterricht. Im Rahmen eines praxisorientierten Aktionsforschungsprojekts (AR) entwickelte und implementierte die Autorin eine dreiteilige Unterrichtsintervention, die Genre-Mediation und MSA integriert und dabei *Graphic Stories* und *Flash Fiction* als Ausgangs- und Zielgenres verwendet. Die Datenerhebung erfolgte durch ein reflektierendes Unterrichtstagebuch, die schriftlichen Textproduktionen der Lernenden, sowie kollegiale Beobachtungen. Die Datenanalyse zeigt, dass die Einbindung von MSA und Genre-Mediation in Schreibaufgaben sich in einigen Fällen positiv auf die Textstruktur, den Wortschatzumfang und die Kohärenz der Textproduktionen auswirkte. Die Ergebnisse legen nahe, dass diese mediativen Ansätze die Lernenden dabei unterstützen können, kurze narrative Texte auf logischere und strukturiertere Weise zu verfassen und einen angemessenen Wortschatz zu verwenden. Das AR-Projekt schließt mit pädagogischen Implikationen für die zukünftige Praxis, wobei die Grenzen der Aktionsforschung anerkannt werden, gleichzeitig aber auch ihre Vorteile für reflektierende Unterrichtspraxis und berufliche Weiterentwicklung hervorgehoben werden.

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List of abbreviations

SLA.....	Second Language Acquisition
FLA.....	Foreign Language Acquisition
EFL.....	English as a foreign language
ELT.....	English Language Teaching
MSA.....	move structure analysis
GBWI.....	genre-based writing instruction
EAP.....	English for academic purposes
AHS.....	Allgemeinbildende höhere Schule
STD.....	Standard
WS.....	worksheet
EQ.....	exploratory question
TA.....	Task Achievement
C&C.....	Coherence and Cohesion
VOC.....	Vocabulary

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1 Introduction

“Read the following text and answer the questions below.” Any teacher of English as a foreign language will have given these instructions to their pupils at some point throughout their professional everyday lives. One of the subsequent tasks an EFL teacher will eventually assign their students is to write a similar text, expecting learners to produce written language themselves, that is comparable to the model text originally provided. Many practicing teachers, however, recognize that it is not safe to assume students will know how to successfully complete such an assignment, at least not without experiencing unfulfilled expectations. This is because the acquisition of productive skills is arguably more complex compared to receptive skills. Hence, it requires effective use of textual models to help learners successfully produce texts. My experiences of teaching English as a foreign language in the context of an Austrian middle school are completely in line with the common presumption that the production of written texts is one of the most difficult skills for EFL student to acquire and teachers to convey. For this reason, I decided to use the space of the MEd thesis to devote my time, effort and creativity to this area of teaching and carry out an Action Research project aiming to improve both my learners’ writing skills, as well as my teaching skills in this important area.

The research around genre mediation holds much potential for EFL, which should briefly be explained with the relevance of *mediation* and *move structure analysis* (MSA). The concept of mediation of textual genres provides useful strategies to exploit during the process of developing EFL writing as a productive language skill. At its core, mediation of genres requires conveying the main idea of any type of text – visual or verbal – and adapting it to suit a context that is inherently different to the original linguistic content. The result is a new product with particular textual conventions that classify it as a different genre compared to the original text. A close analysis of the move structure that determines the communicative goal of a message gives EFL learners the opportunity to engage more deeply with model texts and can be used in beneficial ways for their writing processes. Although the concept of genre mediation and its potential advantages have not yet found their way into many teachers’ practices, it is embedded in the framework of reference for Austrian schools. The justifying argument for mediation to be purposefully used in language learning is that it helps students to construct and convey meanings, to create bridges between interlocutors and to act as social agents (Council of Europe, 2018). The purpose of this thesis, therefore, is to investigate the possibility of using genre mediation and move structure analysis in EFL writing lessons and to look into potentially useful

ways of exploiting the concepts and using them during the process of writing short texts with EFL students.

The methodology of Action Research allows teachers to adopt a scientific role in their daily professional practices and carry out research with the goal of a better understanding of their teaching, as well as improving students' learning processes. In order to make use of this opportunity provided by AR, I chose to address a key challenge in my teaching practice – how to support learners in improving their writing processes. Therefore, in this thesis I investigate the use of MSA to create teaching material that supports EFL learners in their writing processes. This material is used during the intervention phase of the AR to familiarize the learners with the concept of genre mediation and MSA, and to elicit student productions for analysis. Besides the written, mediated productions by the participants, more qualitative data for this small-scale study is collected through a teaching journal that contains my reflection as the teacher-researcher and, in an effort of triangulation, additionally contains a critical friends' observation of three intervention lessons. The insights gathered from these three data sets are analyzed and used to determine in what ways genre mediation and MSA influence the student-participants' processes of composing a short piece of flash fiction, while mediating verbal and visual content from a graphic story. I do not aim to use the results of the participants' mediation processes to generalize the effects of using MSA in EFL writing classes. Instead, my intention is to increase understanding of my teaching practices, i.e. the implementation of my self-designed material, and to explore potential effects on students' learning – specifically the impact on the learners' development of writing skills.

2 Literature review

In this first part of the thesis, the aim is to delve into the multifaceted frameworks of second language writing in EFL lessons. To accomplish this goal, a variety of theorists of different disciplines related to SLA and mediation of genres are consulted, while the exploration of mediation is used as a pivotal aspect of the investigation of my own teaching practices. To ensure a comprehensive understanding of the concept of mediation, the theoretical chapter of this thesis is divided into two distinct sections. Chapter 2.1 aims to shed light on a specific kind of mediation that can be considered an asset for second language writing instruction. Judging from my personal experiences as a novice practicing teacher of English as a foreign language, many educators currently lack familiarity with this particular approach, making it essential to examine its characteristics and applicability in EFL classroom settings. By exploring mediation of genre and move structure analysis as a teaching tool in my own practice, I seek to enhance my didactic repertoire and, therefore, understand better how to improve my practice concerning teaching second language writing over the long term.

In chapter 2.2, the focus shifts to common EFL practices revolving around teaching and learning second language writing skills in particular. The goal is to consider theory underpinnings of intralinguistic mediations and incorporate them into the understanding of how to teach the productive skill of writing in the EFL classroom. Insights into how this form of mediation complements conventional teaching methods is essential for conducting action research of my own teaching practices in the methodological part of the this thesis, i.e. in chapters 3, 4, and 5. Through a comprehensive exploration of this theoretical framework, a foundation for implementing intralinguistic mediation and move structure analysis into my personal teaching practice will be created with the two aims of enhancing understanding of my practice, while simultaneously enriching the experiences of progress of EFL learners in my classroom.

2.1 The concept of mediation as a competence

The concept of mediation has multiple meanings in different fields of research nowadays. In Communication Studies of the 1990s, for example, Rhonda Parker (1991: 121) already situated mediation into the context of a social exchange framework and, in doing so, implied that mediation is first and foremost a social process, not only when considered as a way of solving disagreements between disputants, but also when seen as a way of conveying meaning in a more general way. The author is right to connect mediation with a social and communicative purpose, because without a social context in which interlocutors communicate with one another

for a specific reason, the process of meaning making would not be possible, or at least not semantically meaningful.

Arguably, the most prevalent understanding of mediation focuses precisely on the conciliatory aspect, as it has been established into a scholarly discipline as well as a field of practice (Roberts 2014: xi). In fact, in her encyclopedic guide to mediation, Roberts (2014: 104) defines mediation as

a form of intervention in which a non-aligned third party, *the mediator*, assists parties in *dispute* to negotiate over the issues that divide them. The mediator may have no stake in the dispute (other than its resolution) and should not be identified with any of the competing interests involved.

While this conflict-resolving meaning of mediation is essential for situations of disagreement in general, and in legal disputes in more specific, it is neither a relevant nor suitable concept for the purpose of an investigation of students' writing processes in the field of ELT. A more significant consideration for this thesis is the meaning of mediation in terms of the Vygotsky's theory "that human consciousness is a fundamentally mediated mental activity" on its own, as meaning is created by human thoughts that are realized through language (Kohler 2015: 132). This definition of mediation is a foundational construct of what underlies (language) learning in general. While fundamental, it does not provide insights into the more specific, genre-related use of mediation tasks under scrutiny in this thesis.

2.1.1 Subcategories of mediation

As neither the underlying construct of language learning, nor the dispute-resolving definition of mediation are of central interest to this thesis, the following chapter provides an overview of the subcategories of mediation that are, in fact, relevant to exploring students' attempts to engage in mediation activities during an EFL writing lesson. Mediation in the sense of transmitting (linguistic) information can, thus, be divided into two subcategories: interlinguistic and intralinguistic mediation. The former category specifically involves at least two different codes, e.g. two different languages, from which linguistic content in written or oral form is transferred into the respective other language or vice versa. Regarding the social component mentioned before, such an interlinguistic activity is highly dependent on the social context it occurs in, as it determines which parts of the message are transformed, who the mediator is, to whom meaning is transmitted and for which purpose (Dendrinos 2006: 19-20). While these means of mediating from one language to another have their valuable place in English Language Teaching (ELT), interlinguistic mediation is not the focus of the Action Research on mediation and teaching writing in this thesis.

Intralinguistic mediation, contrarily to interlinguistic mediation, exclusively involves one and the same linguistic code. The mediator is required to transmit a written or spoken message within the same language using different linguistic structures and vocabulary to do so. This transmission of a message is achievable in various ways. Besides using different lexis, other strategies might involve using different channels of communication, registers or styles of speech, as well as paraphrasing, summarizing or only conveying the gist of a message, i.e. only relaying specifically selected information to suit the linguistic context of a particular situation (Dendrinos 2006: 20). In any case, what clearly emerges from this description of an intralinguistic activity is, again, the social and communicative purpose behind the mediation task. This social aspect is what both intra- and interlinguistic mediation have in common. Besides these two basic subtypes revolving around the linguistic codes involved, mediation can also be defined by other aspects of language use.

North and Piccardo mention three more types of mediation, especially relevant for language teaching and learning: cultural, social and pedagogic mediation. After having clarified what is meant by linguistic mediation (both inter- and intralinguistic), the authors claim that

a process of linguistic mediation that tries to facilitate understanding is also unavoidably a process of cultural mediation. It is a question of working at a level sophisticated enough to preserve the integrity of the source and to get across the essence of the meaning intended. (North & Piccardo 2016: 9)

North and Piccardo make an important point in mentioning the connection between language and culture, as there is always a link between the two phenomena, both in inter- and intralinguistic mediation processes. Therefore, the mediator's task is not only to transmit the literal, semantic meaning of a message, but also possible cultural meanings behind the message itself. This essentially means that the person relaying a message and transmitting it to fit a different linguistic content must also show some degree of cultural awareness and, possibly, consider sociolects, idiolects, as well as styles and textual genres. It goes to show how highly the mediation process is influenced by the social dimension of language and communication in general.

For this reason, North and Piccardo's subcategory named *social mediation* is likewise relevant for mediation, especially in the context of its use in the EFL classroom. As mentioned, mediation is also to be seen as a culturally marked activity, which is why the mediator possibly has to consider sub-cultures as well, i.e. the social and professional sub-cultures that are part of the broader cultural dimension of a certain language (North & Piccardo 2016: 9-10). As this social role of the mediator will be discussed in some more detail in the next subchapter 2.1.2, at this point, it suffices to mention that the social aspect is omnipresent in mediation, as there

are always interlocutors involved, whose goal it is to be in communication with one another, the consequence being that co-construction of meaning is to be achieved for a particular social and linguistic context. North and Piccardo correctly summarize that, considering this social dimension, mediation means to facilitate communication itself and thereby concerns the reformulation of spoken and written text or the reconstruction of the meaning of spoken or written messages (2016: 10). Having established the importance of the linguistic, cultural and social aspects of language use, in terms of the language learning process, the last important dimension to be considered is the pedagogic one.

The last subcategory of mediation necessary to be mentioned is the process of teaching (language) itself, in other words, the pedagogic mediation occurring in the ELT and all other foreign language teaching classrooms. Essentially, one might define pedagogic mediation as successful teaching, that is facilitating access to knowledge and encouraging other people to develop their own thinking. This kind of pedagogic mediation includes different strategies of providing help during the process of knowledge acquisition, for instance by scaffolding tasks for learners. In this context, North and Piccardo (2016: 11) use the term *cognitive mediation*, which is essential in any case of teaching a foreign language. They also mention a collaborative kind of cognitive mediation, which takes place in less teacher-focused language learning contexts, namely when members of a group collectively co-construct meanings. Lastly, they use the term *relational mediation* for another important task of a (language) teacher, that is to create the conditions that make cognitive mediation, and thereby successful teaching, possible in the first place. This includes creating, organizing and controlling the space for foreign language students to be creative in their acquisition process (North & Piccardo 2016: 11). Once again, these ways to define mediation align with the social and individual dimension of mediation within ELT mentioned above.

2.1.2 The process of mediation

Adding to the social importance of mediation is the role of the mediator within the process of transmitting a message from one communicative context into another. He or she is the person who, similarly to the process of dispute resolution, acts as an intermediary between two interlocutors. The message conveyed by the mediator does not reflect his or her own meaning, but is transmitted, simplified or summarized to facilitate communication between people who can, for whatever reason, not understand or communicate directly with each other. This makes the mediator a social actor whose task is to monitor communicative contexts of any kind, negotiating meaning and avoiding breakdown of the communication using different mediating

strategies (Dendrinos 2006: 10-11). The role of the mediator in the process of intralinguistic mediation is thus a crucial one, as the message to be relayed is interpreted directly by the mediator him or herself and only reaches eventual recipients in its mediated form – a form that is highly influenced by the mediator. It should be noted at this point that mediating messages, depending on the social context, needs to be planned, trained and reflected to ensure that the original message is transmitted in a way that is suitable to the communicative situation in question. For the process of mediation, therefore, the mediator's ability to successfully use mediation strategies is a competence to be acquired. This is true for contexts of communicative or cultural exchange, as well as contexts of EFL, as it is of the same importance for language teaching and learning as all other receptive and productive competences in language acquisition.

For this reason, the Common European Framework of References for Languages (CEFR) has been adapted to include teaching and learning about the mediation process in SLA. Since the transition in SLA terminology, shifting from the traditional classification of four language skills in the CEFR (reading, listening, speaking and writing) to the four competences (reception, interaction, production and mediation), there has been a more explicit recognition of the social dimension of language teaching and learning. As North and Piccardo adequately phrase it, the addition of reception and production of a foreign language does not automatically equal successful interaction. Much rather, the aspect of co-construction of meaning needs to be taken into account when interacting in a foreign language, which is exactly what the concept of mediation entails, since it incorporates the mediator as a social agent, linking the social and individual levels of language learning (2016: 5). I believe it is one of the many tasks of a foreign language teacher to make learners aware of these different levels of the language acquisition process, as it might help facilitate it. I thus advocate for the use of all available resources for foreign language learners, especially the CEFR and its recent inclusion of illustrative scales for mediation, and to provide them with more strategies, enabling them to facilitate their own learning process. In short, foreign language teachers and learners likewise can and should make efficient use of the inclusion of mediation in the CEFR – especially during EFL lessons that are particularly devoted to the acquisition of any of the competences mentioned. This is where mediating scales in the CEFR become pivotal for making use of mediation in EFL classes.

Besides illustrative descriptor scales for reception, production and interaction in a foreign language, the CEFR now also includes scales for mediation of language as a new part of communicative language activities and strategies. These scales have been categorized according to the three different ways in which the authors of the CEFR expect mediation to

occur as actual activities, specifically in the context of SLA (see “Mediation activities”, figure 1). Firstly, there are scales for mediating *text*, which entails relaying the content of a text to a person who has no access to the original message. The recipient’s inability to access the respective text can have linguistic, semantic, cultural or technical reasons, which is why the CEFR includes scales for interlinguistic, as well as intralinguistic mediation in this first category of mediation strategies. Secondly, the volume provides scales for the category of mediating *concepts*, which refers to the teaching of a language itself, meaning that a mediator is needed to facilitate access to knowledge and concepts for learners. Lastly, the CEFR introduces scales for mediating *communication*, which has been elaborated to involve facilitation and insurance of successful communication for learners, as well as their different individual standpoints (Council of Europe 2020: 91). This categorization is well done, as it is perfectly in line with the description of the different subcategories of mediation. It clarifies what exactly is understood by different processes of mediation, a goal that is necessary to be achieved since many people involved in language learning and teaching might only be familiar with the concept of mediation as a way of achieving dispute resolution, without knowing how helpful it could be as a resource in their language acquisition process.

The CEFR scales for mediation in SLA include a further distinction in terms of what a possible strategy for mediation entails (see “Mediation strategies” in figure 1). So far, I have used both the CEFR’s terms *mediation activities* as well as *mediation strategies* to describe the process of mediation. The following chart illustrates how these two categories are distinguished in terms of which actions interlocutors of mediation perform. It is useful for further explaining both the meanings and the advantages of mediation in SLA. Furthermore, the chart can be used as an overview for assessing textual productions that are based on mediation, which will be further discussed in chapter 2.2.1.

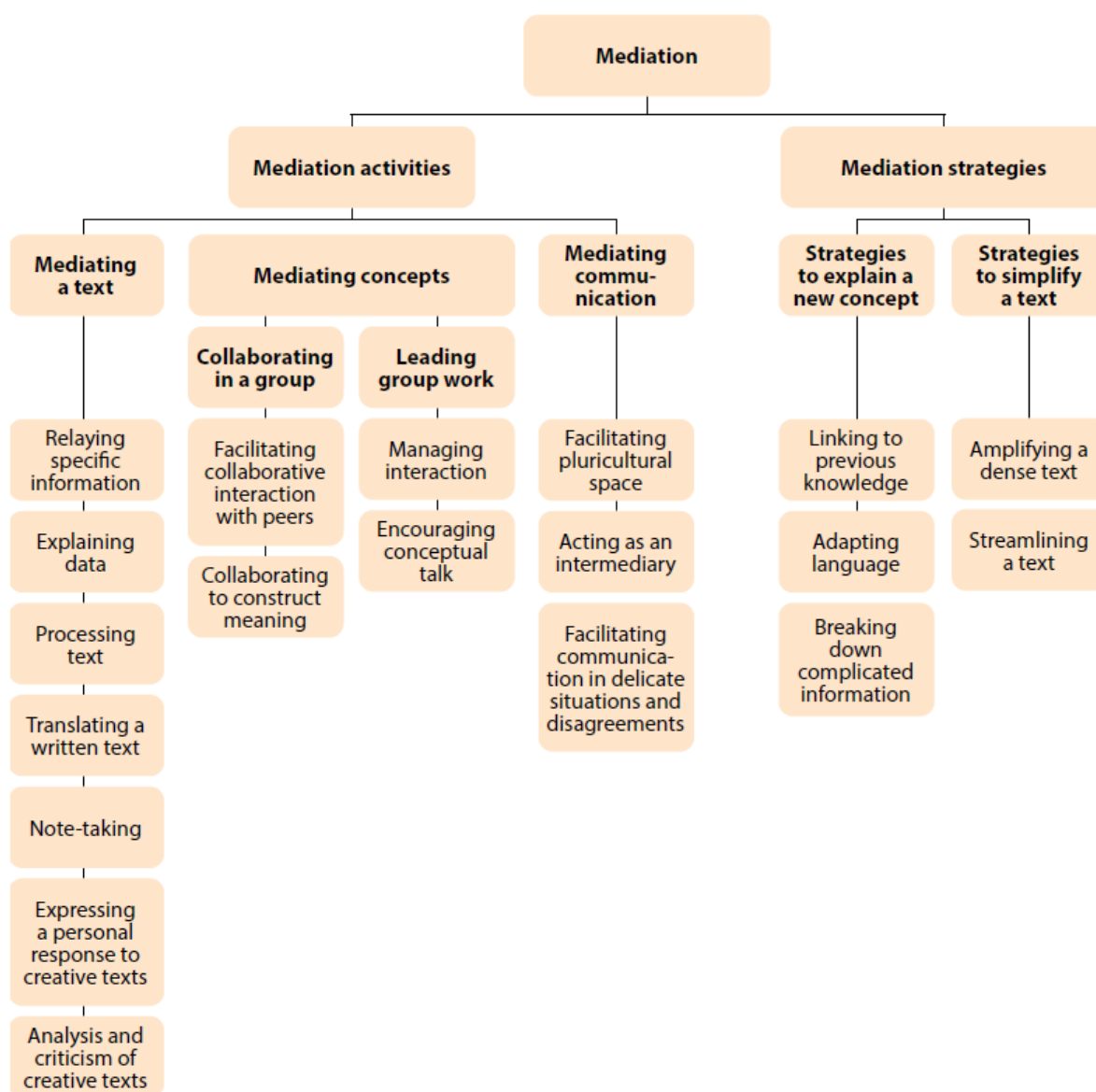


Figure 1: Overview and distinction of mediation activities and strategies (Council of Europe 2020)

As shown by the chart, the categorization of *mediation activities* originates from the different kinds of mediation considered. For the sake of this thesis, the second and third category (*mediating concepts* and *mediating communication*) do not really serve a purpose, as they

revolve around mediation in groups and dispute resolution, rather than assisting individual learners in their acquisition of language competences. The activities in the category *mediating a text*, however, delineate the process of mediation as it will be adopted in the AR project of this thesis. More specifically, the activity of *relaying specific information* will be adopted, as the learners use a sample graphic story in the course of the AR cycle and relay the mediated information in the form of flash fiction. To do so, the CEFR suggests *mediation strategies*, both for explaining new concepts, as well as simplifying texts that are provided prior to the mediation task. Specifically, the strategy of adapting language is to be desired in a mediation (writing) task, as the goal of mediation is not to copy the exact original message and pass it on to a different interlocutor, but to use provided linguistic material from one context and transform it to fit a different one. Consequently, it is intended for EFL students to adapt style and register of the original language used, and/or to incorporate synonyms, similes, simplification or paraphrasing of selected linguistic structures. This is in line with the strategy of breaking down complicated information and mediating the content step by step. In other linguistic fields, this kind of process is called *Move Structure Analysis* and will be further described in the next chapter. While the remaining mediation strategies (*amplifying a dense text* and *streamlining a text*) are surely useful for scientific or academic writing purposes, the ones mentioned above will be most vital for the actual AR project in the methodological part of this thesis. The same holds true to all other mediation activities mentioned in figure 1 (Council of Europe 2020: 118). Besides the overall scales for mediation activities and strategies, the CEFR offers detailed scales for each individual one. These scales include a description of what the strategy entails at all competence levels from Pre-A1 to C2 (Council of Europe 2020: 92-122), all of which are useful when it comes to teaching mediation and assessing mediation tasks. Nevertheless, the approach of move structure analysis as a strategic way of coping with mediation tasks is not mentioned in the CEFR's overview chart and will thus be discussed in the following chapter.

2.1.3 Move structure analysis

As has been established by now, intralinguistic mediation can be a desirable resource in EFL. It is achieved by engaging in different mediation activities and applying various mediation strategies. One relevant strategy, albeit not explicitly described in the CEFR's scheme in figure 1 above, is to use move structure analysis. As its name hints, move structure analysis (for simplicity, from this point on also referred to as MSA) is a kind of textual analysis, targeted at the individual parts that make up a source text, i.e. the initial message that is to be mediated from one linguistic context into a different one. Put differently, it is a top-down approach,

originally developed for the genre of research articles by Swales. He created the concept of MSA in order to describe and scrutinize the organizational patterns of research articles, thus stimulating “substantial research on the rhetorical structures of academic and professional texts” (Biber et al. 2007: 23). The term *move* stems from genre analysis and encompasses “a discursal or rhetorical unit that performs a coherent communicative function in a written or spoken discourse” (Swales 2004: 228-229). In more in-depth, detailed move analysis, there is also the option to consider different *steps* that make up a move, i.e. sub-categories of a rhetorical move. *Steps*, i.e. multiple elements of a move, might be individualized because they work collaboratively to execute one single move (Tardy & Swales 2014: 168). These terms have been used with these meanings by linguist John Swales since he started investigating genres and their connection to language research and teaching (Cotos; Huffman; Link 2015: 52) and coined the term *move structure analysis* in his major contributions to ESP.

Swales makes use of moves with the aim of defining all the necessary steps taken to communicate the message behind a sample text of any given genre in its entirety. In other words, one move equals one step – one linguistic entity to fulfill one of the communicative functions of the initial message. He claims that these moves are not formal, but functional units, although they might incidentally align with grammatical units used by the writer of the source text. These units may consist of any grammatical structures, e.g. phrases, clauses, utterances or even entire cohesive paragraphs. In some instances these grammatical structures, if they correspond to an individual step, can define the kind of move at play. However, as moves may as well not coincide with grammatical units of any kind, Swales suggests considering them to be linguistic realizations, rather than clearly confined grammatical structures (2004: 229). His consideration of moves in the contexts of intralinguistic mediation is helpful in that it provides guidelines for the entire mediation process. Undoubtedly, for these moves to offer useable indications for completing an actual written mediation task, they need to be analyzed well. This means that a certain amount of training will be necessary for EFL students who have never tackled writing tasks by mediating content, in the interest of successfully using MSA in EFL classes with the purpose of accomplishing mediation tasks. In short, it is ideal to analyze the moves of a written text, i.e. the individual steps taken to convey different communicative functions of said text, when mediating from one linguistic content into another. For second language learners it is therefore advisable to practice analyzing such moves before starting the mediation process. This leads to the question of how moves of a sample text of any given genre can be analyzed efficiently, and consequently, used as a base for achieving a mediated writing task.

By now, a fair number of linguistic scholars, specifically from the field of genre analysis, have successfully conventionalized and standardized methodological concepts that one might make use of in the process of mediating texts of different genres. Swales' MSA is one of these useful concepts and a crucial instrument in genre theory and applied genre analysis. As Bhatia correctly points out, "unity and integrity of a typical genre [...] crucially depends on the nature and function of moves employed in the textualization process" (2006: 84). He also argues that it might be difficult for novices of applied genre analysis or MSA to engage in moves, as it is difficult to detect how exactly certain moves are used to fulfill the specific communicative purposes of the genre in question. This results from expert genre writers and their ability to take liberties in socially recognizable communicative purposes of genres. In consequence he proposes to refrain from generally assigning too many moves to a genre and, instead, aid learners to identify and explain all moves of one example genre that they are able to individualize (Bhatia 2006: 84-85).

This thought is completely in tune with one of the goals of teaching writing in EFL, which is to provide students with tools to write cohesive and coherent sample texts of certain genres. This is why an analysis of genre, even if not done in purely academic practices, but in the context of EFL lessons, serves students well in terms of creating a basis for their own mediation processes. To create this base, it is important to recognize moves in terms of their functional values and assign linguistic forms to them. By doing so, one can more easily analyze these values as communicative ones and avoid over-investigating, i.e. to examine each and every linguistic structure of a text, as this would lead to misconceptions of the moves actually employed (Bhatia 2006: 85). In an EFL context specifically, the consequence is the need to raise awareness of the communicative functions of individual moves, rather than focusing too much on a specific number of moves that a genre might have. That is to say that teachers' best interest should be to engage students in a systematic examination of a sample text in order to prepare them to tackle MSA on their own. Although scholars of applied genre analysis have different approaches when it comes to conducting a move structure analysis, they all seem to agree that the most crucial part is a focus on the communicative functions of moves, much rather than the actual linguistic structures themselves. For the context of EFL this does not entail that grammatical structures should be neglected entirely, after all they are meant to show how to express communicative functions. Nonetheless, it might be worth redirecting the students' focus towards meaning rather than form. This is where the implementation of genre-based writing instruction comes into play and is, ideally, connected to the use of moves just described.

As mentioned, for novice researchers it might be difficult to conduct any kind of MSA without prior knowledge of any tools to use. For this reason, it is worth considering different examples of how experienced researchers in the field have gone about doing their analyses. The authors Lewin, Fine and Young (2002: 40), for example, delve into a MSA of the genre of research texts by listing each move and further splitting it up into obligatory and optional sub-moves as can be seen in figure 2.

MOVE 1 – CLAIMING RELEVANCE OF FIELD

Obligatory:

- a. **Asserting relevance of field of which research is a part**
- b. **Reporting what is known about phenomena under study**, e.g.:
‘Throughout childhood, children participate in a variety of ecological transitions that require adaptation to new or altered environments (Bronfenbrenner, 1979)’ (Text 2).

Optional:

- a. **Making assertions about the research process of others**, e.g.:
‘Much of the empirical work on distributive justice over the past two decades has been done within an experimental paradigm’ (Text 1).
 - b. **Reporting terminology conventions**, e.g.:
‘Rationalization bias refers to the possibility that . . .’ (Text 3).
 - c. **Reporting conclusions drawn by previous authors**, e.g.:
‘Cohen and Felson (1979) argue that the dispersion of activity away from the household and new manufacturing technologies . . . correspond to temporal changes in rates of criminal victimization’ (Text 2).
 - d. **Drawing [own] conclusions about the research of others**, e.g.:
‘Given what we now know about the child’s active construction of categories during the first 2 years, the original idea that parents’ reaction and children’s sex typing should be directly related seems naive’ (Text 11).
 - e. **Metacomments**, e.g.:
‘[However, since both theories presume that . . .], they are treated here as complementary approaches’ (Text 2).
 - f. **Narrowing parameters of field**, e.g.:
‘In the present investigation, a particularly subtle mode of influence is considered . . .’ (Text 7).
-

MOVE 2 – ESTABLISHING THE GAP PRESENT RESEARCH IS MEANT TO FILL

Obligatory:

Pointing out deficiencies in the present state of knowledge

Optional:

- a. **Positing an ideal way to fill the gap that has just been created**, e.g.:
‘Systematic prospective studies . . . would prevent both the problems of self retrospective designs’ (Text 3).
- b. **Mitigating – Pointing out positive contribution of previous research**, e.g.:
‘While this research has advanced a number of useful generalizations . . .’ (Text 1).
- c. **Reporting what is known about phenomena under study**

Figure 2: List used as a tool for MSA by Lewin, Fine & Young (2002)

This possibility to scrutinize a sample text of a certain genre in the context of MSA seems to have the benefit that it can incorporate detailed accounts of examples for some moves, i.e. textual features taken directly from the source texts to showcase its function as moves and communicative purposes. The tool also enables the researcher to use linguistic examples from different sample texts and distinguish between obligatory and non-obligatory moves to be found. It is a similar method used for MSA in comparison to Swales' descriptive format that he has utilized about a decade before to research the same genre (1990: 141). It does, however, neglect the possibility to incorporate visual elements of certain genres that fulfill communicative purposes. Nonetheless, many researchers have used Swales method successfully. His *Create-a-Research-Space* model (CARS model in short) in the field of Genre Analysis, originally used to analyze the moves in the introductory part of research article, has proven immensely useful in terms of its descriptive and pedagogical effects (Swales 2004: 226).

2.2 The productive skill of writing in the EFL classroom

Since the Action Research project of this thesis revolves around mediation of texts of two specific genres and their connection to EFL learners' writing competence, it is only reasonable to briefly review the most important aspect of writing as a productive skill for learners to acquire. Doing so is beneficial for providing a broader context into which the AR project can be set, especially when it comes to the object of analysis: learners' actual mediated textual productions, created in a specifically designed lesson for mediation of genre. The analysis of data gathered through these texts should not and cannot be seen in isolation but must inevitably be put in relation to both, common approaches in teaching writing, as well as to commonly used criteria to assess writing in EFL. Accordingly, the next sub-chapters are devoted to briefly reviewing literature on how writing as a productive skill is generally established in SLA and, more specifically, in EFL.

2.2.1 Approaches and assessment in teaching EFL writing

Experts of SLA have discussed different approaches to teaching writing ever since research in the field has increased. The consensus for teaching writing in a foreign language, most vastly researched in the field of English as a second language, but not less important in teaching in a different language succession, one should not make the mistake to exclusively base L2 or foreign language writing pedagogy on L1 practices. This is because doing so would not sufficiently address the challenges of expressing oneself in writing in a language other than one's mother tongue (Newton 2016: 435). For this reason, scholars have been researching approaches and assessments for teaching writing in a non L1-context and categorizing them based on the particular foci of the individual approaches. The didactics of teaching writing in a second language started out heavily influenced by linguistics, subordinated to other language skills, and in a very rigid, controlled manner. Writing in SLA classrooms was rather a practice of rewriting sample pieces of written languages, with a focus on formulaic and grammatically correct language before transitioning into helping learners express their own ideas and employing supportive writing strategies. However, this approach was also heavily criticized, as some experts of SLA claimed that it failed at preparing learners to write the types of texts that they would encounter in the real world of the target language and neglected different genres entirely. As a response to this criticism, a genre-based approach to writing in a foreign language emerged in the field of English for academic purposes (EAP) (Ferris 2016: 330). In today's L2¹

¹ A commonly neglected, albeit important issue in the context of FLA in Austrian schools should be mentioned. It is my deliberate choice from this point onwards to refrain from using the expression *L2* to refer to English being

or EFL writing materials, traces of some outdated approaches are still visible, but have been reduced dramatically in comparison. Before discussing further approaches in teaching writing in the EFL classroom, the reader is informed that the type of writing referred to in the context of this thesis is nicely explained by Harmer (2004: 32), who differentiates between *writing-for-learning* and *writing-for-writing*. While the former concept describes the practice of writing down sentences or phrases to reinforce e.g. grammatical structures that have recently been learned in EFL classes, the latter explicitly refers to the “process where language is put at the service of a skill and a specific task” (Harmer 2004: 34). To rephrase, to focus lies on the concept of writing as a productive skill and how to teach it to learners of English in an EFL classroom.

Another prevalent standpoint in teaching EFL writing nowadays revolves around the dichotomy between *process-oriented* and *product-oriented* approaches in writing instruction, depending on whether the emphasis is placed on the writing process or the final written product. In fact, Kirchhoff presents process-based approaches or genre/text-based approaches as the two main approaches to be identified, while also acknowledging the role of reader-based and creative writing as subtypes. The main difference between the two approaches consists in the questions of how a writer creates a good text (process-based) and what makes a good text (genre-based). The advantage of the latter is the additional consideration of the writer’s communicative intentions (2018: 124), which is congruent with the concept of intralinguistic mediation and move structure analysis.

Although various approaches for teaching writing may certainly have their own merits, the concept of the genre-based approach provides the most comprehensive guidelines for the AR project of this thesis. Another argument for prioritizing the genre approach of EFL writing is Hyland’s proposition that “writing is a practice based on expectations” (2021: 9), which he applies to the concept of genre as well. While he also engages in writer-oriented and reader-oriented approaches to writing, similarly to Kirchhoff, he specifically uses the concept of genre, which is part of a text-oriented approach, to showcase teaching writing by incorporating MSA to sample texts of different genres (Hyland 2021: 9-10). According to his concept of genre, individuals within a community tend to easily recognize common traits among texts that they

the second language acquired by the students in my lessons. The reason for this being that these learners are participants in the Action Research project of this thesis, and many of them have acquired a second language other than English (for the most part German) before they even started school, given the fact that not all of them share German as their native language. Therefore, should the term L2 be used again in this or any other chapter, it is only because other scholars in the academic discourse of SLA or FLA decide to utilize in the context of their experiences or studies.

encounter regularly. This familiarity with recurring types of texts enables members of a linguistic community to read, comprehend, and even produce texts of different genres with relative ease. Consequently, genres are “abstract, socially recognized ways of using language” (Hyland 2021: 9) which can be used in ELT to help learners improve their writing skills, as they “encourage us to look for organizational patterns” (Hyland 2021:10), similarly to what happens when adopting MSA.

Since MSA is closely tied to the concept of genre, it is only reasonable to include a genre-based approach for teaching writing as well. That being stressed, Johns claims that teachers tend to believe there is only a very general approach to working with genre when it comes to L2 or EFL writing, while he himself distinguishes at least three different schools of thought in genre-based writing instruction (GBWI): Systemic Functional Linguistics (SFL), English for Specific Purposes (ESP) and the New Rhetoric School (2011: 56-57). In the same vein as the aforementioned distinction, he also puts the pedagogical focus of using genre in writing either on text or on processes and contexts of genre production. The linguistic approaches of SFL and ESP are text-based and make use of corpora to identify genres and their distinctive features, while the New Rhetoric School, being a rather non-linguistic approach, view genre as a mediated interaction within a certain context. From this perspective, genre is situated in a social and communicative context, as it is a dynamic achievement of interlocutors using familiar tools and strategies to create meaning, which results in successfully produced texts for a “specific situation, by a purposeful writer who is constrained by his/her processes, role vis-à-vis a particular audience (e.g., teacher/student, manager/employee), and previous experiences with genres.” (Johns 2011: 64). Again, this context-based perception of genre and GBWI itself connect well with the description of the concept of interlinguistic mediation, subsequently making MSA an appropriate tool to use within a genre-based approach to teaching L2 or EFL writing.

For the sake of establishing the foundational framework for this thesis, the context of CBWI must inevitably include two specific genres, as they are crucial for the mediation process in the analytical part of the Action Research Project. These two genres are flash fiction and graphic fiction. In his flash fiction handbook, Galef describes the genre as short stories with a length of approximately 1,500 words only. He claims it is the brevity that makes pieces of flash fiction stand out in the realm of fictional genres, a characteristic that often transforms the stories into “provocative, amusing, hard-hitting, or enigmatic“ (2016: IX) narratives. Other scholars of literature set even lower word limits – between 250 and 750 words – but agree on the necessity of flash fiction to maintain powerful narratives, ideally with a twist or other specific techniques,

to get the reader to consider crucial issues further after reading flash fiction pieces (Batchelor & King 2014: 112). Although many composers and readers of flash fiction enjoy the shortness of the texts because they associate it with the familiarity of today's immediacy and importance of an urgent piece of news, the existence of such short narrative texts dates back to the beginning of fiction in general – as opposed to non-fictional literature. The most prominent types of flash fiction when fictional genres were being established were narrative lyrics, fables and biblical stories. Over the decades, such short narrative pieces have been referred to in different ways. Growing in popularity around 1986, flash fiction was referred to with the terms *Sudden Fiction* and short-shorts, as the compilation of the first anthology *American Short-Short Stories* was completed and published. In contemporary times, due to the vastness of the Internet and digital media, there are virtually no constraints on the possibilities of composing short stories, as evidenced by the emergence of subgenres like two-sentence horror stories or nanofiction (Galef 2016: X).

This shows that many different types of fictional narratives can be classified as flash fiction. The variety is endless if one considers Galef's compilation of various subgenres (lists, letters, vignettes, fables, anecdotes, diary entries, soliloquies etc.) and literary movements (surrealism, metafiction, etc.). Thus, he offers well-reasoned justification for expanding that list of possible subgenres of flash fiction with the short fictional texts provided in EFL coursebooks. Apart from the great genre-classification possibility, engaging with flash fiction offers countless possibilities for teaching writing. As mentioned, many different narrative elements are more essential to the genre of flash fiction than to other comparable ones. Hence, it is a valuable resource for teaching EFL writing learners some characterization and foreshadowing techniques, as well as the use of abstract concepts like irony, farce and allusion. The brevity of flash fiction also provides students with a structure for their own short, fictional narratives and an illustration of clarity and conciseness from beginning to end of a story (Batchelor & King 2014: 112), which is one of the ultimate goals of teaching learners to write more cohesively.

Apart from flash fiction, the investigation in the AR project of this thesis also includes the genre of graphic fiction as a crucial component. The focus, however, does not lie specifically on comic books – a sub-genre that is often immediately associated with the graphic fiction. Although, in recent times, the genre has become most popular for its graphic novels, i.e. lengthy art books with extensive narratives and complex storylines, graphic fiction was, in fact, based on short stories in the format of a series (Kukkonen 2013: 1). Ever since the rise of the graphic fiction genre, people have been debating the literary value of graphic novels and stories. The reason for this debate is the fact that graphic fiction cannot be compared well to purely textual

equivalents due to the inclusion of visual elements. Kukkonen, as many other scholars participating in this discussion, accurately argues that neither is there a necessity to exclusively link literature to written text, nor to strictly label samples of graphic fiction as high culture and low culture. Considering graphic stories as literature, however, brings about different ways of engaging with sample texts from a reader's cognitive perspective. The reason for that is the greater potential of meaning making, caused by the multimodal composition of graphic fiction, compared to monomodal, i.e. purely textual pieces of literature (Kukkonen 2013: 2). In essence, graphic stories and other sub-genres of graphic fiction are bound texts composed in comic format which sequentially present their stories using both text and image within each panel. These panels, i.e. individual units of textual and visual content, follow guidelines for storytelling the same way informative texts or conservative pieces of purely verbal literature do (Jaffe & Hurwich 2019: 3-4).

This suggests that the concept of visual literacy has to be taken into account, even if only superficially. Per definition, visual literacy is

a set of abilities that enables an individual to effectively find, interpret, evaluate, use, and create images and visual media. Visual literacy skills equip a learner to understand and analyze the contextual, cultural, ethical, aesthetic, intellectual, and technical components involved in the production and use of visual materials. A visually literate individual is both a critical consumer of visual media and a competent contributor to a body of shared knowledge and culture (ACRL 2011).

As mentioned, however, the visual literacy needed for the context of this thesis is limited to a short graphic story targeted at approximately A1+ learners of English. It is to be expected that the learners participating in the project of this thesis possess basic aspects of visual competence. For the more difficult parts of being visually literate, i.e. interpreting meaning of the visual content they see, they will be guided thorough what they need to know in the process of analysis of the graphic story (see 3.2 and 9.1). Since the main focus of this thesis lies on teaching EFL writing, only fractions of visual literacy need to be involved in the mediation and writing process. For further research, however, it might be interesting to include more aspects of visual literacy, possibly by utilizing graphic stories that incorporate more complex visual material and less textual elements.

From a pedagogical point of view, the combination of text and image can be incorporated in various beneficial ways in ELT lessons, as it “often makes it easier for students to more readily recognize and understand developing themes, analyze social interactions, and recognize and incorporate ‘key ideas and details’” (Jaffe & Hurwich 2019: 5) when working with narrative texts. Since the placement of everything that is presented in each panel of a graphic story, both

through text and image, is intentionally chosen and meaningful, it is the reader's task to carefully consider the author's decisions in terms of "words, sentence structure, image, font size, shape and color, even design for intent and meaning" (Jaffe & Hurwich 2019: 5). Besides the opportunity to familiarize EFL learners with the meaning making process of stories, graphic fiction, with its sequentially ordered nature, is also ideal for teaching structures, purposes and types of texts (Jaffe & Hurwich 2019: 7). This special composition of graphic stories also lends itself well to conducting a move structure analysis and base the process of intralinguistic mediation on it in an EFL writing lesson. The fact that graphic fiction is also usable for a discussion on purposes of text types connects the genre with the importance of the purposes of mediation – which is communication and meaning making in different social, cultural and linguistic contexts. For this very reason, the communicative approach of language learning cannot be neglected.

A context-driven viewpoint on foreign language writing inevitably also leads me to consider the communicative approach to language teaching, which has been established well within the community of researching second language teaching and learning. It is a particularly interesting consideration because its focus lies on the "analysis of learners' communicative needs in terms of function of language" (Singleton 2014: 117), which, in turn, also addresses the relevance of learners' real-life language needs. The communicative approach is therefore set out to expose learners to authentic samples of the target language and links their learning process to communicative situations that they are very likely to encounter, in situations where the target language is used naturally by native speakers. Besides the importance of authenticity in language learning, experts of linguistics and language acquisition like David Singleton stress that the communicative approach acknowledges how the language learning process can mainly be moved forward by experiencing the meaning-making element of language. By that they mean that learners are given the possibility to learn inductively from authentic linguistic context, making the acquisition process very learner-centered (Singleton 2014: 118-119). Intralinguistic mediation also relies on inductive learning, as individual moves must be discovered rather than being deduced by using pre-constructed moves. As for the learner-orienting aspect of the communicative approach, scholars mostly consider that learners improve their receptive competences, i.e. their reading and listening skills. One shouldn't forget, however, that many contexts of communication nowadays are set online, which means that a lot of communication takes on written form, making it more important to also take productive skills into closer consideration. Overall, considering the communicative approach in EFL writing instruction seems like an appropriate context to explore mediation of genres and move

structure analysis. For the actual practice of teaching writing in a communicative EFL context, including mediation of genres as a tool, there is a necessity to pinpoint which skills need to be acquired by learners.

These individual skills have been defined and formulated into general and detailed descriptors in the CEFR. As mentioned in chapter 2.1.2, the CEFR not only includes descriptors for all conventional language skills, but also for the actual process of different kinds of mediation that are applicable in writing in EFL. In terms of their use, the CEFR's descriptors can be compared to moves – essential parts of move structure analysis in the mediation process – in that they contain information on what learners need to be able to do, so as to produce sample text of various genres. In simpler terms, similarly to the moves in MSA, CEFR descriptors provide guidance for EFL learners to achieve higher goals in their writing competence. This ideally links the practice of having students formulate moves that they themselves can individualize within mediation tasks to the use of the descriptors (in chapter 2.1.2) as a tool for the assessment of the written results of said mediation tasks. For this reason, all applicable descriptors for mediating content from one genre into another will be taken into account (in chapter 4) when I assess students' textual productions after engaging in mediation of genres and evaluating the data gathered during their mediation processes. With both the above-described communicative approach and the applicable assessment descriptors in mind, one must carefully reflect on how an application of mediation of genre, and especially the inclusion of MSA, can realistically be incorporated into everyday writing lessons of ELT.

2.2.2 Intralinguistic mediation in the context of ELT

As has been hinted at, intralinguistic mediation serves important purposes that are particularly useful in foreign language learning and writing. Mediation, as has been established above, essentially consists in conveying information from one linguistic context into another. The task of the interlinguistic mediator is to communicate a message within the same language, using different words to do so and adapting them in accordance with the context of the social situation. Consequently, mediation is not to be considered a purely linguistic concept, but also a social one, a point that is also made by descriptors especially created for writing competence in the CEFR (i.e. strategies to use for learners as they act as social agents, Council of Europe 2020: 90). Dendrinos also claims that nowadays mediation in written form is even more crucial than it was before, due to the significant shift from industrial to information society. It is the production of knowledge that characterizes our everyday lives much more than the production of goods. Information and knowledge, she postulates, are always to be mediated from one social

context into another, be it in professional, educational or domestic types of settings (Dendrinos 2006: 12). Her presumption is valid since knowledge is only then considered useful, if it is conveyed accurately by the mediator and interpreted properly by all other social agents involved in the situational context, be it a spoken or, in the case of this thesis, written one.

Especially in the context of foreign language teaching, intralinguistic mediation can ensure a successful transmission of a message on the part of the sender and a successful reception of that message on the part of the receiver. Apart from merely forwarding information, another purpose of mediation in foreign language learning and teaching is the facilitation of communication between interlocutors. The actual act of intralinguistic mediation consists in selecting adequate information from a linguistic source and transferring it to the interlocutor while negotiating its meaning. As clarified before, intralinguistic mediation is thereby a social practice and its participants are meaning-making agents (Dendrinos 2006: 16-17). What Dendrinos accurately describes is essentially a classic situation of teacher-learner interlocution in ELT lessons. The teacher as a social agent in the context of language learning transfers knowledge by choosing pieces of information and adapts it by using structures that the learners understand. If the teacher were to mediate content with linguistic structures of a language level above the students' proficiency, they would neither understand, nor profit from it. This shows the importance of mediating information on the one hand according to the needs of the participating social agents and on the other hand according to the context of the social situation. In brief, the purpose of intralinguistic mediation in the foreign language classroom is to mediate information successfully by adapting it adequately regarding the social setting. This general purpose of mediation, especially in L2 writing and writing in the context of EFL, leads to a closer consideration of how to mediate specific content, i.e. (literary) genres in the foreign language classroom, by engaging in MSA.

As has been established, this kind of mediation is much more useful than solely transmitting information and making it accessible in the process, as it additionally entails meaning making processes. In this context, one should bear in mind that meaning making in connection with different genres involves more than the spoken or written word. As some aspect of this reality has been addressed in the section about visual literacy in the previous chapter, at this point it suffices to mention that many genres are to be considered in terms of their multimodality. This is especially true for the context of ELT because many genres to be encountered in textbooks or teaching material from other sources for classroom use are not exclusively limited to linguistic forms, but much rather employ different semiotic means. Simply put, different modes offer specific ways to configure the world, which results in

different ways of meaning making (Hyland 2009: 30). What this means for the process of mediation is that there need to be ways of multimodal analyses involved in the investigation of sample texts belonging to multimodal genres from which or into which one might wish to mediate information. Kress even argues that not only genres, but also literacy in general, cannot be viewed in the realm of the word anymore. While language-as-speech and language-as-writing might continue to be considered the main code for communication, the image is gaining more and more presence, especially in terms of public communication (2003:1). This, he claims, is the reason why it is necessary to pay attention to the different, distinct logics the two modes of writing and image follow: writing is organized by the logic of sequences of its elements in time, contrarily to image, whose organization is characterized by the logic of space. This means, when mediating between multimodal genres, one must inevitably analyze the meaning making process and the communicative purpose of those different logics, hence investigating written words clause after clause, and visuals in terms of elements, placement and space (Kress 2003: 2). Especially, this two-fold analytical approach to the different modes in genre mediation holds true for sample texts of genres frequently used in ELT writing and prompts for writing.

Even if one were to neglect the multimodal genres that appear in resources, i.e. commonly used textbook for ELT, and focus solely on teaching writing within purely textual genres, it is difficult to find writing tasks that include intralinguistic mediation, let alone strategies like move structure analysis that guide learners through a mediation process. Much rather, writing processes are often simplified to incorporate the steps planning, drafting, editing and completing the final draft (Harmer 2004: 5). While there may be some instances in which this linear approach leads to textual productions that leave the writer satisfied, a more recursive process is usually necessary and preferable. In the pursuit of successfully teaching writing in ELT lessons, one might find it more useful to switch between stages of re-planning, re-drafting and re-editing. This is what Harmer (2004: 6) calls the process wheel during the writing process and visualizes with the following graph:



Figure 3: Visual representation of writing process according to Harmer 2004

In the interest of considering intralinguistic mediation in ELT writing instruction, Harmer's illustration of a writing process may provide orientation. To explain further, the planning stage of the writing process described by Harmer might be enriched by MSA, with the goal to engage in intralinguistic mediation when completing writing tasks. As mentioned, such writing tasks are commonly provided in widely used coursebooks without any possibility to engage in genre mediation – and therefore provide learners with a different perspective on writing processes. This is where Thornbury's (2013: 220) take on alternatives to coursebooks comes into play. He outlines why prefabricated teaching materials like commonly used coursebooks for foreign language acquisition are to be used critically and comments on different levels of customization of certain parts of coursebooks, i.e. adapting writing prompts to cater to ways of incorporating MSA and intralinguistic mediation – with the goal in mind to allow learners to benefit from it.

2.2.3 Mediation of genre and move structure in ELT writing prompts

In an effort to examine the mediation process of EFL learners when writing, the prompts for writing assignments need to be considered carefully. Although there are different ways of developing writing assignments for EFL students, ranging from rather traditional, individual assignments to more collaborative or multimodal ones, the key element for all types of assignments is the authenticity of the prompts. The ideal writing prompt, thus, is one that goes beyond the teacher and allows students to engage with a real community of native speakers. Achieving the utmost level of authenticity is, of course, not always feasible, especially when designing writing prompts for younger learners. The same applies to the second aspect to bear in mind when it comes to writing prompts, i.e. the cultural knowledge required for completing the writing assignment. Additionally, a useful writing prompt should include well-defined indications of the task, a reminder of the content of the text, a suitable approach to use, as well as crucial information about the expected length, formatting and due date. In the case of EFL learners in an academic context, there should also be an indication of source texts and grading criteria (Mott-Smith, Tomaš, Kostka 2020: 16-17). Most of the commonly used coursebooks for ELT make at least some effort to include such instructions in their writing prompts to ensure that students understand the task. Although many writing instructions are not as extensively formulated as they could be, they are at least aligned with the language level of the coursebook they appear in. Nonetheless, despite carefully considering the formulation and entirety of writing prompts, practicing teachers may observe that some learners still struggle with completing their writing assignments. In such cases, teachers may find move structure analysis

and mediation of genres to be helpful tools to incorporate into predesigned writing prompts from coursebooks.

Researchers on mediation and its possible benefits, who started out investigating predominantly in the field of English for Academic and Research Purposes, have reached the conclusion that the identification of move structures of different genres is also useful in EFL reading and writing instruction. Before being able to start conducting a move structure analysis and subsequently starting the mediation process of transforming a sample text into a different genre, a last consideration is to clarify what exactly the term *genre* means. One of the most useful and most cited descriptions of genre was formulated by Swales, whose definition of moves has already been discussed in chapter 2.1.3.

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

Since this definition of what constitutes genres revolves around communicative events and purposes, MSA is required to uncover these underlying purposes of a given text before changing its communicative context (Samraj 2014: 385-386). Although the communicative purpose on its own is not the exclusive indicator for whether a certain text should be assigned to a certain genre, it is still the key concept of genre-based approaches. Form and content should, however, also be examined (Askehave & Swales 2001: 200), especially since a text's communicative purpose is not easily identifiable in every instance. Unfortunately not every genre is characterizable with a single, distinct communicative purpose. Nevertheless, there can still be conclusions drawn in terms of a text's communicative function, as each individual move that constitutes the genre in question contributes to its overall communicative purpose (Samraj 2014: 286). This rationale reinforces the justification for both an incorporation of move structure analysis and mediation of genre into EFL writing practices, as well as an in-class discussion of the definition of genre. Consequently, teachers have the possibility to activate learners' pre-knowledge of text types and raise their genre awareness. By including MSA in conventional writing prompts, possibly through re-designing available coursebook prompts, teachers of EFL provide additional guidelines for learners to use when mediating content from a sample text to create their own written productions.

A useful way of including MSA in actual writing prompt could be linked to British philosopher John Austin's speech act theory. The relevance of speech acts in the discussion of using MSA and mediation of genre lies in the idea that that linguistic utterances carry a

performative dimension. Language, as Searle postulates, “is engaging in a rule-governed form of behavior” and therefore “talking is performing acts according to rules” (1969: 22). Consequently, whenever people are using language, they first utter or write words, then refer to extra-linguistic entities and lastly state, question, command, promise, summarize etc. something. Put differently, speakers or writers perform various acts with their words, rather than simply pronounce or write them. The actual utterance of words is what Searle calls performing *utterance acts*, while referring to something is distinguished to be a *propositional act*. Although not entirely in accordance with Austin’s terminology, Searle employs his term *illocutionary* speech acts to refer to the examples of performing verbs just mentioned (i.e. stating, questioning, commanding, promising, summarizing etc.). He also acknowledges Austin’s notion of the *perlocutionary act*, i.e. “the consequences or effects [...] illocutionary acts have on the actions, thoughts, or beliefs, etc. of hearers.” As an example of such an effect, he mentions that by arguing (illocutionary speech act) a speaker or writer might convince a listener or reader (perlocutionary act) (Searle 1969: 24-25). The illocutionary force of the message of a speaker or writer could be transmitted through either a *direct* or an *indirect* speech act. This distinction between two types of illocutionary acts roots in whether the illocutionary force matches the literal meaning of an utterance or not. In an utterance like the direct speech act *Move your car*, the illocutionary force of ordering someone to move their car relates to the literal meaning of it, while the indirect speech act “Would you move your car?” still contains the illocutionary force of wanting someone to move their car, but the literal meaning of the words is slightly different (Davison 1975: 143-144). In some instances, uncovering literal and figurative meanings of linguistic structures in sample texts might be beneficial in the process of improving writing competence in ELT. This is where MSA aligns with identifying different kinds of speech acts in written utterances, i.e. in sample texts of different genres. Assigning a label to different speech acts might be a supportive strategy for incorporating MSA into mainstream writing prompts, since, ultimately, the goal of writing – as it is with other forms of discourse – is a communicative one, both in mediation of genre and in identifying speech acts. Since both the illocutionary force of speech act theory and the moves of genre mediation showcase the intention of the speaker or writer to reach a communicative goal, utilizing individual acts as a means of identifying specific moves of a text seems productive, especially if doing so is formulated clearly in a writing prompt for learners.

When considering the actual instructions that students receive for doing MSA and genre mediation for the first time, the aspect of phrasing them based on scaffolding aspects comes into play. Scaffolded tasks are generally desirable in EFL, in teaching writing as in other areas,

but especially important when teachers consider an incorporation of MSA into writing tasks, the reason for which being that most likely learners have not yet encountered tasks in which such an analysis is the basis for writing a text. While they might have completed other pre-writing or vocabulary pre-teaching tasks, MSA is likely to be an unfamiliar preparation activity for them. It is, thus, worth considering providing precise guidance for learners in terms of scaffolding exercises. As was originally thought by Vygotsky, learning is much more likely to occur when learners are in the zone of proximal development (ZPD). He defines this zone as “the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem-solving under adult guidance, or in collaboration with more capable peers” (Vygotsky 1978: 86). As a consequence, teachers may act on his belief that when students get into this zone in order to complete a certain activity or task, it is their job as instructors to provide appropriate assistance such that the students will be able to achieve that task. This assistance takes the form of different means of support, i.e. material, explanations, tools or even artifacts (Puntambekar 2022: 451-452). Additionally Wood, Bruner and Ross (1976) take up Vygotsky’s concept and coined the term scaffolding, with the meaning of assistance from a more competent person for a novice in order to facilitate learning. On the basis of these author’s concepts, it seems favorable to incorporate scaffolding in an extensive manner when including MSA before the beginning of the writing process of a short piece of flash fiction in an EFL writing class.

3 Methodology

Having revisited the most vital theoretical underpinnings of genre mediation and EFL writing practices in the previous chapter, the focus of this thesis now shifts towards the application of this theoretical framework within the scope of the Action Research project I conducted in the context of my teaching practice. Therefore, the upcoming chapter outlines the considerations that went into the design, data collection methods, and analytical approaches employed to investigate the use of intralinguistic mediation as a potential resource in ELT on the one hand and move structure analysis as a potential tool for teaching EFL writing on the other.

3.1 Context of Action Research

Before explaining the methodology of the research project any further, a few crucial facts about Action Research are in order. Within the realm of linguistics and foreign language acquisition, but also in a myriad of other disciplinary fields (Burns 2005: 57), this kind of research is often referred to as practitioner research, as it is grounded in practice and carried out by practitioners themselves rather than researchers who don't work in the field of study – in this case – in foreign language teaching. Action Research (short AR), thus, is to be considered real-world research, motivated by specific reasons and purposes, in which one takes social action, usually to influence social processes or make improvements of certain practices (McNiff 2016: 12-14).

Any engagement with AR is inevitably intertwined with reflective practices due to the fact that reflection of teaching practice would be useless without action and vice versa – actions performed without understanding them and reflecting on different aspects of them would be worthless in terms of professional development (Sullivan et al. 2016: 40). The concept of AR dates to the 1960s, when Kurt Lewis coined the term, drawing on his experience and aiming to reform school-based curricula, which, subsequently, sparked the beginning of the teachers-as-researchers movement (Ellis 1991: 3). Since then, many scholars have engaged in it, some claiming that AR is the same as critically reflecting one's practice, some making the counterclaim that they are not synonymous, albeit the concepts having similar properties (McIntosh 2010: 31). However, the common consensus is that this type of classroom research is innately subjective and directly geared towards facilitating the professional development of student teachers, novice teachers or experienced teachers likewise. Therefore, this AR project, as holds true for every other way of engaging in AR, is neither meant to generate theories, nor to explain why certain phenomena occur. Much rather it is utilized to discover new means of improving one's own understanding or learning processes and, in further consequence, contribute to improving personal or social practices (McNiff 2016: 15).

Based on this potential of AR, my personal reasons to engage in it stem from my experiences regarding teaching EFL writing. When assessing learners' textual productions, I still encounter – amongst other problems – phrases and sentences put together in incoherent or illogical ways, although I have tried to provide the students with structured sentence starters, connecting devices and linking words in the past. This, from my standpoint, insufficient structuring ability of the students in my class motivates me to use AR in order to understand how to influence my teaching practice with the result of guiding learners through the writing process, with the intention of leading them towards producing more coherent fictional texts. The first-mentioned state of personal discontent and my student's inability to produce coherent flash fiction is what I considered the initial stage of my AR, while the latter-mentioned state depicts the purpose I hope to achieve by engaging in AR. The research project of this thesis, and especially the intervention planned for a total of three of my EFL lessons, is meant to generate information that enables me to fill the gap between those two stages.

Upon further research on the origins of my dissatisfaction to this effect, I encountered Whitehead's concepts of *Living Educational Theory* (sometimes abbreviated to *Living Theory*) and *living contradiction*. His research focus stems from the question of how one can improve one's own learning and life on the one hand and the educational influence on other people's learning and life on the other hand (2018: 1). Whitehead expresses his goal to consider

Living Theory research and its implications for people who want to understand, improve and explain their educational influence and contribute to the growth of educational knowledge, as they work to improve practice and knowledge of a field, such as education, health, business, developmental economics, and community action (2018: 4).

In the context of classroom research he, thus, aims to provide a possibility for teachers to reflect on their own teaching practice to create a personal Living Educational Theory, in which their educational values are involved. From his own experience he describes instances in which teachers might recognize a discrepancy between these values and the reality in which they are not met fully to teachers' satisfaction. According to Whitehead this is a pivotal moment in the quest of finding out how to improve one's practice, therefore teachers must acknowledge these situations and their existence within them as a *living contradiction* (2018: 12). Subsequently, it is possible to generate personal theories based on personal experiences and reflections, as AR allows teacher-researchers to engage in during their research endeavors.

This is precisely the starting point, or rather the state of existence I find myself in when considering my own everyday teaching practice. As I have explained my feelings as a living contradiction in Whitehead's sense of the term through my initial data, i.e. an account of the

situation as it is prior to my research (Glenn et al. 2023: 62), a particular idea as to what I want to improve emerges. The aim of this AR project is, thus, to research my own teaching practices by investigating how I can help students improve their way of tackling EFL writing tasks that ask them to produce short, fictional and, most importantly, cohesive texts. The concept adopted to facilitate my professional development with respect to teaching writing is mediation of genres and the tool to implement is move structure analysis. As a consequence, the research questions to be answered are:

1. How can I transform aspects of move structure analysis into teaching material that supports EFL learners during story-writing tasks?
2. In what ways does the move structure analysis of a graphic story influence my students' production of a short piece of flash fiction in terms of length, vocabulary range, cohesion and coherence?

In their “Handbook for Exploratory Action Research” Smith and Rebolledo (2022: 37) advice teachers who want to engage in AR to ask research questions that follow the structure represented by the initialism *SMART*: study-oriented, measurable, accurate, realistic and topic-focused – the objective of it being a clear and concise formulation of appropriate exploratory questions (short EQ) to find answers for in the process of the action research. In order to answer the first EQ, my own considerations and observations when designing suitable teaching material are necessary (i.e. the first set of data in the shape of a reflective teaching journal), while the learners' written productions, obtained after having been instructed to use move structure analysis and mediation of genres, are designed to shed light on EQ 2. In an effort to provide triangulation in the investigation of my own teaching practices, another set of additional data stems from the observations of a critical friend, i.e. the colleague with whom I usually team-teach the group of student-participants, taken down in writing during my intervention. As far as the data set created by the learners is concerned, a few words on the textual productions are necessary. The reader is reminded of the fact that the genres included in this AR project are not selected randomly. As briefly touched upon in chapter 2.2.1 referring to the genre-based approach in teaching writing, the genres flash fiction and graphic fiction take on a specific role for EFL teachers and learners. The reason for the selection of these lie in the differences between their composition (flash fiction being purely textual, while graphic fiction being semi-visual) and brevity, their applicability during ELT classes and their prevalent presence in Austrian ELT coursebooks used by many teachers.

The importance of the representation of the two above-mentioned genres in coursebooks ties in with the institutional background of this research endeavor. The AR project presented in

this thesis is carried out in the educational context of an Austrian middle school (*Neue Mittelschule*), situated in a rural area. It is the same institution in which I have already completed the introductory year of teaching (*Induktionsphase*) and I am currently still employed there. In total, I have been able to gather professional experiences for the two complete, consecutive academic years 2021/2022 and 2022/2023 at this school. Having had the chance to work there full-time, these experiences include a range of activities, for example team-teaching lessons, individual teaching in English and other subjects, substitute teaching, parent-teacher meetings and various other organizational and administrative tasks associated with teaching practices. Since the start of my teaching practice at this middle school in September 2021, I have been teaching the same groups of students. For this reason, I have been able to follow their learning trajectories quite closely, which led me to notice a lack of progress regarding their EFL writing competences. I first started to consider researching my teaching practices when I became increasingly unsatisfied with the students' written performances. Thus, the focus of the Action Research resulted in scrutinizing the methods I imply for teaching EFL writing.

For practical reasons, as well as a predominant motivation to investigate my teaching practices in the one group of students whose written productions seemed to need most improvement, the learners to take part in my AR project – by providing their written productions – were students of the second year. In total, 20 EFL learners of year two middle school participated in my intervention lessons, all of which are assigned into groups with two different levels of proficiency: the *Standard* (short STD) group, designated for students who fulfill the middle school standard and the *Standard AHS* (short AHS) group, for a proficiency level above the middle school standard. In Austria, the latter group is comparable to the proficiency level that students of the same age and stage of their acquisition process show at (mainly private) secondary school that provide a general education and prepare students for university studies. As the term to refer to those types of school in Austria is *Allgemeinbildende höhere Schule* (AHS), the group of middle school students assigned to the higher level of proficiency is named accordingly.

At this stage, prior to reporting the intervention part of my AR project, some ethical considerations are in order. As Burns (2010: 34) suggests, two types of permission are required for doing any kind of classroom research involving learners: approval from the educational organization, that is the school's principal, and from the participants of the research, the students in my classroom. In the interest of giving my students "sufficient information about the research [...], the purpose, the procedure, the possible effects of the research on them, and how the research will be used" (Burns 2010: 35), a written consent form is provided for the

learners and discussed with them before the first intervention lesson. In contrast to other kinds of research, the participants' tasks to be completed during my AR project are not fundamentally distinct from typical EFL classroom activities. The difference lies only in my dual role as both the practicing teacher and the researcher, implementing a new approach: introducing and incorporating intralinguistic mediation and MSA into EFL writing tasks. The student-participants are not asked to complete any tasks beyond the scope of the curriculum, meaning that they do not have any additional responsibilities by participating in the research project, apart from their usual, expected performance and participation during lessons.

3.2 Intervention

This chapter describes the implementation and subsequent adaptation of the intervention phase within the action research (AR) cycle. It outlines the initial plan for mediating genre-based writing tasks, followed by a reflective account of how classroom observations led to modifications in the original design. By combining a description of the teaching process with critical reflection on emerging challenges and student responses, the chapter demonstrates how ongoing analysis informed pedagogical adjustments and deepened understanding of mediation in practice.

The intervention consists of three intervention lessons in which the student participants work with the self-designed material to engage in mediation and MSA. During the initial phase of lesson implementation, the need for revisions of the teaching materials emerges, which, after a brief consultation with a critical friend, results in a revised version of the worksheets. The intervention is simultaneously a part of the data collection process, as the first and second lessons provide the opportunity for data collection through myself as the teacher-researcher using a teaching journal, while the third lesson elicits the written student productions for analysis, but also allows the critical friend to observe the participants during the writing process.

In many Action Research endeavors, the intervention part of the project is characterized by a sequence of lessons in which the practicing teacher takes on the role of the researcher in his or her own classroom and applies changes of various kinds to certain sequences or the entirety of a lesson and seeks ways to evaluate learners' and the teacher's development and experiences. As educational linguist Anne Burns puts forward, this is done in an attempt to "bridge the gap between the ideal (the most effective ways of doing things) and the real (the actual way of doing things)" (2009: 290) in a social situation, which, in the case of this thesis, is a second language teaching lesson in an EFL writing class. She also describes the engagement with AR as a process following a circular or spiral pattern rather than a linear one, involving

periods of planning, actions, observations and reflections. The movement between these periods is meant to cause changes of the social situation under investigation, often leading to unpredictable results to further examine (Burns 2009: 290). This cyclic, spiral of self-reflective practice is most commonly represented by a model that Kemmis and McTaggart have already developed in 1988. It proposes that AR is a cycle of:

- planning a change,
- acting and observing the process and consequences of the change,
- reflecting on these processes and consequences, and then
- re-planning,
- acting and observing,
- reflecting, and so on... (Kemmis, McTaggart & Nixon 2014: 18)

Regarding the progression of these four essential movements (plan, action, observation, reflection), the authors stress that adhering strictly to a fixed order can be unrealistic in certain circumstances. Compared to the planned-out order of steps, the reality of conducting AR often involves overlapping stages or initial plans becoming obsolete. The use of the AR model tends to be more flexible, responsive and adaptable than other models in applied research. As a consequence, a successful process of action research is not determined by the researcher strictly adhering to a prefabricated cycle of individual steps, but much rather by an enhanced understanding and a renewed sense of development of the researcher's practice (Kemmis, McTaggart & Nixon 2014: 18). Like many theorists in action research, Burns voiced some concerns about the systematicity of the above-mentioned model, as she perceived AR as an interrelated sequence of experiences (2005: 59), which led her to create a framework of these experiences that is characterized as follows:

1. exploring: feeling one's way into research topics
2. identifying: fact finding to begin refining the topic
3. planning: developing an action plan for gathering data
4. collecting data: using initial data-gathering techniques related to the action
5. analysing/reflecting: analysing data to stimulate early reflections
6. hypothesising/speculating: predicting based on analysis/reflection
7. intervening: changing and modifying teaching approaches
8. observing: noticing and reflecting on the outcomes of the changes
9. reporting: verbalising and theorising the processes and outcomes
10. writing: documenting accounts of the research
11. presenting: giving reports/presentations on the research (Burns 1999: 35)

As Burns clarifies, these steps are not and, realistically, cannot be taken in this exact order, but she proposes that one full cycle of action research consists of the four main phases that Kemmis and Taggart have also established previously: preparing a plan, acting it out in an intervention, observing openly and systematically, and reflecting on the effect of the action taken (Burns 2010: 8). In simpler words, for succeeding at AR it is not vital to strictly follow Burns' specific

order of conducting action research in one's own practice. Still, the first step in my personal experiences with AR is the exploration and identification of an unsatisfactory part of my novice teaching. This marks the beginning of the cycle of steps mentioned by the action researchers Kemmis, Taggart and Burns, which means that my research has already begun at the start of my employment, at the same middle school I currently teach at. The following step, i.e. to develop an action plan for researching my teaching practice to alleviate my dissatisfaction with my students' EFL writing competence regarding flash fiction, takes on the form of the first data set collected. As will be discussed in the next chapter, the step of developing an action plan also entails the creation and use of new teaching material, especially designed to produce data involving genre mediation and MSA, would be most beneficial for enhancing my understanding of the shortcomings in my writing lessons. The intervention lessons described in this chapter and summarized in figure 2, are to be seen as the second essential movement of AR: the action part. As for the AR phase of observation, the analysis of all three sets of data comes into play. The last of the four essential movements by Kemmis, McTaggart & Nixon (2014: 18) – reflection – is incorporated in the discussions of the findings in chapter 5.

As briefly mentioned, the actual intervention part of the present AR project consists of three individual lessons of 50 minutes each (see figure 4). The first lesson is entirely dedicated to introducing the learners to move structure analysis, by utilizing the teaching material designed specifically after having conducted such an analysis myself in a more extensive form. In a way, this process could be seen as my own mediation of content from one context, i.e. the comprehensive move structure analysis of the graphic story “Abracadabra, one, two, three”, into a double paged worksheet (short WS1) used as material for teaching writing based on MSA (see the complete MSA appendix 9.1). As the intervention phase is simultaneously also a process of data collection, it is only natural that the ideas for the individual lessons change and evolve in the course of the three lessons. For this reason, there are two drafts for the first worksheet to be used in order to introduce MSA to the student-participants. With the help of informal discussions with my team-teaching partner and critical friend, the design of WS 1 is revisited and improved before its use (for a closer description of the changes and improvements see chapter 4). According to Burns, this stage of my action research represents step 5 *analysing/reflecting*, which becomes especially relevant as it is a stage of “analysing data to stimulate early reflections” (1999: 35), which is done through reflections on the first draft of the teaching material in **data set 1**. The entire process of gathering and analyzing data is then

continued throughout the course of my AR project to collect **data set 2** and **data set 3** (see also chapter 4)².

In the first intervention lesson, I take on the role of the teacher-researcher, while my team-teaching partner, acting as a critical friend, observes the lesson to further familiarize herself with my AR project. As she has never engaged in AR before, this lesson is supposed to be an introductory lesson for her, in the same way as for the participants, that is my learners. From my perspective, there is no necessity for her to document this lesson except for her own desire to do so. However, it is agreed upon that she assist the students in the process of doing the MSA in a whole-class setting in whichever way possible or necessary during the lesson. Following this initial intervention lesson and the introduction to the project on genre mediation and MSA, the second intervention lesson takes place on the subsequent day.

In light of my observations of the unfolding mediation process, it becomes essential to conduct two sessions of mediation for the intervention part of the AR cycle, instead of the initially planned single lesson on genre mediation (after the very first one on MSA). This is due to the fact that I observe the students' slow, but gradual grasp of the strategy to individualize the moves used in the graphic story. Since the second intervention lesson is focused on the concrete mediation of the content from the graphic story ("Abracadabra, one, two, three") into a purely verbal piece of flash fiction in a whole-class setting, it is my task as the teacher-researcher to guide them through the process and demonstrate how one might go about completing such a mediation task. In an effort to provide the learners with the opportunity to experience genre mediation themselves in a learner-centered context rather than a teacher-centered one, this stage of the intervention necessitates another lesson to provide more scaffolding.

At this point, after the second lesson of intervening, stage 6 begins, as I am now able to start hypothesizing based on the reflections of the action research up to this point in my teaching journal, more specifically in the accounts of the first two intervention lessons. Besides the possible irregularities within the sequence of AR steps that scholars of the field have declared as common, the ongoing process of investigation in my project also nicely shows how one individual step might incorporate others instead of merely preceding or succeeding them. To be more precise, step 7, designated to be the intervening part of the AR process in which current

² The three colored parts in this passage are deliberately used to refer to the three different types of data collected in the course of this AR project: red for data set 1 (teaching journal), green for data set 2 (students' written productions) and blue for data set 3 (critical friend's observation). This color-coding system is further explained in chapter 3.3.

teaching practices are to be changed and modified (Burns 1996: 35), partly includes: reflections early in the implementation of the intervention, hypotheses about the scope of the teaching material before its use, and observations during the intervention lessons. In other words, step 7, *intervening*, overlaps with aspects of the steps 5, 6 and 8 and constitutes all three intervention lessons – the result of which is categorized into both, information for **data set 1** (observations in reflective journal) and **data set 3** (critical friend's observations).

Under these circumstances, the second intervention lesson, i.e. the first mediation-focused lesson, results in the need to devote another lesson to intralinguistic mediation of a graphic story into flash fiction. Thanks to a reflective conversation with my critical friend and colleague about the teaching material on mediation and MSA, as recommended by Glenn et al. (2023: 47), the idea of incorporating of a second sample graphic story entitled “A new home” emerges. As is the case for the first source text, the second story is also taken from the widely used EFL coursebook *More!2*, in its graphic fiction form from the complementary teaching material (Gerngross 2017b). To start a second run of the mediation process, the third intervention lesson consists of a short review of how to recognize the individual moves of the second graphic story (“A new home”) and how to assign them into the three main categories, i.e. the *introduction*, the individual situations of the *main body* and the *conclusion*.

Subsequently, I set the actual mediation task for the learners, which means that they are asked to apply their acquired knowledge of mediation, moves and MSA to work on their own for the entire process of mediating the new graphic story into a short piece of flash fiction. The scaffolding aspect of this second try at completing a mediation task is thereby considerably and deliberately reduced in terms of guidance compared to the preceding mediation-focused lesson. This is due to the change of social form from whole-class, teacher-centered in the second intervention lesson to individual or pair-work, learner-centered in the third intervention lesson. The outcome of the latter mainly consists in the collection of **data set 2** (students' written productions). To sum up the entire intervention part of the AR cycle, all crucial pieces of information about the individual intervention lessons are summarized in the following table:

Overview of all intervention lessons					
	date	time frame	procedure	social form	material
lesson 1	May 22 nd , 2023	8:50 – 9:05	introducing the lesson: explanation of research and intention behind it; clarification and collection of written consent form	whole-class	written consent form
		9:05 – 9:15	setting the task: introduction of the teaching material (WS1); clarification of terms used (e.g. <i>introduce, describe</i>) and task to complete	whole-class	worksheet 1 (WS 1) “Cheat-Sheet: How to write a story (“Abracadabra, one, two, three”)
		9:15 – 9:40	executing the task: finding names for individual steps and the three main parts of the text’s structure (<i>introduction, situation 1, 2 and 3, conclusion</i>)	whole-class	WS 1 and projection of it onto the wall for demonstration
lesson 2	May 23 rd , 2023	7:55 – 8:10	introducing the lesson: revision of move structure analysis of the graphic story (“Abracadabra, one, two, three”) and its structure	whole-class	WS1
		8:10 – 8:15		whole-class	WS1
		8:15 – 8:45	setting the task: explanation of how to use MSA to mediate content and transform it into a written story executing the task: mediation of graphic story into short, purely verbal story (flash fiction)	whole-class	WS1, writing booklets, word document projected onto the wall

lesson 3	May 24 th , 2023	9:55 – 10:00	introducing the lesson: revision of MSA and the typical structure of a short piece of flash fiction	whole-class	worksheet 2 (WS2) “Cheat-Sheet: How to write a story (“A new home”)
		10:00 – 10:05	setting the task: introduction of WS2; explanation of the MSA and following mediation task	whole-class	WS2
		10:10 – 10:20	executing the task: finding names for individual steps and the three main parts of second text (WS2)	whole-class	WS2 and projection of it onto the wall
		10:20 – 11:45	students mediate a second text, based on the MSA on WS2	individual or pair-work	WS2, writing booklet

Figure 4: Overview of all three intervention lessons

3.3 Data collection

Before starting the process of collecting information through three different collection methods and assigning it into three different sets of data, some considerations in terms of involved data types are necessary. Since the information collected during an AR cycle is to be classified as *qualitative* data, one of my concerns at the beginning of the data collection process was gathering a possibly insufficient amount of useful information. Fortunately, Dörnyei provides a viewpoint that resolves this issue, proposing that in qualitative research, there is no need for restraining any information, but much rather consider every collectible piece of it to be potential data (2007: 125). My second issue in terms of data collection was gathering incoherent data and a lack of clearly structured organization of it. Again, Dörnyei's consideration of qualitative data being defined by its lesser systematicity, compared to quantitative data, provides necessary support on which to base the data collection for this AR project. He even emphasizes a positive effect of this inherent characteristic of qualitative data, namely its "reflection of the complex real-life situations that the data concerns" (2007: 125). In addition to this thought, the way of sampling in qualitative research mitigates my initially expressed concerns, especially regarding data set 2 and the decision about which student's production to include in it. In qualitative research generally, as well as specifically in the outcome of this AR project, the goal is not to gain a perfectly representative sample of data, but finding individuals to study, and thereby collecting data that "can provide rich and varied insights into the phenomenon under investigation so as to maximize what we can learn" (Dörnyei 2007: 126).

After this consultation of some critical frameworks of EFL writing and drawing connections to genre mediation, the data collection part of this AR project can be started. As briefly mentioned in the previous chapter, the action research project includes three different ways of collecting three individual sets of qualitative data to draw information from and find answers for the two exploratory questions (EQ) proposed initially. Of these individual sets, **data set 1** is meant to provide answers to EQ 1, while **data set 2** contains information for EQ 2. Since **data set 3** includes observation and considerations of a critical friend on aspects of both EQ 1 and 2, it is used to shed light on both exploratory questions. The reader is now briefly reminded of the color-coding system employed for structuring the collected data. It serves the purpose of providing a visual framework that allows readers to grasp the context and connections between different elements within the data collection. This color-coded system offers an efficient means of conveying information, eliminating the need for explicit, detailed explanations at every instance during the discussion of the collection and findings. It is meant

to facilitate a more concise and intuitive presentation of the data, enhancing clarity as all red elements are part of data collection method 1 (**data set 1**), green ones of **data set 2** and blue ones of **data set 3**. In the interest of providing an overview of the data collection process that is easily traceable for the reader, the following descriptions of methods to collect each data set are given below. The extracted data from each collection method is then described in detail in chapter 4 and analyzed and interpreted in chapter 5.

1. Method: reflective teaching journal including teaching material

As linguist Dörnyei proposes, the use of introspective methods in qualitative research for “obtaining information about unobservable mental processes such as thoughts, feelings, and motives” (2007: 147), for example through vocalizing thoughts, stimulated recall and retrospection after the completion of a task to compile research journals. In the case of this AR project, the term to refer to the data collection tool in question is *teaching journal*, instead of *research journal*, as it is often used by scholars in quantitative research. It is recommended to keep such journals or diaries as a researcher while conducting a research project, not as a participant involved in it. Regarding these data collection tools, Dörnyei clarifies that in literature the two terms *journal* and *diary* are often used with a synonymous meaning (Dörnyei 2007: 160-161). However, as the events to document for this AR project are limited to three individual, consecutive lessons, the term *teaching journal*, meaning an account of the unfolding lessons that is less extensive than a journal in the conventional sense, is used – conveying the notion of a short diary rather than an extensive journal. Thus arguing that the individual short, concise and orderly entries for each lesson suffice in order to record what happened during the intervention phase.

Adding to this reasoning, Smith & Rebolledo (2018: 42) suggest that reflective writing, such as note-taking, ideally done immediately after the decisive lessons, offers a valuable opportunity to delve into one’s own perception concerning a specific topic or exploratory question. This kind of introspection, an activity of examination of one’s thoughts, proves useful to gather information on how to use an analysis of a graphic story and mediate it into teaching material in an attempt of teaching intralinguistic mediation as a tool for second language writing. To prevent the written records of my observations and consideration, both in my own mediation process and in my three-intervention lesson, from becoming disorganized, the entries of the

teaching journal are structured chronologically, creating a record of the events during the intervention. The insights gathered through this tool are partially to be considered initial data, gathered before the start of the action research itself and used as a rationale for future decisions in the ongoing research process, and partially centered around the creation of the teaching material collected with the help of the think-aloud technique. It utilizes the connection between the thinking and the reporting process and is done by vocalizing thoughts and verbalizing them in the form of a protocol to be analyzed. Other parts of this data set also include information on the unfolding of the intervention lessons. Since I took on both roles, the teacher and the researcher during these lessons, that kind of data is gathered through stimulated recall instead of the think-aloud technique. It is done by engaging in retrospection and a verbalization of thoughts after the performed task (Dörnyei 2007: 148) – in this case after each intervention lesson.

Since the teaching journal, used as a data collection tool, also includes considerations on the creative process of the developing teaching material, the outcome of that creation, i.e. the two worksheets to teach MSA, is not only the product of my idea to introduce genre mediation and MSA to my students, but also a method to collect data to use in the investigation of my teaching practice in terms of EFL writing. In this vein, another way of producing parts of **data set 1** is, therefore, the use of WS 1 and WS 2 during my intervention lessons.

2. Method: collection of students' mediated written productions

During the second intervention lesson, i.e. the first lesson of engaging in intralinguistic mediation and MSA itself, it became apparent that some students struggled more with the concepts than others. Given these circumstances, the most sensible thing to do for me was to take a reflective stance and reevaluate the underlying aim of my actions within this research project. Originally, the reason for using mediation and MSA in this AR project was to find out *how* this can be done on the one hand, and *in what ways* it influences length, vocabulary range, cohesion and coherence of students' texts on the other. To pursue answers to these two exploratory questions, I deliberately limited the second set of data collection to **written productions of AHS students**. The decision was motivated by the realization that after refining my knowledge of mediation and its use in the EFL classroom I could better leverage it and use it as a tool for adapting my practice to teach writing more effectively when it comes to students

who struggle most with this productive skill, i.e. usually students of the STD group. The result of these considerations is reflected in the number of individual **mediated textual productions** gathered through the second data collection tool, i.e. using my self-designed teaching material to yield the students' mediated written productions. In terms of sampling strategies, one might say the approach just presented is a combination of a multitude of strategies, including aspects of convenience sampling (I inevitably have to choose students that I have been assigned to teach as participants, as they are the learners available to me), homogeneous sampling (my students share experience since they are all part of the group I teach) and criterion sampling (the predetermined criteria of the participants being their assignment to the AHS group) Dörnyei 2007: 127-129.

3. Method: critical friend's observations through guiding questions

After considering possible collection methods for yielding data from my own perspective and the result of the participants MSA, a third point of view is to be desired in light of triangulation of data. Burns' (2010: 44) advice to involve my team-teaching partner in my AR project proved to be of great assistance to achieve a more holistic collection of data. Fortunately, the colleague in my usual team-teaching lessons agreed to take on the role of a critical friend and, in doing so, has provided additional support in terms of data collection. After her agreement to participate, there was a brief discussion of the context of the AR project, followed by a draft of the outline of the intervention lessons to ensure successful data collection. To facilitate the data collection process for my critical friend, the tool for **data set 3** is presented in the form of a list of questions, pre-structured by seven guiding questions to be answered based on her **personal observations and considerations** during the last lesson of the intervention. The first three of those guiding questions were included in order to collect information on the learners and their engagement with the teaching material during the mediation process, while questions four to six exclusively provide insights into her considerations about the teaching material. The intention behind the collection of data set 3 is to answer EQ1, as is data set 1. The advantage of having two sets of data for finding answers for the same question is the portrayal of the findings from two different perspectives: an introspective one (**data set 1, my own observations**) and an observational one (**data set 3, my critical**

friend's observations) – adding to the aspired triangulation and examination of EQ1 from different angles, with information of different sources. While Smith and Rebolledo (2018: 46) acknowledge the same benefit of this data collection method, they also invite exploratory action researchers to consider some limitations of a critical friend's notes on a lesson held by the teacher as the researcher. One of the possible difficulties to expect is the common phenomenon that participants might act slightly differently if they know they are being observed than they would when they feel unobserved. This issue will be eliminated as much as possible by providing the learners with a clear explanation of the AR project and the expectations of them as the participants, as well as concrete information on the consent form to be signed by them and giving reason for my colleague's observation of them during the lesson.

To conclude this descriptive chapter of the data collection tools employed, I'd like to briefly summarize the considerations that went into data collection during this AR project and the origin of the idea for the combination of the different methods and sources of information. To do so, the following explicative visual representation of how to collect data from Smith & Rebolledo's *Handbook for Exploratory Action Research* is included. This overview played a significant role during my process of reflecting on how to gather data for this project and provided me with great support.

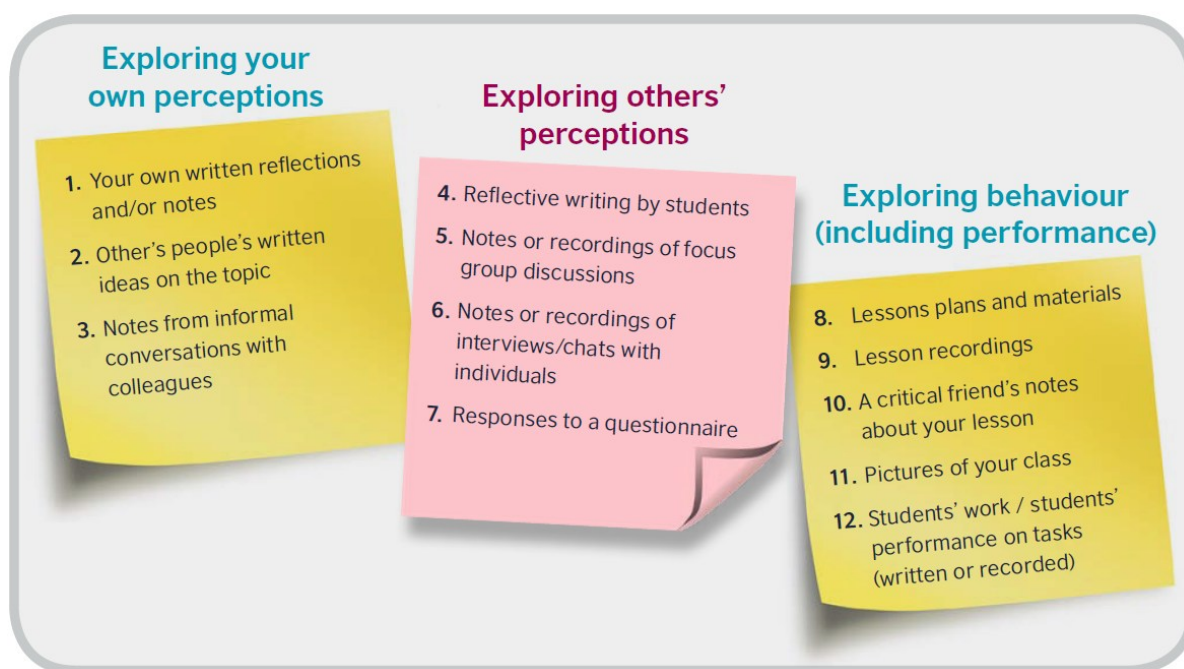


Figure 5: Overview of data collection to gain different perspectives for answering EQs (Smith & Rebolledo 2018: 50)

For the scope of this AR project, the most suitable tool for exploring my own perception was a reflective teaching journal. Still, I was able to use the tool of informal conversations with my colleagues, from which I could gather useful information and include it in my journal. Other's perceptions of the intervention lesson were not gained through the learners as participants of my research, but rather through a critical friend and her notes during the intervention. However, as the questions to structure my critical friend's observations are both about her perception, and the students' behavior, the overlap is justifiable. As for Smith & Rebolledo's category *exploring behaviour*, which in my case exclusively refers to the written performance of my students, their works are used as a tool for data collection – their mediated pieces of short flash fiction are scrutinized in the course of the data analysis. Lastly, the lesson plans and teaching materials were also included in the collection of data, as my own considerations on their creation are documented in the reflective teaching journal – all of which will be described in more detail in the following chapter.

4 Data description

The main objective of this chapter is to illustrate and describe the information gathered during the process of data collection described in chapter 3. In an effort to provide the reader with a clear and cohesive account of WHAT was collected through three different data collection methods, it is only logic to follow the same order and use the same system (i.e. the color-coded enumeration of data collection methods) employed previously to describe HOW the data was collected.

- **Data set 1** (see appendix 9.1)

As briefly mentioned, the collection of data with the help of **data set 1** started at the very beginning of this AR project, during the exploration phase. This is due to what was gathered in the first instances of data collection through introspection: the initial data to start off the exploration process of the investigation. For increased clarity and structure of my own thoughts while gathering information through **data set 1**, the **teaching journal** with all its observations is divided into three different parts:

- 1) the creation of **teaching material**
- 2) the intervention and
- 3) the **move structure analysis** of the sample graphic story.

Firstly, part 1) structures all four individual sessions that were necessary to create the teaching material to use in the intervention part of the AR project. The journal for this part contains the teacher-researcher's considerations captured during four steps, from the beginning to the end of the creation process (step 1: extensive MSA of graphic story "Abracadabra, one, two, three", step 2: revision of MSA and design of WS 1, step 3: informal discussion with critical friend and second draft of WS 2, step 4: design of WS 2). Here, it is important to note that whenever the creation of my own teaching material is mentioned, it is, of course, intended to be of the category *teacher-made materials*. By contrast, the other two of three main categories of material used in (English) language teaching are *published materials*, (e.g. textbooks, workbooks, dictionaries, guided readers etc.) and *authentic materials* (e.g. newspapers, magazines, songs etc.) that are not especially designed for pedagogical use in a classroom but still introduced to students by a teacher (Gray 2016 : 95).

The first draft of the teacher-made material, i.e. the first worksheet, contains every single, individual panel of the original graphic story, which, including the function of the story's title, sums up to a total of 20 distinguishable moves. An informal discussion with my critical friend, however, uncovered some issues regarding length and extensiveness of the

draft and led me to revisit the original MSA, selecting adequate information from that source and only transferring the most essential pieces of it to a different context for meaning-making purposes (Dendrinos 2006: 17), with the intention of making the teaching material more suitable for the new social context I would use it in. The revision of my own mediation process has ultimately resulted in a second draft of the self-designed WS 1, reduced to 16 moves all of which categorized into three parts: *introduction*, *main part* and *conclusion* (see 9.1 **data set 1**).

Secondly, part 2) encompasses all three lessons held during the intervention phase of the AR project. Each of the lessons is documented in a comparable fashion to conventional diary entries, initially stating the date and participants of the lesson and then providing an account of how the lesson unfolded. Therefore, the documentation of the individual lessons is chronological and formulated in Past Simple Tense. Comparability between the lessons and compilation of qualitative data in a structured way was ensured by structuring the teacher-researcher's written considerations about the lessons into three different parts: thoughts on the main purpose of the lesson, the concrete questions or issues emerging during the lesson, and the take-home message for the students at the end of the lesson.

The last section, part 3), of **data set 1** presents the move structure analysis of the first sample graphic story (entitled "Abracadabra, one, two, three") used in the intervention. It provides the considerations taken into account during my own process of MSA, i.e. investigating the source text and individualizing the moves employed by the author of the graphic story in order to use it to write a purely verbal piece of flash fiction. The outcome of the data gathered in this phase of my AR project takes on the form of a table, in which every individual move is named in connection to the respective panel of the graphic story and the communication purpose the move is meant to fulfill. Since the sample text to apply MSA to is a semi-visual one, textual and visual elements were investigated separately to extract a cohesive picture of the communicative intention behind the moves. The MSA-table also includes some general information on the source text to provide context as to where this text appears, for which audience and for which goal. In addition, information that is commonly included in scientific analyses about a text's rhetorical strategies, vocabulary, grammar, register, structure, layout etc. is provided at the end of the MSA. While this type of information is less relevant for the student-participants of the AR project, it is useful for me as the teacher-researcher to explain my choice of sample texts to analyze and transform into teaching material. To bring the description of **data set 1** to an end, there is to say that it is extended by the teaching material (i.e. **WS 1** and **WS 2**), as these materials are to be seen as

both, the change adopted because of the initial data, as well as a data collection tool that prompted the student-participants to provide **data set 2** (i.e. **students' written productions**).

- **Data set 2** (see appendix 9.2)

As the first set of data represents my own viewpoint, the aim of collecting the second set of data is to gather insights from the participant's perspective. The objective of this phase of data collection process is to gain information on how MSA influences the learners' process of writing flash fiction, for which reason **data set 2 includes the students' written productions** rather than their opinions on the process of carrying out the mediation task. Therefore, the use of **WS 1** as a data collection tool prompted 20 mediated texts, produced by 20 individual students of both the AHS and the STD group during a mediation process with my guidance (in a whole-class teaching setting, except for one paragraph of the text which was mediated by the learners on their own for practice). Originally, these were the only texts meant to be collected in **data set 2**. However, as mentioned in 3.2, the intervention process needed to be adapted and more changes (i.e. the creation and use of a second worksheet) appeared necessary.

For this reason **WS 2** resulted in the collection of seven additional, mediated texts, produced solely by AHS students individually or in pairs, without my guidance during the mediation process. These seven textual productions, being the direct result of MSA and a mediation process that the participants underwent on their own, are to be considered the most significant part of **data set 2**. In addition, these texts were created in a less scaffolded context than the first round of productions. The benefit of this two-fold data set is the possibility of a comparison of different levels of scaffolding and social forms employed in the creation of texts yielded by **WS 1** in contrast to those produced by **WS 2**.

- **Data set 3** (see appendix 9.3)

The last data set for analysis is comprised of information from a perspective other than my own as the teacher-researcher of this AR project. All answers to the prefabricated questions about the participants' process of MSA and genre mediation derive from a critical friend's observations. In the interest of facilitating the objectively difficult task of documenting observations of critical aspects of an entire lesson with 20 students present, all working simultaneously on the mediation task under investigation, the critical friend in this AR was not required to note down complete sentences to answer the question on the list. Instead, it was agreed upon beforehand that her answer be short phrases, bullet points or even

keywords. Her own idea was to talk about her answers to the questions immediately after the lesson and (re-)create the full answers she had in mind while observing, should some sentence fragments not report her observations fully to her satisfaction. Thanks to the assistance of my critical friend, I was able to transcribe her thoughts – and thus assemble **data set 3** – into the clear and structured collection of her considerations and observations during the intervention.

5 Data analysis and interpretation

After providing the reader with a detailed account of the data collection process, i.e. HOW data was collected, and WHAT form said data takes, the focus now shifts toward analyzing the gathered data to derive findings that address the exploratory research questions at hand. In the words of Glenn et al. this chapter is dedicated to evidence, i.e. the presentation of the data collected to demonstrate what I – in my role as a teacher-researcher – have learned during my action research (2023: 81). Similarly to the goal of triangulation, this three-part analysis of all sets of data gathered throughout the AR project at hand, Brookfield’s four lenses of critical reflection are represented: student’s eyes, colleague’s perceptions, theory and personal experience (2017: 62). In the following sections, the three collected data sets are analyzed and interpreted in the same order and colored coding system as established in the previous two chapters. Thus, data analysis for the AR project of this thesis starts with **data set 1**: data gathered through the documentation of personal observation in a **teaching journal**.

5.1 Analysis of **data set 1**

As mentioned, the data collection tool for this set of data is a teaching journal, which – from a qualitative research point of view – falls into the category of introspective data, therefore being a highly subjective source of information. Glenn et al. suggest that the best way to start analyzing such data and presenting evidence for substantial research is to revisit the data collected and to ask oneself if it creates new knowledge (2023: 81). While many researchers view personal experience as too subjective and inherently idiosyncratic, therefore unsuitable for academic research, there are also advocates of this type of data, especially in the field of pedagogy, despite such anecdotal data being unique and ungeneralizable. This is due to the fact that specific, personal experiences are still useful in research, as they have “universal elements embedded within them” (Brookfield 2017: 70). As an example of its beneficial use, Brookfield claims that in his studies, personal experience has been the most helpful data to investigate students’ resistance to learning (2017: 71).

In an approach to analyze the reflective journal at hand, Schön’s considerations of reflection to create knowledge come into play. In the context of the professional development of teachers, he distinguished between reflection-in-action and reflection-on-action, both of which methods are applied in the teaching journal, i.e. **data set 1**. The term *reflection-in-action* is the process of thinking about and adjusting one’s actions while performing them. This reflection process is initiated by an element of surprise that emerges spontaneously in a particular situation, which leads the researcher to restructure understanding of the situation.

Within a short period of time, new strategies to understand or change a situation appear and are tested. A process that might be referred to as real-time decisions and changes in a situation based on what is happening in the moment. In contrast, Schön points out that the human mind is also able engage in *reflection-on-action*, which entails reflecting on such a reflection-in-action. In simpler terms, reflection-on-action involves looking back at actions or situations and evaluating past experiences, analyzing them and learning from them (Schön 1995: 30). From the perspective of a teacher-researcher, both processes of reflection are valid and useful in terms of scrutinizing one's own practice.

5.1.1 **Data set 1, part 1: creation of teaching material**

The following sequence presents instances of reflection-in-action and reflection-on-action to be found **in data set 1, part 1** creation of teaching material (see appendix 9.1). For each instance, an underlying theme emerges that contributes towards answering EQ 1: How can I transform aspects of move structure analysis into teaching material that supports EFL learners during story-writing tasks? Once again, the color-coding system used before applies, i.e. the colors for the corresponding data set are used to highlight important passages of data, themes etc. In the case of the first part, i.e. the considerations during the creation of the teaching material, identifiable themes during the qualitative data analysis appear in the shape of implications for the design of the worksheets to use during the intervention lessons on MSA and genre analysis.

The **first step** that I describe as crucial in my teaching journal is to do an extensive move structure analysis of the graphic story that I want to use in my intervention writing lesson. Immediately upon starting to analyze **step 1** a theme regarding my own learning, prior to my students' learning during class, shifts into focus. In other words, the data shows a clear desire to gain personal experience with a task before assigning it to learners, as seen in the following examples:

- (1) a. The reason for **setting myself** this mediation **task** is the possibility for me **to experience** the process of genre mediation and MSA in a similar way that my student will in the first intervention.
- b. I aim to have as close a look as possible at the graphic story and to find out how many different moves I can identify **myself**.
- c. This will create a good basis for enhancing my understanding of **what I need to provide** my students with, so that they have all the information necessary for them to analyze a semi-visual text for the first time and, subsequently, mediate content from it to compose their own short pieces of flash fiction.

Theme identified: experiential learning in the context of a process-oriented approach

Especially the phrases *to experience*, *setting myself the task*, *what I need to provide* of example (1) show that in order to transform aspects of MSA into my own teaching material, it is a critical preliminary stage to have an understanding of the mediation process that the students will have to go through once they are instructed to work with my material. My personal process of creating teaching material through MSA and genre analysis is comparable to how scholars of ELT suggest that one might go about teaching writing in a foreign language: engaging in a process-oriented approach. Kirchhoff nicely summarizes seven parts of the process of cognitive engagement to consider when producing a text: setting goals, generating ideas, organizing information, selecting appropriate language, making a draft, reading and reviewing, and lastly revising and editing (2018: 124). All these stages, albeit not precisely in this order, have been part of my creation process after conducting an extensive MSA of the first sample graphic story. One might argue that by experiencing the seven parts of this approach it becomes clearer how beneficial they are in the process of using MSA to create teaching material for students to engage in MSA themselves. The implication of this experiential, process-oriented approach for the teaching material in creation is to create tasks that allow my students to experience MSA similarly to how I was able to, leading them through the process of both MSA and, ultimately, of writing their own piece of flash fiction as Kirchhoff suggests.

Besides the orientation on the process of MSA, genre mediation and the actual writing that the participants are meant to do, the data also shows an orientation on pre-existing methods, developed and used for conducting an extensive MSA by different researchers in the past.

- (2) a. I have only encountered limited **examples** of complete MSAs in literature before, but none of the employed **“tools” or “formats”**, meaning ways to effectively write down the analysis of the moves, seem adequate for my project, as I definitely need to take the interplay between written words and pictures into account.
- b. I opt for the **table format** that I have already used in a teacher-education MEd course at the university of Vienna.
- c. Although it does not take on the exact shape of one of **the renowned scholars’ tables** for MSA in the field of Genre Analysis, I choose the table provided by the professor who taught the MAGNET course. For me personally, it is the more **suitable alternative** and makes me feel most comfortable in its use – precisely because I know its origins in terms of design and content lie in a familiar research environment.

Theme identified: comparison and use of established methods for MSA

For the purpose of answering the question on how to transform MSA into teaching material, example (2) is highly relevant, as it shows specific considerations on the format in which an analysis of a sample text’s moves can be done most efficiently. Since the genre of the sample text in the case of this AR project is a semi-visual one, i.e. a graphic story, strategic thoughts

on how to conduct the MSA in question are necessary. In light of the different examples of MSA models (see chapter 2.1.3) considered and compared, the format for analyzing the graphic story “Abracadabra, one, two, three” needed to be more inclusive of visual elements. The outcome of the considerations in example (2) shows the possibility to complete an extensive MSA on a graphic story in order to mediate it into teaching material (see **data set 1, part 3**). In addition, the subsequent thought of deciding against the use of Swale’s list format and Lewin, Fine & Young’s obligatory vs. optional move model and, instead, exploiting a method that has been used in an academic context – a university course I have participated in myself – was a successful strategy in terms of creating useful teaching material for the intervention lessons.

The last aspect provided by the data presented in **step 1 / part 1**, relevant to answering EQ 1, revolves around the structure of the teaching material in creation.

- (3) a. A crucial observation for my mediation process (i.e. mediating information from my own MSA in order to create teaching material on mediation and MSA for my students) is the fact that each event of the story follows a **three-step structure** in only slightly different ways.
- b. There are some instances in which this **structure** is reflected by three individual moves and three individual, corresponding illustrations, while some of the moves comprise more than one of the three steps for a single panel.
- c. This allows me to **reduce the scope** of the moves and the **extensiveness** of the story in the teaching material for my students and create an organized and **linear structure** for them to follow in their MSA and, ultimately, also in their mediated texts. Also, this means that I can consider the analysis of the moves as a task that **prepares** the students for their personal writing process.

Theme identified: use of clear structure for task simplification

The fact that each event in the graphic story in question may be broken down into the three parts *lead-in*, *elaboration* and *resolution*, has important implications for the attempt to create suitable teaching material to guide students through their own process of genre mediation. Firstly, the data shows the importance of a clear structure that provides a sense of orientation for the learners and makes the analysis of a text much more accessible, especially to participants who have never engaged in MSA before. Secondly, such a structure provides great possibilities for scaffolded tasks for possible further tasks of the same or similar kinds. The importance of scaffolding has already been mentioned e.g. in the context of different kinds of mediation (e.g. pedagogic mediation or as North and Piccardo (2016: 11) call it: *cognitive mediation*). In addition, such a process of scaffolding and structured pre-writing activities is what many scholars specialized in teaching writing in English for non L1 students refer to when they talk about necessary preparations for learners before setting writing tasks for them. Harmer, for example, illustrates such a procedure with an exemplary lesson for teaching writing-for-writing

and suggests six stages, in which the learners work in collaborative writing processes first and only then engage in their own writing processes. The initial steps taken before the actual process of writing their own texts include preparation tasks (e.g. reading sample texts, scrutinizing features of the genre, completing practice tasks) similar to the tasks I have designed in my own MSA process (see worksheets in appendix 9.1. It is worth keeping in mind this preparatory stage in teaching writing, especially in the process of creating teaching material on MSA. In more general terms, scaffolding in terms of reducing complexity, as shown in example (3), is in tune with the sociocultural approach to learning that “recognizes that with assistance, learners can reach beyond what they can do unaided, participate in new situations, and take on new roles” (Gibson 2009: 15), which is exactly what the learner-participants in my AR project need to do: participate in MSA and doing an analysis puts them in a situation they have never been in before in my lessons. This enables me to slowly get students to successfully complete (writing) tasks that are more complex as well (Gibson 2015: 13).

The **second step** in the teaching journal’s considerations is devoted to putting my initial thoughts to use and revise my preliminary design ideas for the teaching material. One thought that particularly stands out revolves once more around creating worksheets that are simple for students to use, yet complex enough to ensure a successful MSA of the entire story to make the mediation process possible.

- (4) a. Based on these considerations during the MSA of the graphic story “Abracadabra, one, two, three” done by myself, the teaching material needs to provide an **overview of the story** and **categorize** it into five distinctive parts: introduction, situation 1, situation 2, situation 3, conclusion (see appendix 9.1 Worksheet 1).
- b. Apart from the graphic story’s panels to analyze and spaces to write down the names of the corresponding moves, it was important to me from the beginning that the teaching material should have **clear, concise and short instructions** on the set task.
- c. I decided to change the word *move* to *step*, as I felt that the learners would be **more familiar** with it, seeing that they presumably also encounter it in their first or second language (German) with the same meaning
- d. With the goal to give them **clear instructions**, I opted for the three verbs *look at*, *find out* and *write*, because in fact, what I want them to do is look closely at all the panels next to each step, find out what the steps do and write that purpose down on the lines next to the steps in order to name the moves properly.

Theme identified: clarity through simplification of story parts and terminology
Using simplified terminology on the worksheets in creation, i.e. opting to call the individual moves that the students should individualize *steps*, is to be considered the content that I mediate from my extensive MSA and transform into the different context (teaching material) with more appropriate formulations for the participants in my research. Thus, the implication for the

teaching material is to use familiar terms to make the process of MSA more understandable for students. This MSA-strategy of adapting content and changing it to make it more suitable for the new context is in tune with a common practice that writers use for creating ready-to-use resources for teaching. They consider carefully which exact words to include when giving clear instructions for tasks or providing prompts for writing or speaking tasks. The language level of those instructions or prompts is supposed to be below the language level of the students to ensure understanding of the task in question. The goal to create clarity and guidance for students, in the process of creating MSA-appropriate worksheets, is further achieved through simplifying the unfolding of the story's plot. The result of this consideration is the categorization into the five distinctive, main parts of the story. This is one strategy that Harmer specifically suggests teachers should use before and during the writing process of their students: encouraging them to plan what they are going to write by considering both content and sequence of their piece (2004: 11).

Step 3, described in the part of my teaching journal that focuses on the creation of the teaching material centers around an informal discussion with my critical friend and colleague, in which the draft of the worksheet was examined. The account of the discussion is considered data from my personal view, as it does not feature my colleague's observation but my own thoughts and considerations afterwards when I continued the process of creating and revising my teaching material. The data, however, does show useful insights that I would not have considered without such a collaborative approach at my workplace.

- (5) a. Before using the self-designed material for introducing MSA to my students, I thought it **beneficial to discuss** my first draft of the teaching material in question with the **critical friend** who will be present during the writing lesson in which I use it to teach.
- b. Another emerging factor **worth discussing** during the **informal discussion** of the teaching material was the duration of the task to complete on the self-made worksheet.
- c. At this point, the material is definitely more to my **satisfaction** than at the beginning of the design process. The feeling I have towards the worksheet in terms of gathering data from my students' perspective is much more relaxed. I feel **well prepared** to use the worksheet **confidently** in class and be able to explain MSA to the learners and guide them through the process.

Theme identified: value of feedback and collaboration for improvement and confidence

Example (5) shows how collaboration is valuable in the context of my AR project in general, and specifically for researching how to mediate content into teaching material, as such an open conversation is the perfect context for a detailed explanation of my project to someone who has an external and objective view of my plans – therefore also of my teaching material. Especially because my material is not tested the way tasks in approved coursebooks are, an honest

opinion of the person who usually teaches with me in a team-teaching context is extremely useful to me in terms of providing feedback and security about the fact that I am creating and using appropriate instructional material. It brings me closer to answering EQ 1 on the one hand, and to strengthening my ability to critically evaluate teaching material and adapt it to become more contextually relevant (Selvi, Galloway & Heath 2023: 38-39). My colleague's remarks about time constraints, a recurring concern in some of my lessons, led me to implement the most important changes regarding timing. The result of the changes is an even more concise task, reducing complexity even further and increasing my confidence in the material. Example (5) b. specifically demonstrates the benefits of collecting and using data about my own learning to improve my teaching material on MSA, fully aligned with the views that AR advocates McNiff and Whitehead have about interaction with others in order to gain insights into one's personal learning process. They claim that often key pieces of data to reflect on may be gathered rather through collaboration than one's own perspective (McNiff & Whitehead 2005: 74-75), which is reflected in my experiences transcribed in this part of **data set 1**.

Aside from the benefit of feedback, rendered possible through collaboration with a critical friend, the discussion with my colleague also served as a reminder of the main goal of creating the teaching material. This reminder, in turn, is also beneficial for rendering answers for EQ 1, as it supports me in keeping my focus on the main goal of my AR.

- (6) a. Most of the aspects she brought up had to do with the issue of how I would draw generalizations from the information I could gather. Those concerns could quickly be resolved by the fact that exploratory action research is **not geared towards creating generalizations**, much rather to gain insights into my **personal teaching experiences** according to living educational theory described by educational researcher Jack Whitehead.
- b. I explained this **goal** to my critical friend, adding that what I had in mind was **not to reach complete replicability** for my research. It was much rather my aim to **create a better understanding** of my writing classes and how to **improve my teaching practice** during those lessons.

Theme identified: clarification and emphasis of research goal (teaching improvement)

It is, in fact, the main aim of my AR project to understand concrete issues in my teaching instead of engaging in replicable quantitative research, in order to create a living theory or myself which focuses on descriptions and explanations for my own practice (Whitehead 2018: 13). In the pursuit of this goal, example (6) extracted from the previously mentioned informal discussion is a great reminder for creating teaching material for MSA that supports this purpose. The question, after all, is how *I* as the teacher-researcher can use MSA to create material that for *myself* as the person teaching a writing class to improve my practice in helping the students

during their writing processes. For this reason, a reminder for myself and a clarification for my colleague through this example of data is genuinely appreciated in getting closer to answering EQ 1 and overall personal teaching improvement.

The data gathered in the last sequence of **part 1** (4. step: creation of worksheet 2) of the teaching journal is to be chronologically placed after intervention lesson one and two were concluded. It presents insights and considerations on scaffolding adjustments, material consistency and student autonomy when using a second example of a worksheet to use with the purpose of engaging in MSA and genre mediation during a writing lesson.

- (7) a. Since the unfolding of the first and second intervention lesson made me realize that I needed to **loosen the scaffolding and guidance** in my students' mediation process, I decided to add a third lesson to my intervention period. I planned another try at MSA and mediation, in which the students would **mediate** their stories **entirely by themselves**.
- b. I absolutely wanted to keep the **same overall layout** of the previous WS 1 (and inevitably the structure of the story as well), which is why no second draft of WS 2 is necessary. The **identical layout and design** of WS 1 and WS 2 is a **conscious decision** made in an effort to get the students to memorize the structure of a mediated, cohesive, short piece of flash fiction or – at the very least – to remember my take-home message: they have to make up and order the plot's events to create a structure for their stories before they start writing them.

Theme identified: adjusting levels of guidance while maintaining consistent material design

Thoughts on the inclusion of scaffolded tasks for my own teaching material are crucial in the words of Wood, Bruner and Ross who argue that the process of scaffolding means to enable learners to complete a task successfully, which would be unattainable without assistance. Keeping in mind that the students in my class on MSA have only once before completed such an analysis, i.e. in the lesson before, guided by myself in the process, I need to assume that they still need guidance in their second try. Based on these considerations, Wood et al. note that it is required for the teacher to control elements of the set task “that are initially beyond the learner's capability, thus permitting him to concentrate upon and complete only those elements that are within his range of competence” (1976: 90). This is also the reason why I ensure to be consistent in the further process of material creation (see example (7) b). Although my goal is to provide the same guidance, in terms of providing familiar teaching material with the same design, structure and use of words for the instructions, the lesser scaffolding aspect is the social form in which the students work with WS 2 (i.e. individual or pair work). Still, support is provided at any moment should the learners need assistance in order to keep them in their zone of proximal development, as my colleague and I take on the role of facilitators of learning during the pair work part of the lesson. To fulfil this role and ensure that the learners are able to complete the mediation task at hand in a less scaffolded way, it is necessary for us to move

around the class and provide help when the necessity arises within the grouped pairs of students (Richards & Rodgers 2014: 252).

In the context of a less teacher-centered and more student-centered lesson, the way it is often suggested in Cooperative Language Learning, the teacher's role is also to be a provider of a clearly structured learning environment with appropriate material, instructions and goals. As an extension to Communicative Language Learning, cooperative learning – in other fields just as in teaching English as a foreign language, “Cooperative learning is the instructional use of small groups through which students work together to maximize their own and each other's learning” (Johnson, Johnson & Holubec 1994: 4). This, in turn, seems to be a favorable base from which to develop learner autonomy when it comes to *skill learning*, such as learning to write a story in English. Considering that skills are sets of behaviors that students learn through repeated practice of each component to understand how to do something in its entirety (Richards & Rodgers 2014: 26), MSA and genre mediation is very similar to such a step-by-step acquisition of a skill. Through different levels of guidance and scaffolding with teaching material and adapted social forms, this learning process may be enhanced. In terms of EQ 1, examples (7) a., i.e. adjusting levels of scaffolding in terms of changing tasks and social forms, and (7) b. i.e. providing material with a constant design to increase assistance when students work autonomously, provide considerations that are necessary to create material that facilitates my students' skill building – that is, their ability to use content from a graphic story and turn it into their own short, narrative pieces of flash fiction. Now that the most prominent examples of data from part 1 of the **teaching journal** have been presented, allowing me to draw conclusions on the creation process of the teaching material, the data examined in the next subchapter focuses on the use of that created material in the classroom.

5.1.2 Data set 1, part 2: intervention

The second larger section of **data set 1** includes all thoughts and considerations during the intervention part of this Action Research project on MSA and genre mediation that were collected by myself as the teacher-researcher through the teaching journal. As described in more detail in chapter 4, the phase of intervention is comprised of three individual, subsequent English lessons in the same classroom with the same group of students. The aim of gathering data during those lessons on the one hand is to gain insights into the unfolding process of intervening – in other words, adopting change in my own practice by using my self-designed teaching material – in order to adapt the following lessons, and on the other hand to document my experiences from my own, personal point of view (in contrast to my colleagues standpoint

in **data set 3**). The data collected in this part most resembles entries of a journal, because the lessons are documented chronologically, including some basic information at the very beginning, followed by the answers to three guiding questions for my observations. The answers are presented in Past Simple, mirroring my use of retrospection as a tool of data collection for this part of the **teaching journal**. At this stage of the AR project, that is, after the analysis of data produced during the creation process of the teaching material on MSA and genre mediation, a new aspect to research comes into play: the actual phase of working with my material during writing lessons. Therefore, the insights of this part of **data set 1** do not and cannot consist of information for my own mediation process (the process of material creation), but much rather of the students' MSA and mediating processes and how I provide assistance for them. Still, the data provides useful information for backing up some of the initial answers to EQ 1, yielded by the analysis of **data set 1, part 1**. Thus, the following sub-chapter is structured into seven themes that could be identified through the collection of my thoughts on the intervention lessons, documented through the teaching journal. The themes emerge from recurring or particularly prominent keywords identified in my reflections, and center around different issues in pedagogy and EFL didactics.

One of the priorly identified themes and aspects of MSA that support learners during story-writing tasks is the consideration of social form. The importance of social form for working on MSA in the case of my personal experiences of this AR project is reflected in the fact that it came up as a consistent thought both during the creation process (in the shape of considerations on scaffolding) as well as in this part of the data – during the unfolding of the events during the first intervention lesson (see following example from **data set 1, part 2**):

- (8) a. I had multiple thoughts to address regarding the **social form**, the first one of which being the fact that a **whole-class setting** seemed too **teacher-centered** for an exercise that should prepare my students for **autonomously** tackling writing tasks.
- b. Still, I opted for this social form and decided against switching into a different one throughout the lesson, because I prioritized my input on ethics, MSA and its benefits for story-writing over the possibility for the learners to work **autonomously** just yet. These considerations of social forms, before and during the first intervention lesson, ultimately led me to the conclusion that a **shift from whole-class to individual or pair work** would be best implemented once the students were tasked with mediating their own texts after MSA – in an effort to facilitate their analytical and writing processes – even if that meant at the expense of creating more learner-centered settings.

Theme identified: consideration of social forms and learner autonomy

These retrospective considerations of social form reflect my thoughts during the creation process of the teaching material in terms of how to carry out the tasks on the worksheet – individually or in pairs/groups. The debate on social forms ties in with the level of scaffolding

and assistance scrutinized above. However, these examples support my decision to sacrifice opportunities for providing variation of social forms in order to ensure that the students receive all the knowledge necessary to work autonomously – and being successful at doing so – at a later stage of the AR project. Although learner autonomy is defined differently in literature on learning and teaching a foreign language, Benson argues that the most widely used definition is Holec's, who highlights that autonomous learners are able to assume responsibility for their own learning. The author then adds different dimensions of learners' control of their language learning process: day-to-day management, cognitive processes and decisions about content to learn (2016: 339). He also argues that autonomy, no matter how much desired by teachers, cannot be achieved in isolation, but intertwines with learning strategies, self-regulation, motivation, individual differences and even teacher development (Benson 2007: 28). This interaction of factors described by the author relieves my worries of not changing social form at the moment of example (8), since it shows that autonomy is not exclusively achieved by changing social form. It provides more possibilities to consider before a moment of autonomous, individual or pair work for my students could occur. In other words, I wanted to consider the kinds of knowledge and skills involved in the MSA and mediation process before switching social form and trying consciously to create an autonomous learning environment. This is where example (9) from the data collected during lesson 2 comes into play:

- (9) a. Additionally, I asked myself the question if a whole-class setting would be suitable enough for **inductively** teaching the process of MSA before transferring content from the graphic story into flash fiction.
- b. The question was initially triggered by my insecurity of how to categorize the knowledge I need to transmit to the learners in order for them to start grasping what they need to do during MSA, that is they need to find moves, plan and structure before they can use any content from the graphic story in their own texts. For this reason, I decided that initially I needed to transmit **explicit knowledge** to the learners and to do so in a whole-class context.

Theme identified: consideration of different kinds of knowledge and teaching approach

In the exploration of how to transform MSA into teaching material, example (9) shows my observations during the first lesson of its use, in which the issue of social form in connection to teaching explicit knowledge comes up. Ellis et al. bring clarification to these issues of determining the kind of knowledge I am concerned with imparting during the first intervention lesson, illustrating that implicit learning occurs without learners being aware of it, therefore rendering it impossible for them to verbalize they have acquired knowledge of anything. Explicit learning, in contrast, entails that learners are, in fact, aware of what they have learned, which means they are also able to articulate it (Ellis et al. 2009: 3). While implicit, incidental

learning surely has its benefits in the process of acquiring different skills and knowledge when learning English as a foreign language (Glaser 2014: 54), especially for teaching writing and introducing MSA and genre mediation in pursuit of that, considering how to teach specific, explicit knowledge to the participants in my research project seems preferable.

In many aspects of EFL, the implicit-explicit debate is extended by “the question of effectiveness of inductive as opposed to deductive teaching methods”, because it “increases the role of consciousness-raising activities in the classroom” (Glaser 2014: 59). In a way, my goal to research the inclusion of self-designed tasks with which learners engage in MSA before beginning their writing process may be viewed as such an awareness-raising activity. That it because in the take home messages of this first intervention lesson, I try to make the learners memorize the most important pieces of explicit knowledge they need to know in order to work on genre mediation in the subsequent lesson. As example (9) of the data on the considerations while working with my own worksheets for the first time show, I need to consider whether to teach inductively or deductively – a thought that best is considered already in the creation process of the teaching material but should best be kept in mind while actually teaching with it. Although researchers have referred to the two concepts *deductive* and *inductive* approach to teaching in different ways, most commonly they are described as follows: a deductive approach is a rule-driven one, taught from the general to the specific, where rules are shown with examples and students apply them (Decoo 1996: 96). Following the inductive approach, students are also exposed to examples, but by contrast, that exposure should encourage them to identify rules or patterns themselves, which means new concepts are taught from the specific to the general, using examples to deduct and find out the rules behind their use (DeKeyser 2003: 314). For researching MSA, how to implement it in my EFL writing lessons and what effects emerge, such an inductive approach is in tune with the idea of analyzing moves in the first place, i.e. finding out how a sample graphic story is made up of different steps in order to use those steps in the writing process of a piece of flash fiction. In terms of EQ 1, a conclusion regarding an inductive approach to teaching explicit knowledge of MSA is to provide two worksheets (with the same design as analyzed in 5.1.1.) and, respectively, two examples of MSA for students to work out the pattern of the moves and how to use that structure when they write their mediated stories. In addition, the realization that whole-class settings might not be such a tremendous sacrifice after all, is helpful. This is because the focus of this first intervention lesson was a specific-to-general, inductive approach to get learners to explicitly learn the moves of a sample graphic story that they will be able to exploit in the subsequent lesson when it is time to engage in genre mediation.

In the data gathered during the second intervention lesson, the concept of inductive teaching comes up again. The considerations of example (10) emerged in the moment of starting the mediation process, that is after discussing the take-home messages of the previous lessons (i.e. the structure of the plot and the moves analyzed together in the first attempt of MSA).

- (10) a. A concrete issue came up in the second part of the lesson and was, **again, related to the social form** employed for the execution of the mediation task. After having set the task and therefore **explained** how to mediate content from the graphic story into flash fiction, I **demonstrated** a possible way to transform moves two (introducing the main character) and three (describing the villain) of WS 1 into the introductory paragraph of the written story.
- b. Following this **example**, I **repeated the process** of transforming the moves of the graphic story into purely verbal text to create the first situation of the main body (see WS 1, situation 1) – all of which was done in a **whole-class setting** although I desperately wanted to switch social form for more learner autonomy.
- c. Due to time constraints and hesitations towards my inability to provide enough support for the students who usually need more assistance when working on their own, I decided to realize my wish to give the students more opportunities to **work individually** in yet another intervention lesson, in addition to this second one. For this reason I spontaneously discarded my idea to **change the social form**.

Theme identified: whole-class social form in an inductive teaching setting

Doubts in terms of the inductive approach are not apparent in these thoughts, much rather I instinctively start to worry again about the social form, and whether it is acceptable to keep a teacher-centered approach even though I want the students to experiment with mediation autonomously. Again, this issue can be resolved as the intention behind this phase of the lesson is to provide students with an example of how the mediation process can unfold, before they do it themselves and, ideally, recognize a pattern for future writing tasks. Thus, applying an inductive teaching approach seems useful although I do so in a rather teacher-centered way. The rationale behind this is that a student-centered, individual, pair or group-work setting would be a great variation in terms of social form, but it does not allow for demonstration, explanation and exemplification on my part. With the question of teaching with material in a way that supports learners when engaging in MSA, assistance given by myself as the teacher-researcher even if not provided in an entirely student-centered setting. According to Kolb and Raith, learner-centeredness, however, can not only be ensured through varying social forms, but also through giving students the opportunity to choose tasks, materials or methods (2018: 199), which is something to consider for further work and materials on MSA in my classroom. Nevertheless, for guiding the students through the process of using the moves discovered together in the previous lesson and, therefore, mediate the graphic story into a piece of flash

fiction with the same basic structure, the whole-class approach seems to work well enough in order to produce a cohesive text.

Apart from considering teaching inductively with my self-designed material and which social form to decide on, other factors emerging from the data are the elements of revision and repetition, as shown in example (11):

- (11) a. The first part of the lesson, i.e. the **revision** of the previously conducted MSA of the graphic story “Abracadabra, one, two, three” addressed the issue of the **students’ recollection of the take-home messages** from the previous lesson.
- b. While **re-visiting** WS 1 and **re-elaborating** the take-home messages with the learners, the connection between their increasing understanding of MSA and the deliberate structuring of the mediation process through the strategic design of the teaching material became more and more evident to me.

Theme identified: importance of revision/repetition for memorizing a sample text’s structure

As already briefly mentioned, one of the goals to reach during the intervention lessons was to make the learners aware of the simple structure used in the graphic story to tell its plot. That was done through MSA, i.e. individualizing the moves of the story, not just for the benefit of being able to mediate the sample story “Abracadabra, one, two, three”, but also for making clear that the same structure can be used for a different piece of narrative, short flash fiction. This entails that students memorize at least the basic parts of a story’s composition *introduction*, *main body* and *conclusion*. With the purpose of getting students to gain this explicit knowledge and understand how it might help them for future writing tasks, revision of the terms for said structure seems advantageous. Especially since the student-participants in my AR project are still rather young, it is a good idea to create the opportunity for repetition and provide praise (Elsner 2018: 26) for when they achieve small steps to successfully complete one task after the other that is asked of them on WS 1. In terms of EQ 1, the aspect of repetition is given as the creation of my own teaching material for MSA and genre mediation includes two worksheets with the identical design to review the basic structure that students can use when they write a story.

The data gathered during the third intervention lesson reflects many considerations that have already emerged in the analysis of **data set 1** thus far, i.e. it includes thoughts on repetition, scaffolding and social form:

- (12) Although I felt like the learners understood what they need to do to some extent, both in preparation and execution of their mediation process, I wanted to provide them with the possibility to **repeat** the process without my interference – considering that practice necessary entails some degree of **repetition** of certain tasks, while simultaneously **adjusting the level of scaffolding** necessary. In other words, at this point the learners needed to try out MSA and mediation of genre **for themselves** to recognize the benefits

for their own writing processes. For this reason the third lesson of the intervention was completely **learner-centered** while they **autonomously** completed a MSA and their own mediation process of a different story. The focus on the students was mirrored in the **change of social form** from whole-class to individual or pair-work.

Theme identified: reconsideration of forementioned repetition, scaffolding and social form
Since the three concepts in example (12) re-emerge in the third lesson and have already been analyzed above, at this point it suffices to say that a combination of them evoked the necessary change to yield **data set 2**: the students' written productions of a short piece of flash fiction that they wrote after analyzing the moves of the graphic story "A new home" with the help of worksheet 2. The insights that these productions provide are analyzed in 5.2 and contribute towards answering EQ 2.

Another emerging factor during the second intervention lesson was the extent of the students' participation during the MSA and the mediation process for transforming the graphic story into flash fiction. As mentioned, I was the only teacher present in this lesson, because my colleague and critical friend who usually teaches this group of students with me is scheduled to hold a different lesson at the same time. Consequently, the observation of the degree of participation from students of the two different groups AHS and STD can only come from my perspective and perception of the group while teaching in a whole-group setting. Nevertheless, it is not to be a discarded factor but should be looked into all the same.

- (13) a. As the first round of mediation during the second lesson seemed to result in mostly the AHS-student benefiting from MSA, or at least from what I could tell by their **participation** which was perceptibly higher compared to the STD group, I additionally decided to repeat the process with a similar graphic story, setting the task only for AHS students.
- b. Another reason for the **separation of groups** is that in previous lessons with similar topics (e.g. introduction of a new text type), it has proven more effective work separately in the two groups. Both myself and my critical friend and team-teaching partner have received this information through verbal feedback from the students themselves.
- c. Whether it was facilitated through the **separation of the groups** or the similarities of the teaching material for lesson two (i.e. WS 1) and lesson three (WS 2), an **increase in active class participation** during the first 25 minutes of whole-class teaching was perceptible. The participants seemed to be more **confident** in giving answers to my questions while conducting the MSA of the new graphic story and they remembered many moves from the previous lessons.

Theme identified: differentiated material and group separation for increased participation
Albeit these observations of the learners' degree of participation being highly subjective, coming from my own perception while simultaneously focusing on my teacher-entered work on MSA and genre mediation, they seem to be in line with at least some students' opinions on how to work on writing tasks. This is a possible conclusion to draw, because one student in

particular uttered a desire to work in the STD, separated from the AHS group. The importance of this feedback is not to be underestimated, seeing that it was not evoked by myself in any way. In terms of answering EQ 1, aspects of MSA to transform into teaching material for helping students mediate texts should include choosing different content or moves for the material, according to the different groups AHS and STD. This thought did not occur to me during my own MSA process and the creation process of my teaching material. Clearly, however, in analyzing example (13) of the retrospective data after using the self-designed worksheets in class, it seems rather obvious to me to consider the two groups separately. Considering other researchers' thoughts, this separation of groups and teaching them in two different rooms falls into the aspect of classroom design. The purpose of these considerations should be to think of ways to make learners feel comfortable and safe, as this is the most promising condition to make successful learning happen (Wilden 2018: 235). Although the consideration of creating two versions of the worksheets 1 and 2 to be used respectively in the two groups AHS and STD did not occur to me, working with WS 2 and having the AHS students mediate separately from the STD group might have some positive effects on the AHS students, as revealed by example (14), even if, at this stage of the analysis, that is only to be measured by their degree of participation, not the quality of their texts.

As mentioned briefly when analyzing approaches of scaffolding, it is worth considering creating opportunities for learners, in which they can choose tasks or social form themselves. Such choices, after all, contribute towards increasing or maintaining motivation, for some students at the very least, as comes forth in example (14) from the data collected during the third intervention lesson, in which the focus was not exclusively on MSA and how to find moves anymore, but much rather how to transform the moves using information from the MSA in the students' own flash fiction.

- (14) a. Before starting the mediation task, however, the learners **uttered the concrete wish** to complete the task in cooperation with their classmates. This immediate reaction of the group led me to reflect on my lesson plan for a moment. Since I perceived a possibility to increase their **motivation** by agreeing to the change the social form from individual work to pair work, I consented, while still giving them the **option** to work individually if they preferred it.
- b. Another reason for my decision to let them **choose the social form themselves** was the realization that the result – i.e. mediated flash fiction – would still be highly individual even if completed in pairs. In addition, the opportunity to work in cooperation with others might occasionally lead to more ideas and discussions about the task, hence to more engagement with the process of genre mediation.

Theme identified: increasing student motivation by providing choices

As language learning is a highly individual process for each human being – for students in an institutionalized language learning context that is no different – it will, of course, be a different experience for each learner in my classroom. Teaching a different approach (MSA) to writing as they are used to might be more or less motivating for some of them, depending on individual learner differences. Besides foreign language aptitude, learning style and learner strategies, motivation (Dörnyei & Skehan 2003: 590) is one of these individual factors that should not be ignored, albeit it cannot always be influenced by myself as the teacher – at least not with the desirable effect of increasing motivation as it is often aspired. Although my observations during the third intervention lesson and the resultant data of this part of the teaching journal did not specifically focus on individual learner difference, a change of motivation to some degree was perceivable at least from my perspective. Even if this atmospheric change in motivation in the classroom was not felt by the students, it did reassure me as the teacher who aims at pushing motivation by allowing learners to have a say in creating a pleasurable learning environment and providing them with the opportunity to choose how to work.

Along with a possible increase of motivation, the data shows accounts of the individual difference of using learner strategies. Example (14) illustrates that some student-participants – consciously or unconsciously – tend to apply learning strategies that are already familiar to them, whether they are aware of their use or not. Some of these strategies include working in cooperation and paying attention to others, discussing, analyzing or even talking to themselves if they prefer to work individually. In terms of creating my own material and using it to teach a writing class, some characteristics of learning strategies are worthy of consideration, especially since they, per definition, are meant to assist students in completing tasks, facilitate the development of self-regulation and ultimately lead towards L2 proficiency (Oxford, Lavine & Amerstorfer 2018: 5). For a future attempt at creating more teaching material that focuses on using MSA as a basis for genre mediation, it is advisable to take a greater variety of learner strategies into consideration and adapt the design of the tasks accordingly. The material at hand, i.e. WS 1 and WS 2, however, rather focuses on the analytical part of genre analysis, providing the opportunity to work in some different ways.

5.1.3 Data set 1, part 3: MSA of sample graphic story

The last part of **data set 1** consists of the extensive move structure analysis that I conducted before beginning the design process of the teaching material. It was the basis for the worksheets, meaning that I used the moves that I could individualize in my own MSA and transformed them, choosing the most important ones, grouping them appropriately and renaming them to

make them more easily understandable for the student-participants. Therefore, it played a crucial role in my decision-making process while designing my teaching material, but could be left unconsidered during the intervention lesson, thus, during the rest of the data collection process. For this reason, it is put in the last and third part of **data set 1** and solely needs to be partly analyzed. This is why it would not make much sense to analyze all of **part 3** again at this point, as the MSA of the graphic story has already been scrutinized in the process of creating my own teaching material to use during the intervention lessons. In the following section, some general conclusions that can be drawn from this part of the data are presented.

Using the table format described in 5.1.1., my goal was to achieve was a structured overview of the analysis of the moves that make up the graphic story “Abracadabra, one, two, three”. After having described all 20 moves, each with its communicative function of the textual and the visual element, the picture of which moves the author employed to convey the story’s plot was completed. It quickly became evident to me that for some of the identified moves, I unintentionally used certain words that exceed the vocabulary knowledge of most student-participants. This is where the first moment of mediation on my part occurred: taking the information from my own MSA, choosing different vocabulary to express it and, therefore, adapting it to fit the new context (i.e. the worksheet to use for teaching MSA for the first time). Along with this transformation Austin and Searle’s Speech Acts also provided help to find suitable formulations to address the individual moves, e.g. verbs to denominate moves and analyze their function with students. One of the implications for teaching MSA in the future to take away from considering Speech Acts is to compile a list of Speech Acts that are very likely to emerge in written discourse (not in a spoken one in contrast to many speech acts) and how they might serve as a template for individualizing moves in a different sample graphic or purely textual story. Then, the next step would be to do a MSA on whichever sample text I want to use in the future as a basis for students to mediate and choose verbs from the list of Speech Acts to apply to the chosen story and transform my own MSA into teaching material again – but with much less workload beforehand. This also implies that I would use both the verb-list and my pre-knowledge of simplified MSA to do such an analysis somewhat spontaneously if an appropriate situation presents itself during a lesson.

Specifically in the context of the graphic story used in this AR project, some of the names for the moves that I identified beforehand could be mediated without drastic changes, as I expect the student-participants in question to know the meaning of the words according to their CEFR language learner level A2. Besides knowledge of vocabulary, another justification for mediating moves without much adaptation is their conveyed meaning. Some of the moves

identified by myself could not be changed in terms of how I refer to them in the teaching material, simply because then they would not express the correct communicative purpose any longer. If some unchangeable names of moves needed to be included identically in the teaching material, I made a note for myself to pre-teach the words before starting the MSA in intervention lesson one to ensure that the learners know the meaning of the verbs. Examples of such unchanged moves (see appendix 9.1 solutions of WS 1) are:

(15)

moves in data set 1, part 3 : MSA	mediated moves on WS 1
move 2: introducing the two main characters and the place of events	step 2: introduce the main characters (Ger.: vorstellen)
move 3: describing the <u>villain</u> of the story	step 3: describe the <u>villain</u> (Ger.: beschreibe den Bösewicht)
move 11: concluding the previous situation and <u>leading over</u> to the next one	move 7: lead over to situation 2 (Ger.: überleiten zu)

Figure 6: Corresponding moves of the same name in both move structure analyses

The second column in figure 6 also presents the German translation of the verbs, therefore also of the first word used in the name of the moves, whenever I deemed it necessary to make sure the learners understand the meaning of the verb before and during the intervention lessons. With the concept of Speech Acts in mind, although they are most commonly used and researched in the context of spoken discourse, I opted for the use of verb phrases. In my own mediation process, I decided to change the gerund form of the verbs I used in my own MSA and reformulate them using their bare infinitive form, that is without the use of *to* as the infinitive marker, on the worksheets. The reasoning behind this adaptation is the fact that the bare infinitive form of verbs is analogous to the third-person imperative form. This form fulfills the function of giving instructions rather than the gerund, which implies that either an action is going on at the moment or an action is being discussed. From the experiences I have made teaching grammar to this group of students, these last two grammatical functions implied by the present participle is normally more difficult to grasp for the learners than the concept of giving commands or instructions using the imperative form of the verbs. However, the original MSA using the gerund form of the verbs seemed very suitable to me, because myself as the teacher-researcher gathering data from my own perspective investigated the use of moves that the author of the graphic story applied in order to fulfil his desired communicative purpose of telling the story's plot. Although the student-participant scrutinize the graphic story's structure and its individual moves as well, they benefit more from formulating the steps in terms of what

they need to do to practice story writing – after all, it is the main goal of this AR to provide new ways of supporting students during story-writing tasks.

As to the CEFL language learner level of the words used, the analysis of each lexical words used to denominate the moves in (15) presents all A2 words in **bold orange** and all B1 words in **bold red** (Cambridge University Press & Assessment 2023a: 7, 8, 9, 15, 16, 19; 2023b: 19, 21, 26, 31). A minimal number of words that I chose to name the moves are classified as B2 or above. These words stem from the lexical field of narration (*villain*, *conclude*, *lead over*) and need to be addressed in lexical pre-teaching anyway to fulfil the purpose of the intervention lesson, i.e. to provide new ways of supporting students during story-writing tasks. It is worth noting, that some of the words are mentioned in the Cambridge English lists for A2 level, which means learners should know one of their main meanings, but they might not know additional meanings that are conveyed in figure 6. For example, students should know the words *character* with the meaning “a person or an animal in a book, play, or movie” (as it is defined in the Oxford Learner’s Diaries by Oxford University Press 2024), since the list provides the unmistakable example sentence “He was my favourite character in the film.” (Cambridge University Press & Assessment 2023a: 7). Consequently, this implies that the students of language learner level A2 do not need to know the word *character* with its meaning “all the qualities and features that make a person, groups of people, and places different from others” (Oxford University Press 2024).

Additionally, the meaning of some combined tokens is not commonly known to A2, as according to the list, students of A2 level typically know the word *character*, in the meaning just discussed, but not the word *main character*, as the token *main* is only listed in the Cambridge English B2 list (Cambridge University Press & Assessment 2023b: 21). While for the sake of pre-teaching for my AR project, this can be redeemed easily, it is an aspect to make note of when considering these lists in terms of how to phrase the names of the moves on the teaching material. In the introduction to those two list A2 and B2, however, the authors of the association Cambridge English do highlight that the lists are not exhaustive, but rather updated regularly (2023a: 2-3, 2023b: 2-3.) As the forms of the moves presented in example (15) do not deviate too much from each other, a more detailed analysis of the CEFL level of words used to mediate the moves is done below, for example (16).

My mediation process of the names I had originally given the moves during my extensive MSA did not only include adapting and changing some verb phrases, but also omitting some parts of certain moves’ names altogether. In some instances (as mentioned in the description of the data set in chapter 4), moves and the corresponding textual and visual content were omitted

completely. In other words, some moves were not necessary to mediate, which is why I did not include some of the panels in the teaching material. For other moves, in contrast, it was only necessary to omit part of the move's description to make it easier for the learners to understand what function that move fulfils. Such a move is for example move 11 of my MSA, which corresponds to step 7 on **WS 1** (see example (16), figure 6). Similarly to some of the verb phrases for the moves with similar names in both analyses (i.e. all the moves compared in figure 6), lexical pre-teaching was also necessary for moves that I had denominated with more difficult terms, beyond the students' vocabulary knowledge. Again, it is beneficial to reflect on the language learner level of the actual words to use to refer to the moves in the teaching material. The following juxtaposition shows which names of which moves I needed to be adapted and changed accordingly so as to be sensibly mediated into teaching materials in order for the student-participants to understand the verbs.

(16)

moves in data set 1, part 3 : MSA	mediated moves on WS 1
move 4: providing context for the first event and further setting the story	step 4: describe situation 1
move 5: elaborating on the event and creating suspense	step 5: add exciting information (Ger.: hinzufügen)
move 6: concluding the first event of the story	step 6: end situation 1
move 12: elaborating on the situation and establishing a plan of action for the characters	step 8: describe situation 2
move 13: finalizing the plan and creating excitement for its execution	step 9: add exciting information
move 14: concluding the situation in a suspenseful setting	step 10: end situation 2
move 15: concluding the previous situation and leading over to the last one	step 11: lead over to and describe situation 3
move 16: elaborating on the situation and creating further suspense	step 12: add exciting information
move 17: concluding the last event of the story	step 13: end situation 3
move 18: reaching the climax of the story	step 14: lead over to the most exciting part of the story
move 19: bringing the story to a conclusion	step 15: explaining the ending
move 20: resolving the story	step 16: end the story

Figure 7: Corresponding moves of different names in both move structure analyses

In a similar manner as seen in (15), some moves of (16) are not mediated in their entirety, but some parts are omitted for the sake of reducing complexity on the one hand and keeping the same structure of each situation (*describe situation, add exciting information, end situation*) on the other hand. Especially original moves including the verb phrases *providing context* and *elaborating on*, as well as the verbs *establishing* and *finalizing* were concerning to me, in the sense that the learners would not know them yet. This concern can be confirmed and relieved by checking the vocabulary list compiled at the University of Cambridge mentioned before. The following lexical words from example (16) of **data set 1**, listed alphabetically and highlighted in **orange** are of A2 level and in **red** of B1 level, according to the corresponding Cambridge vocabulary lists (2023a: 4, 6, 7, 8, 9, 10, 12, 13, 14, 15, 16, 19; 2023b: 9, 10, 13, 26, 27, 28, 31). Since these wordlists represents English words to be already known (some remaining parts of A2 list) and soon learned (better part of B2 list) by students in preparation for preliminary examinations in an academic context, knowledge of these lexical items needs to be acquired in the course of my student-participants' learning process anyway – regardless of their learner level and age at the moment of my AR project. Therefore, it is worth teaching some of these words, especially the ones needed in the transformation process from moves in the extensive MSA to moves on the worksheet (see second column of figure 7).

During the process of MSA in which I deliberated which words to use to address all the moves, I was aware of my use of difficult vocabulary that would exceed learners' level of vocabulary knowledge, especially when choosing the underlined words or phrases in the juxtaposition. These are neither mentioned in the A2 list, nor in the B1 one and are, consequentially, to be listed under vocabulary for language level B2 or above. Unfortunately, these words include many useful terms to talk about story-writing and strategical or structural elements to deliberate in the writing process, such as: *climax*, *conclude*, *context*, *elaborate*, *finalize*, *lead over (v)*, *resolve*, *set a story (v)*, *setting (n)*, *suspense*, *suspenseful*. In order to include these functions of certain moves, the mediation process necessarily needs to result in similar words to make it clear to students what the authors intended to achieve through the moves. As can be seen from the analysis in (16), none of these higher-level words are included in the transformation of the names for the moves on **WS 1**, as no words in the second column are underlined besides the term *lead over*. This phrase, strangely, was not included in the meaning of transitioning from one even to the other in the plot of the story in either of the two Cambridge vocabulary lists and is therefore translated into German as well as explained when discussing step 11 and 14. In any case, the learner level of the students in my AR project is significantly below the level of the underlined, B2 words, which means the need to adapt them

when naming moves during an MSA in class is evident. This is why mediating the meaning and function of these more difficult moves and transforming them to fit a worksheet that A2(+) learners of English understand, proved to be crucial for working successfully with the teaching material. To implement this adjustment, the meaning of *suspense* and *suspenseful* is mediated by using the B1 word *excitement* and the A2 word *exciting*, while *elaborating* on the situation turns into *describe* and *conclude/resolve* into *end*.

After this consideration of language level in connection with the moves that are mediated into teaching material, the reader is briefly reminded of EQ 1 to be answered through analyzing the entire first data set: the aim is to find out how MSA can be used for creating teaching material to help students during their writing tasks. The use of some moves and their function being common steps that writers take in order to write up stories has been mentioned, i.e. *provide context* that turns into the instruction for the learners to *describe the situation* or *conclude first event* telling them to *end the first situation* before beginning to write about the next part of the story. From the perspective of how I usually teach writing, a way to support the learners during their story-writing task immediately comes to mind when I mediate move 7, v11, and 14. This is due to the fact that those are moves with the function to *lead over* (or transition) from one situation to the next, which presents the opportunity to direct the learners' attention towards the textual elements on the corresponding panels that express the move to *lead over*. In each corresponding visual element, a box with the narrator's phrases is included which can be transformed into sentence starters that students can mediate to begin their own phrases. The following illustration shows the notes taken as the teacher-researcher to address this move and especially connect it to sentence starters during the intervention lesson:



Figure 8: Example of the move *lead over* to mediate into students' own sentence starters (see appendix 9.1)

Figure 8 is an example of the notes on the solutions for **WS 1**, in which these opportunities to take advantage of the linguistic content on the visuals and use them as sentence starters is

highlighted in color and marked with an asterisk. This is one concrete aspect of how to include exploit MSA, particularly certain moves identified, to directly instruct learners to take linguistic content from the source text, transform it and use it to fit into the beginning of their own sentences.

Similar exploitation methods are possible when using visual instead of linguistic material as just delineated by the use of sentence starters. In reference back to the concept of visual literacy, it is also possible to analyze the moves through the illustrations of the graphic story and, based on those, decide how to name certain moves. This is due to the fact that the arrangement and layout of some panels lend themselves well to name moves and mediate them onto the worksheets on the one hand and to be mediated by the students into written descriptions of the plot. One example gathered in **data set 1, part 3** for such a mediation possibility is the mediation of move 4 into step 4 on **WS 1**:

(17)

move 4: providing context for the first event and further setting the story		textual elements: The author uses new vocabulary that was part of a pre-teaching exercise in the coursebook (i.e. deckchair), while also creating suspense through the information provided by the third person narrator. visual elements: Both of the children's pictured body language (positioning, posture and facial expressions) contributes to increasing the suspense for the readers, as they both are presented to look scared of the neighbor. It ideally leads to the next move to be expected by the reader, i.e. how the first event of the story unfolds.
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Figure 9: Extensive analysis of move 4 of the graphic story "Abracadabra, one, two, three" (see appendix 9.1)

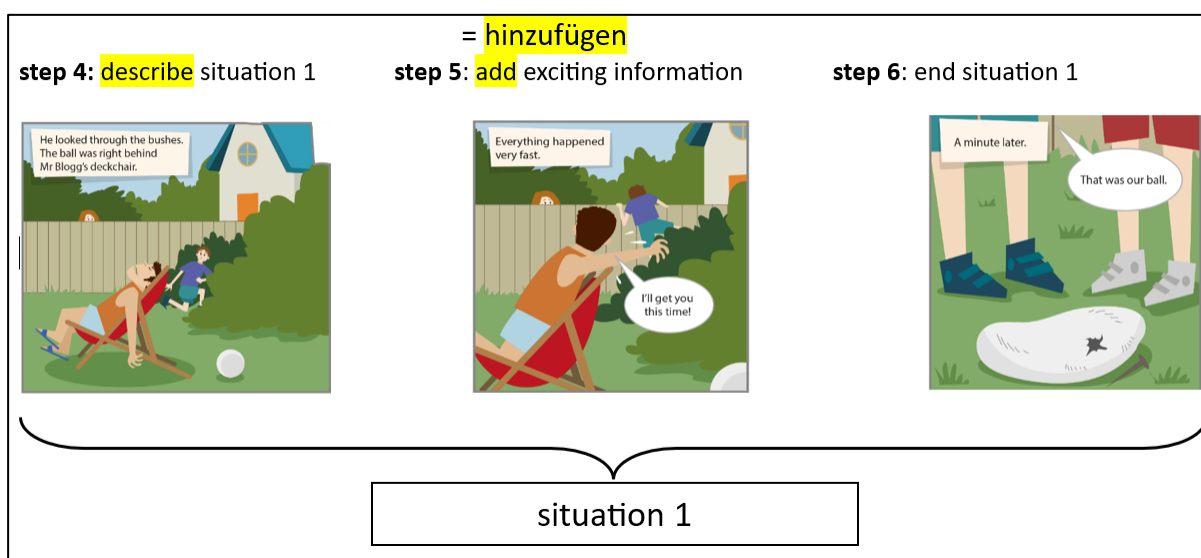


Figure 10: Mediation of move 4 into step 4 on WS 1 (see appendix 9.1)

Example (17) provides data collected during the process of extensive MSA completed in order to transform the moves into teaching material on MSA and how it benefits students story-

writing during the intervention lesson. It shows how the textual elements, but also the depiction of all the characters is of a descriptive nature and can therefore be used well to name *move 4: providing context for the first event and further setting the story*, which is then mediated into *step 4: describe the situation*. Aside from utilizing this aspect of MSA to create teaching material, the visual elements also provide the possibility for the student-participants to write down details in their stories that they can only see in the illustration, i.e. the children's feelings or the neighbor's appearance and current activity. Consequently, move 4 might lead the learners to mention that the siblings look scared of the neighbor and hope he will not wake up from his nap while the boy tries to get his ball back. The visual in connection to the textual information to gather from analyzing step 4 in the classroom ideally also leads the students to use the desired vocabulary that the authors introduce through this graphic story, e.g. *deckchair* (as a new lexical item of vocabulary for the unit from which story is taken) or *bushes* and *ball*, as well as vocabulary that can exclusively be extracted from the illustration: *garden*, *grass*, *fence*.

Another example of ideally exploiting visual elements for mediation purposes is move 14 of **data set 1, part 3**, corresponding to step 10 on **WS 1**:

(18)

move 14: concluding the situation in a suspenseful setting		textual elements: The suspense in terms of the words written by the authors in Robert's speech bubble is created through a sentence fragment ("A feather.") immediately followed by listing all the items that the two siblings have taken from their neighbor. The effect is enhanced by the imperative statement "Let's go." and the exclamation "Come on." uttered as encouragement. visual elements: The illustration for this move is important, as it creates the time and setting in which the characters execute their plan. The authors also made sure to represent the new vocabulary visually, including a picture of all the items in the bag in Robert's hand. Another effect of the illustration on the reader is the type (hat and gloves) and color (grey) of the characters' clothes, again, activating pre-knowledge of storylines in which characters execute a plan in secret, trying not to get caught in their endeavor.
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Figure 11: Extensive analysis of move 14 of the graphic story "Abracadabra, one, two, three" (see appendix 9.1)

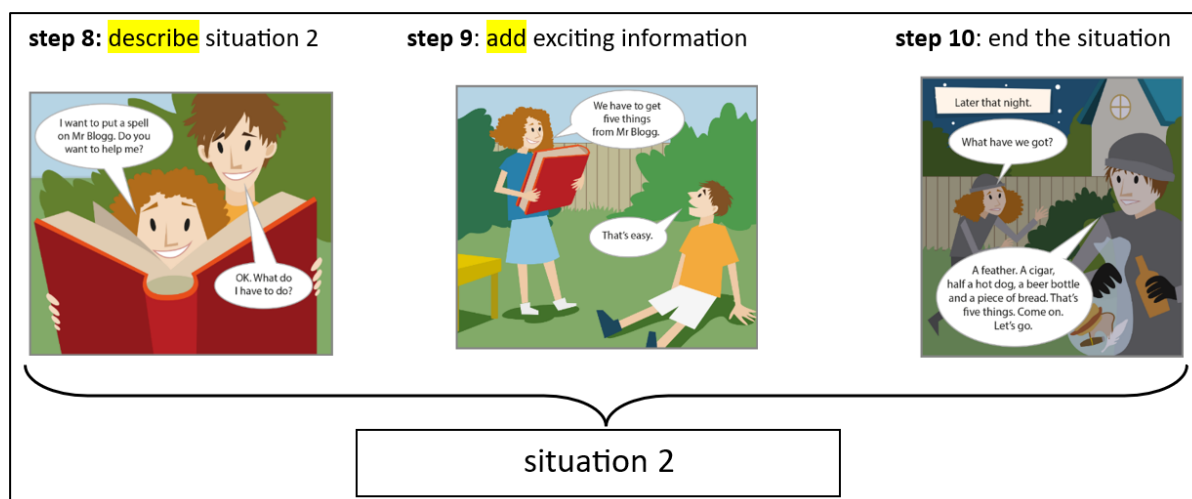


Figure 12: Mediation of move 14 into step 10 on WS 1 (see appendix 9.1)

Firstly, the combination of the narrator's textual element *Later that night*. with the use of darker colors and stars added in the top part of the panel to represent the night sky suggests that this part of the story takes place at the end of a day. This, in turn, makes it more logical to use the imperative form of the verb *to end* and to name step 10 *end situation 2*. Secondly, as analyzed in detail in example (18), figure 11, the visual content incorporates different colored clothes on the same two main characters, which leads the reader of the graphic story to infer the ongoing action (i.e. a situation similar to a robbery) and, possibly, to end situation 2 in a similarly exciting manner as the information added in the move before.

As in the example above, the benefit of exploiting the visual features of this move can not only be perceived when naming the move and transferring its name to the teaching material, but also when discussing its content with the learners in class. Again, the authors added both textual and visual material to refer to the specific vocabulary needed in this unit (*feather, cigar, beer, bottle, piece*) and parts of the illustration that students may use to extract already known words, e.g. for the depiction of the house in the upper background of the panel they might use *neighbor's house*, for the setting of time and place *night* and *garden* and for the ongoing activity *steal* etc. In reference to EQ 1, these two examples show that pre-activating lexical knowledge using mediation of the visual elements of the text might be well worth in the pursuit of helping students during their story-writing tasks, as it might lead them to incorporating more or different vocabulary items. More information on the use of vocabulary through the mediation process can be extracted from the analysis of the students' written productions in 5.2.

As mentioned very briefly at the start of subchapter 5.1.3, it is my honest belief that increasing the analytical work on the third part of this data set would not lead to significantly more insights into answering EQ 1. This is partly because I have already exhausted the analysis of the moves when conducting the extensive MSA and used it as a basis during the creation

process of the teaching material, and partly because I want to follow Smith & Rebodello's advice to keep the ultimate underlying and basic research question of Action Research in mind: what are the effects of the change(s) that I implement in my intervention? (2018: 41). In my personal context, this means I aim to observe which changes occur in my teaching practice when I – as teacher-researcher – implement alterations in my lessons by using the self-designed materials. Now that I have collected many insights and have given answers to EQ 1 throughout chapter 5.1, the use of new, self-designed teaching material that incorporates MSA as a method that has never been employed during writing lessons before is now to be scrutinized through the student-participants' written productions in order to approach finding answers to EQ 2. Moreover, the authors remind researchers of the fact that the biggest findings in Action Research are usually one's own reflection of one's own development (Smith & Rebodello 2018: 80). In the case of this AR project, one of the outcomes with the strongest impact for me personally is the fact that it is okay to use conventional method for carrying out writing tasks with my students that experienced teachers have shown me, only to realize that my using them does not lead to successful experiences of progress in my personal teaching practice. My general conclusion from this reflection is the legitimacy to test out these conventional ways of teaching writing and dismiss them since they did not deliver desired results in my writing lessons and lean into using MSA and genre analysis instead, based on the findings thus far. With these thoughts in mind, I turn to analyzing **data set 2** in the following chapter.

5.2 Analysis of **data set 2**

All the information collected in this data set stems exclusively from the student-participants, seeing that it was gathered through the use of my self-designed material in the intervention lessons. Put differently, there was no conventional data collection tool involved as one might imagine it in order to grasp the participants point of view (e.g. survey, questionnaire, interview etc.). Much rather the tool for the collection of information in **data set 2** was **WS 2**, as it was the pre-teaching material in which the students conducted their second ever move structure analysis of the sample graphic story "A new home". Although this data set cannot provide full insights into the students' opinions, respectively, EQ 2 does not require their attitude towards their text, but an objective view of their written productions, it can still be used as one of Brookfield's four lenses (2017: 62) to scrutinize one's research focus from different angles. As Sullivan et al. put it, in agreement with Brookfield's claim of a necessary second lens being on the participants: "Using the lens of students' eyes can help to inform our ability to think critically about our work [...] Students' perceptions can be collated through conversations;

written documents; blogs; video/audio recordings; email; and artwork, for example.” (2016: 46-47).

The author’s suggestion to use the students’ point of view in order to shed light on my work is especially useful for me as the researcher of this AR project, as my self-designed materials are directed specifically at them and have not been used in any other lessons or coursebooks. This fact, however, almost makes it seem as if the students in my classroom are nothing more but test subjects of my research, which is not the case at all. On the contrary, in terms of ethical considerations, I would like to adopt the common stance in AR that the students who participate in my AR project as co-researchers rather than subjects to do research on (Glenn et al. 2023: 68). This viewpoint is not only motivated by ethical research, but also by the imbalanced nature of my relationship with the students. This imbalance in terms of power within the relationship between teacher and students is generally to be taken into account in the classroom, which is why it also needs its consideration in my AR context. Glenn et al. (2023: 74) suggest doing so by clearly communicating to the learners that their participation in the study does not affect their grade in any other way that other class participation tasks do. To ensure that the students do not feel anxious or nervous about their performance in the study, their textual productions are collected anonymously. More information on ethical considerations in this study, particularly for the collection of **data set 2**, can be found on the consent form included in the appendix.

As there are many different tools for analyzing written texts in terms of their readability, language level and difficulty, I would like to clarify which aspects I am interested in to scrutinize the student-participants’ mediated texts and why. Many researchers have made it their mission to investigate how to evaluate texts of different levels in English – in other words measuring how difficult to understand a certain text, or even an entire textbook, is for readers (be it native speakers or learners of the target language). These efforts are motivated by different factors, often by the intention to examine a text and determine whether it is understandable for a certain group of language learners or not. Such judgment is achieved by using so-called readability indices that measure “how difficult it is to read a text based on its properties, by using constructs known to reflect complexity, such as average sentence length and number of complex words” (Cantos Gómez & Almela Sánchez-Lafuente 2019: 32). In the case of my AR, however, I am concerned with the properties of the texts written by the EFL learners and student-participants in my writing lessons, rather than text to be used as teaching material for language learning purposes. For this reason, I am less interested in a deep analysis of readability, which is why I will not extensively use any of the commonly used tools for the

concept (for example Flesch/Flesch–Kincaid readability tests, Gunning Fog Index, Automated Readability Index (ARI), SMOG (Simple Measure of Gobbledygook), Coleman-Liau Index etc.) (Cantos Gómez & Almela Sánchez-Lafuente 2019: 33-34) but solely provide the most important information of readability for each of the student productions to assess them.

In terms of lexical diversity my approach is similar in that I do not expect the mediated student productions to be the most lexically diverse pieces of flash fiction due to the learners' low level of language proficiency (estimated at A2), yet I do not want to neglect it altogether. This is because one of the aspects to uncover for answering EQ 2 needs consideration of the vocabulary range that the students show when they are asked to use MSA of a graphic story for mediating purposes. For this reason, I include the so-called *type-token ration* (TTR) in my analysis of the student productions. This common method to measure lexical diversity calculates the ratio of different words (also referred to as *types*) against the total number of words (also referred to as *tokens*) (Johansson 2008: 62). The number of words (or *tokens* rather) in a sentence (i.e. the average sentence length of the students' texts) is included in the analysis as well, as it is postulated that readers of a text need more efforts to comprehend longer sentences than shorter ones, because of the "limited capacity of the human mind to hold a variety of information at the same time" (Kusumarasdyati 2018: 123). The complexity of a text is also commonly judged by the connection between sentence length and word length (Flesch 1948), as well as the *lexical diversity*, i.e. the range of different words used in a text (McCarty & Jarvis 2010: 381). Hence, the analysis of the students' mediated textual productions includes these aspects for reference and comparability. The tool used for examining the texts and discovering the statistics in terms of these elements (TTR, LD, etc.) is called *Text Inspector*. It is a website created by Stephen Bax, professor of Applied Linguistics who designed it to analyze texts and use the gathered information for preparation of teaching materials or tests, as well as for evaluations of written pieces by students (Text Inspector). The first of **data set 2** is not to be considered as a student production as it was produced in a whole-class setting with my guidance as the teacher-researcher. It is, therefore, considered a model text and serves the purpose of familiarizing the students with what their own mediation process entails in order to produce a short piece of flash fiction through the use of mediation themselves. However, it is put in the beginning of **data set 2** to provide an overview to the reader. The following seven text are the actual productions mediated by the students and will be scrutinized in the following chapter in terms of length, vocabulary range, cohesion and coherence. This is because the following analysis aims to investigate and, ideally, answer EQ 2 of the AR project on hand. The reason for not conducting the same analysis of the whole-class production is simply because it

was created as an exemplification of the mediation task to be completed by the students and, thus, is equivalent to a band 4 in all the relevant CEFR categories. In addition, its analysis does not lead to more answers for EQ 2 than the scrutiny of the actual students' productions.

In reaching this goal, adequate assessment of the productions is necessary, which is, however, not to be confused with testing the students. Assessment goes beyond testing in the sense that it “involves obtaining evidence to inform inferences about a person’s language-related knowledge, skills or abilities” (Green 2014: 5). In contrast, testing includes measurements according to fixed rules or procedures in a formal context that then result in a determination of a learner’s level or degree of competence (Vogt 2018: 250), which is not the focus of this AR project. Therefore, striving to provide the best possible and structured overview of assessing the seven student productions to be analyzed, each text is preceded by a table providing statistical information by Text Inspector and followed by assessments using appropriate CEFR (2020) and Bifie (2019) scales.

Student production 1

token count	type count	type token ratio (TTR)	av. sentence length	spelling errors
212	132	0.62	10.10 words	12

Figure 13: Analysis of student production 1 by Text Inspector

The first textual production includes all 13 moves, mediated by three students in a group-work setting and is comprised of 212 different tokens according to Text Inspector, i.e. the word count of the text excluding numbers written in digits, while 132 of these tokens are different types, i.e. unique words that are not repeated. This accounts for a TTR of 0.62, meaning that of 100 words in the text, there are approximately 62 unique words. Objectively, the average sentence length of 10.10 words per sentence is in the mid-range of the student productions. The text shows a wide range of vocabulary, given that the students used 18 nouns, verbs and phrases that they could only mediate from visual content. There are some instances, however, in which the students seem to have made particular use of the visual material provided by the source text and transformed it into textual elements:

(19) Yellow little balls **floated** in her **garden**.

[...] and **put** them **in trash** and so the trojans [*sic*] found their new home

Example (19) shows how parts of the source text, i.e. *yellow little balls* and *garden* both shown in words and visually have found its way into the students' mediated text, as well as *floated* and *put in trash* which is inferred through the visual material only and combined well with a phrase directly used from step 13 *and so the Trojans found their new home*. Interestingly, however, in the last mediated move, the student production shows a spelling mistake in the lowercase first

letter of *Trojan*, the proper noun describing the planet on which the characters of the story live. Other lexical items mediated are used synonymously as the expressions used in verbal form in the source text:

(20) He only told her she should [sic] **clean up** and got away.

Step 11 of the analyzed source text includes a speech bubble with the verb phrase *tidy up*, but the students opted to mediate the sentence in example (20) using the synonym *clean up* to convey the meaning of step 11. However, they also use the verb phrase got away, which connotes the meaning of escaping or taking a break and leaving for a trip instead of the more appropriate choice *went away*. Again, there is a spelling mistake (should), however, not in a word that is given in the source text.

In relation to cohesion and coherence, there is to say that the students managed to connect sentences in the majority of cases exclusively with the help of visuals provided by the graphic story:

(21) **One sunny day** Jenny played outside with her dog **when** her dog started barking.

As (21) shows, the new situation of the story starts out well with the sentence starter *One sunny day*, inferred through the depiction of a sunny day in the garden, and connected well with the surprising event (i.e. the barking) through the conjunction *when*. The mediation process, however, did not elicit a more concise last part of the sentence without repetition, using the pronoun he or it to refer to the dog for a second time – an observation that falls into the category grammatical structures and their range, accuracy or frequency. In conclusion, student production 1 (as can be seen in appendix 9.2) is assessed with a CEFR band 4 in the categories task achievement (TA), cohesion and coherence (CC), while the category vocabulary (VOC) is to be assessed with a band 3. This results from the consideration of the sufficient range of vocabulary in combination with the occasional inaccuracies represented by the 12 spelling mistakes occurring in the text. It is, however, worth mentioning that only two instances of spelling mistakes are capitalization issues: *trojan* [sic], the proper name used to address the characters in the story, is not capitalized. All other spelling mistakes seem to be direct results of the students' unsafe control of spelling these lexical items correctly. This conclusion can be drawn as the words mediated are taken from the visual elements, hence there is no written representation of the words in the source text, from which the student-participants could have copied the correct spelling.

As for grammatical accuracy, for this and for all the following texts, the category grammar (GRA) is not considered, as it is not part of EQ 2 to investigate grammatical structures in the mediation process. This is due to the fact that besides the possibility for the students to

use grammatical structures from the source text in their mediated texts, there is no way to trace back the use of grammatical structures to the mediation process or to the individual student's previously accumulated knowledge of grammar.

Student production 2

token count	type count	type token ratio (TTR)	av. sentence length	spelling errors
165	92	0.56	8.25 words	2

Figure 14: Analysis of student production 2 by Text Inspector

The second mediated, textual production is the result of one student's work during the third intervention lesson. It is not finished to its entirety but only consists of 10 of the 13 moves individualized in the second intervention lesson. The words of the text account for 165 tokens, while 92 of them are unique, no-repeated words which is 56 % of all the tokens (TTR). The sentences in this text are shorter, in average 8.25 words long, only including one spelling mistake³ in all of them. In terms of vocabulary range, this production contains, for the most part, content words directly taken from the speech bubbles of the graphic story, while only six types are employed through the help of the visual content in the source text (e.g. *president*, *speech*, *girl*). The item *girl*, inferred without a written representation of it, although considered a low-proficiency, A1-level word which the participants normally know how to spell, is misspelled. This production also shows the common theme of inconsistency in capitalization of proper nouns, as of the 5 instances of the use of *Trojan* (the name of the foreign planet in the story), 1 instance shows no capitalizations while all others do – as it is shown in the textual parts of the panels.

In terms of cohesion and coherence, however, the student used 7 different sentence starters, only 2 of which are mediated from textual elements provided by the narrator's text on the panels of the graphic story and 1 of the 5 inferred beginnings of new sentences is not used accurately (i.e. *Next day* [...]). In general, the text's features regarding cohesion and coherence are objectively fewer than other productions, possibly relating back to the fact that only 10 of

³ At this point, there is to note that the words *error* and *mistake* in terms of a misspelled word in the students' textual productions are used synonymously in all of chapter 5.2 Analysis of data set 2. This is because the online tool Text Inspector opts for the term error, although many researchers in the field of (foreign) language acquisition use Corder's clear distinction between the concepts *error* (i.e. a systematic deviation from the rules of the target language which mark the stage of learners' transitional competence in terms of their interlanguage) and *mistake* (i.e. usually an unintentional, insignificant instance in which learners fail to use a known language system correctly) (Richards 2014: 25). In order to cite the website correctly and, thus, avoid confusion, the term *error* is kept and used in the sense of an occasional slip as it often is the case with spelling mistakes. While it may well be a gap in students' knowledge, errors and mistakes are not the main focus of this AR project and therefore it cannot be determined specifically which issue it is. In short, this analysis exclusively takes into account mistakes of orthography including capitalization and excluding punctuation.

the moves are mentioned. This results in an assessment of CEFR band 3 for TA, band 2 for C&C and band 3 for VOC.

Student production 3

token count	type count	type token ratio (TTR)	av. sentence length	spelling errors
166	88	0.53	10.38 words	8

Figure 15: Analysis of student production 3 by Text Inspector

The third mediated student production in consideration includes 166 words in total, 88 of which are of different types, resulting in 53% of the total 166 words being unique. Thus, it does not show a great lexical diversity either. However, the length of the text is to take into account – as the two students-participants managed to mediate 10 of the 13 moves, leaving move 9 and move 10 short and not elaborated on. The average sentence length of 10.38 words, however, suggests that there are some cohesive passages, although solely 3 sentence starters were mediated from the textual material of the source text. The frequent use of *and* as a conjunction at the beginning of the sentences, as shown in the following two examples, results in band 2 for C&C:

(22) **And** the planet is going to explode. **And** they cannot stop it.

(23) **And** there can life Trojan [*sic*]. **And** there is water and Air [*sic*] like ours.

Besides the *and* correctly used to list water and air in example (23), there is one more instance of correct use of this simple conjunction, foregrounding that the students added sentences one after the other without more consideration of connecting them in other ways, e.g. using the textual elements provided in the speech bubbles of the panels. The data in example (24) shows the same phenomenon regarding many inaccurate instances of the students trying to use *then* as a conjunction:

(24) **Then** Jenny was outside in the garden with her dog. **then** [*sic*] the dog started barking.

Then jenny [*sic*] saw the small yellow balls flying around. **Then** she called her dad.

As far as vocabulary is concerned, the students used 12 unique tokens that they inferred from the visual elements instead of lexical ones, for example *mayor*, *alien*, *worker*. They opted for the verb phrase *look like* to refer to the small balls, which indicates they used their description of the visual to describe the spaceships in their own flash fiction, keeping in mind that the source text only provides them with the linguistic material *The spaceships were round, like yellow footballs*, as evidenced by example (25):

(25) Finally the [*sic*] build 20,000 spaceships they **looked like** yellow balls.

Overall, student production 3 is to be assessed with a band 3 for TA, a band 2 for C&C and a band 2 for VOC due to a mixture of well-used, simple vocabulary and frequent inaccuracies. It

is worth mentioning that 5 of the 8 spelling mistakes are due to inaccurate capitalization, although the correct use of it is provided in written form by the source text.

Student production 4

token count	type count	type token ratio (TTR)	av. sentence length	spelling errors
102	61	0.60	10.20 words	3

Figure 16: Analysis of student production 4 by Text Inspector

Since student production 4 is much shorter compared to others, incorporating 9 of the 13 moves individualized, the token count is also considerably less with 102 words total (excluding numbers as for all other texts). The student working individually on this mediated text, however, managed to include 61 different types of tokens, accounting for 60 % of the words being unique and not repeated. Surprisingly, the sentence length of approximately 10 words per sentence, despite the minimal length of the text, is not significantly lower than in other productions. In terms of assessment, the 8 mediated steps and the 9th are only briefly mentioned but not elaborated on justify a band 2 for TA, while C&C can be graded higher, i.e. in band 3, as well as the category VOC.

The influence of the mediation of visual material in step 2 is visible in the student's use of the word *meeting* in the beginning of the text:

(26) One day the people of Trojan had a **meeting** about a planet that can **kill** them.

Example (26) can, therefore, be judged as evidence for the student's consideration of the illustration showing one individual figure speaking in front of a crowd and sparked the use of this noun rather than *speech* or *announcement* as used in other productions. The student also inferred information about the consequences for the group of people in the story from the linguistic material of step 2 ("Our planet is going to explode."), which is shown by the use of the verb *kill*. However, there are not many more individual content words mediated that are not taken directly from the formulation in the speech bubbles, except for *wanted to*, *plan*, *travel* and *looked like* – the latter verb phrase representing the same phenomenon as in example (25).

Student production 5

token count	type count	type token ratio (TTR)	av. sentence length	spelling errors
141	93	0.66	11.75 words	7

Figure 17: Analysis of student production 5 by Text Inspector

With a token count of 141 and all 13 steps included, the fifth student production is more similar to the average length of the texts and was produced by two students. Additionally, the type count of 93 is among the highest numbers, resulting in a TTR of 0.66 and an average sentence length of almost 12 words per sentence. It is to note that the text shows 4 of the same kinds of

spelling mistakes, i.e. the omission of the apostrophe to abbreviate verbs, for example *cannot* (*cant* instead of *can't*) and parts of verb phrases, e.g. *we are going to build* (*were* instead of *we're*) etc. There are, however, no spelling mistakes in either of the 21 words mediated from the written parts of the source text (e.g. *spaceships*, *journey*, *barking* etc.), nor in the 14 words mediated from the visual parts (e.g. *announcement*, *tiny*, *garbage can* etc.).

In contrast to other productions, in this one the students interpreted the visual elements of step 2 and 3 as an *announcement* by the mayor and the images of the conclusion in steps 11, 12 and 13 as a *garbage can*. Notably, the use of *announcement* accounts for vocabulary knowledge higher than the participants' actual learner level according to the CEFR, it being classified as a B2/C1 lemma by the online tool EFLLex (Dürlich & François 2018). Other noticeable features in terms of vocabulary use are the following examples:

(27) Jenny saw **tiny** yellow balls and showed it [sic] to her dad.

The visual elements triggered the use of the adjective *tiny*, which adds semantic value to the sentence, although the pronoun *it* is not grammatically correct. This, however, is not considered in example (27), as the participant cannot infer this kind of grammatical information in their mediation process.

(28) But her dad went to work and Jenny had to **clean it up**.

In example (28), the students opted for the synonym *clean up* in their mediation process of step 11, even though the source text provides them with both visual and written representation of the activity *tidy up*. Due to all the moves mediated, the use of simple but coherent sentences and a sufficient range of simple vocabulary (with the exception of the high-level lemma *announcement* mentioned), but with some noticeable inaccuracies, the text can be assessed with a band 4 in the respective categories TA and C&C and with a band 3 for VOC.

Student production 6

token count	type count	type token ratio (TTR)	av. sentence length	spelling errors
177	103	0.58	10.41 words	6

Figure 18: Analysis of student production 6 by Text Inspector

Student production 6 is comprised of 177 tokens and 103 types, bringing about a TTR of 0.58. Again, this production is neither the top, nor the bottom in terms of sentence length, with its 10.41 words per sentence on average. It is, however, the production with the most occurring spelling mistakes. There is to say that three misspelled words are given in their correctly written form in the source text (*planet*, *finally* and *then*), while the other three are only present in their visual representation (*president*, *look like* and *change*). The first instance of the use of *planet* in

its misspelled form might, however, fall into the category of occasional slips, as in the second occurrence of the word, it is spelled correctly.

In a similar manner as some other students' productions show, the mediation process includes transforming the visual representation of the group of people of this planet by using the word *inhabitants*, a B1 lemma according to Dürlich & François (2018):

(29) The **inhabitants** going to travel to the planet **Earth**.

Additionally, the students inferred that the plan described in step four's speech bubble includes the activity to travel, which they correctly use and even add the destination mentioned, i.e. Earth, spelled in capitalized letters. This capitalization, which in this context is considered more suitable than using non-capitalized letters, seems to be a direct result of the mediation process. At the learners' CEFR level of A2(+) however, I would not consider the non-capitalized counterpart as an actual mistake. Still, it shows a positive effect in terms of accuracy in the students' mediated productions. For the sake of completion it is again worth mentioning that the grammar mistake (i.e. the omission of the verb *are* in example (29)) is not considered. Besides these instances of vocabulary use, there are some other instances of words inferred only through visual features of the source text: *little girl*, *seeds*, *sky*, *busy*, *car* and *bin*.

In terms of cohesion and coherence, the concluding sentence of this production is worth mentioning:

(30) And so the Trojans found their new home, **namely** the **bin**.

At first glance, this sentence simply seems to be a direct use of the textual features in the concluding step 13, as it the first part of it is exactly the same as in the source text. However, some creativity in terms of vocabulary, as well as an enhanced sense of conclusion of the story is added by the addition of the phrase *namely the bin*. Moreover, the students found a coherent and cohesive way to include step 12 in a rather simple way:

(31) Than he rans [sic] to his **car** and wanted that Jenny clean up [sic] the seeds. **She did it**.

While they do not elaborate on the move and do not add any information, they do succeed in creating cohesion. Other than this move, all others are sufficiently mediated. Three of them (steps 8, 9 and 10) are particularly well elaborated. This leads to a band 4 in both task achievement and cohesion and coherence, while the spelling mistakes but sufficient range of vocabulary result in a band 3.

Student production 7

token count	type count	type token ratio (TTR)	av. sentence length	spelling errors
165	107	0.65	10.45 words	2

Figure 19: Analysis of student production 7 by Text Inspector

The last student production of **data set 2** consists of 165 tokens and 107 different types, which results in a TTR of 0.65 and an average sentence length of 10.45 words per sentence. With merely two spelling mistakes but otherwise a sufficient range of mostly simple vocabulary and safe control of it, the band awarded for the vocabulary category of this text is 4. Interestingly, this production combines some interpretations of the character speaking in front of the gathered crowds in the visual material of steps 2 and 3 that are to be seen in other texts:

(32) One day the aliens had a **meeting** with the mayor. He **held** a **speech** and said: We've to build 20.000 spaceships and each spaceship can carry 10.000 people."

While other productions used the verb *speak* in the same context, this text uses the verb phrase *to hold a speech*, triggered by the same illustration. According to EFLLex, the noun *speech* is of a C1 learner level (Dürlich & François 2018). Interestingly, this production is the only one making use of the adjective *round*, although it seems to be a prominent feature of the visual elements in steps 5 to 7 and is even represented in writing in step 6. Moreover, the student-participants show their vocabulary knowledge by including the verbs *sweep* and *throw* at the end of the story – an idea sparked by the visual elements in step 12 and 13.

(33) Jenny **sweep** it up and **throw** them [sic] in the **dustbin**.

Even though one of the two spelling mistakes occurred in the verb *sweep*, the mediation process can still be considered successful in that the participants managed to gather information from the visual elements of the source text and transform it in order to use it in the new context, i.e. their own flash fiction. The same holds true for the use of *throw*, as the third person singular inflection is not part of the information that can be mediated, thus resulting in a grammatical inaccuracy by omitting it. One could argue, however, that this grammatical knowledge can be expected from students of A2 learner level of English. Nevertheless, the mediation process is clearly visible and therefore considered successful.

As for the cohesion in this text, and exemplified in (33), there are some inaccuracies as well (i.e. the inconsistent and unsuitable use of pronouns *it* and *them*). However, the students did manage to connect phrases in order to create increasingly coherent sentences using some basic connectors, which justifies the assessment of a band 3. Of the 13 steps to be mediated in order to create a complete piece of flash fiction, 12 were successfully and sufficiently mediated, with step 3 being omitted. This results in a band 3 for task achievement as well, as it is equal to the CEFR's formulation "1 content point not mentioned, but another one elaborated in some detail" (Bifie 2019).

In the interest of ensuring the best possible overview of the analysis of data set 2, the following table summarizes the findings of this subchapter in terms of CEFR bands:

student production	band per category ⁴		
	Task Achievement	Cohesion and Coherence	Vocabulary
1	4	4	3
2	3	2	3
3	3	2	2
4	2	3	3
5	4	4	3
6	4	4	3
7	3	3	4

Figure 20: Overview of assessment of all 7 student productions in terms of CEFR bands for A2

Seeing that the assessment in terms of CEFR bands, as I adopt it in my everyday practice in my own classroom, is completed, argued and summarized, the last necessary analytical information to elicit in order to answer EQ 2 is the degree of successful mediation shown in each student production. As mentioned partly in the above analysis, there are many visible instances of successful mediation in the participants' short pieces of flash fiction. Again, in an effort to provide maximum traceability, the concluding part of this subchapter lists all the CEFR illustrative descriptors for mediation⁵ that are applicable to the context of this AR project and emerged in the analytical process above. Additionally, the list provides further details on how the student productions show the student-participants' use of mediation activities and strategies described in 2.1.2:

1) Overall mediation (A1):

“[...] Can convey simple, predictable information of immediate interest given in short, simple signs and notices, posters and programmes.” (Council of Europe 2020: 91-92)

As mentioned, the process of intralinguistic mediation entails the ability to use information or pieces of language from one linguistic content and transform it so that it fits another, mostly for reaching a communicative goal in doing so. The analysis of the student-participants' productions shows such a mediation process of transforming information taken from the linguistic context of a graphic story and using it in order to create a short piece of flash fiction to narrate a story. As mentioned, all text trace back this process, despite the fact that not all participants may have succeeded in mediating every single move. Still, the majority of moves was mediated and therefore shows sufficient use of mediation according to the CEFR, as the overall ability to mediate a

⁴ These bands are taken from the A2 Assessment Scale Writing E6/E7 provided by Bifi 2019 mentioned before and used as applicable in the entire analysis of the student productions of **data set 2** in 5.2.

⁵ These descriptors are taken from the CEFR Companion Volume in its PDF version and only include applicable ones in reference to genre/intralinguistic mediation as explained in chapter 2.2.2.

text at A1 learner level is considered to convey simple information in short signs etc. In the case of this AR project, there were no signs in the conventional meaning of the word, but much rather in Saussurean terms, in which a linguistic sign links a concept (signification) and a sound pattern (signifier) arbitrarily and linearly (Harris 2013: 76). There is to be added that the modality of the source text in use during the student-participants' mediation processes is twofold, including written and visual modes. Thus, the participants successfully mediated from the visual context of the source text into their purely textual pieces of short flash fiction as well, though student productions 2, 3, 4 and 7 not their entirety with some individualized moves unmediated.

2) Mediation activities

- **Relaying specific information in writing (Pre-A1)**

“Can list (in Language B) names, numbers, prices and very simple information from texts (in Language A) that are of immediate interest, that are composed in very simple language and contain illustrations.” (Council of Europe 2020: 95)

This CEFR descriptor, although highly relevant in terms of mediation processes, cannot be used in its exact meaning for the AR project at hand, but can be adapted slightly. During the intervention lessons, the students were not asked to do interlinguistic mediation (i.e. translations), but intralinguistic mediation throughout the whole process. However, they completed a similar mediation activity as outlined in this Pre-A1 descriptor: they used names, numbers and simple information from the source text (in language A being the target language English), including information from illustration to write their own texts (also in language A being their interlanguage of English). On the whole, they did what is asked of Pre-A1 students to show successful use of this mediation activity, i.e. relay specific information taken from a graphic story and mediated this information into their pieces of flash fiction.

- **Analysis and criticism of creative texts (including literature) (A2)**

“Can identify and briefly describe, in basic formulaic language, the key themes and characters in short, simple narratives involving familiar situations that contain only high frequency everyday language.” (Council of Europe 2020: 108)

This activity is the last one to be applied in the assessment of the students' production, excluding the aspect of criticism of a creative text, as it was not requested for them to do so because such an activity is geared towards upper secondary and university students (Council of Europe 202: 107). Much rather, the

intervention of this AR project provided a model of how to do an analysis of a graphic story in terms of its moves applied and the communicative functions transmitted through them in order to, ultimately, provide the students with a structuring guide for their own mediation process and their own textual productions. Thus, the students were asked to identify the individual steps of the text before the writing process could begin. Subsequently, they introduced and described the characters and the short narrative throughout their mediation process in order to produce their own, mediated flash fiction. Mostly, this process is visible in the students' use of sentence starters, some instances of direct speech and use of different vocabulary for the same illustrations.

3) Mediation strategies

- **Linking to previous knowledge (A1 / A2)**

“No descriptors available” (Council of Europe 2020: 120)

According to the CEFR, learners of the levels pre-A1, A1 and A2 are not expected to apply this mediation strategy. After having experienced the students' mediation process in my classroom, however, I do not agree. To me, the strategy of linking to previous knowledge seemed especially relevant during the intervention for mediating from a semi-visual text (i.e. the graphic story) as the students tried to match some visual contents of the source text to corresponding words they have previously learned. Additionally, they have already engaged with the concept of structuring short narratives in their first language or during German lessons, meaning that “making comparisons and/or links between new and prior knowledge” (Council of Europe 2020: 117) was possible for them during their mediation process.

- **Streamlining a text (A2)**

“Can identify and mark (e.g. underline, highlight) the key sentences in a short everyday text.” (Council of Europe 2020: 122)

Similarly to what I argue for linking new and previous knowledge, I can report for adapting language in the mediation process (i.e. streamlining a text). Some linguistic structures in the source text are very suitable for the context of a graphic story but not for the students' target text. An example for the necessity to adapt language is the transformation of direct speech (represented visually in the shape of speech bubbles in the source text) into indirect speech. Moreover, some of the speech bubbles of the graphic story included sentence fragments (e.g. the phrase

People of Trojan! to address the crowd in step 2). In this context, the students were required to amplify parts of the source text in order to use it in their flash fiction. Prior to this, they identified key sentences and individual words in the short piece of graphic literature to individualize which steps they need to mediate. Thus, the student productions (especially the ones with all the steps mediated) show usage of this mediation strategy.

These thoughts on the assessment of the student-participant's mediated productions in terms of the CEFR conclude the interpretation of **data set 2** and lead to the analysis of the final data set.

5.3 Analysis of **data set 3**

As mentioned, the third and final data set consists of observations from a different point of view than my own, namely my critical friend and colleague's. The reason for this shift in viewpoint is precisely the change in perception that is added by taking into consideration a different source of information rather than focusing on my own observations exclusively. It is an effort to reach triangulation and obtain the third one of Brookfield's lenses, as he suggests that

Using (iii) the lens of colleagues' perceptions can also help you question the assumptions you make about your daily routines and work practices. It is a good idea to develop a habit of engaging in professional conversations with all colleagues, regardless of whether you are engaging in reflective practice, critical thinking or action research [...] Their perceptions about students are valuable; but their perceptions about your work and interaction with the class may be invaluable [...] It is a good idea to establish the assistance of at least one critical friend who will not only support your endeavours, but will also unpick any inaccurate assumptions you may make. (Sullivan et al. 2016: 47)

Luckily, I have already had the chance to establish such assistance, as I teach in the context of an Austrian Middle school, which involves team-teaching daily. Thus, my critical friend could easily be made familiar with the idea of my AR project and generously agreed to participate in the data collection of **data set 3** – her observation of my intervention. This is a crucial part of the AR project at hand, as it enables reflection to take place at a deeper level without possibly emotionally clouded or subjectively biased opinions of my own. As previously stated, a particular focus on reflection is a key aspect in action research and differentiates it from other kinds of research. The way reflection took place in this AR project combines my reflection-in-action during the intervention (i.e. the decision-making processes during the intervention lessons described in 3.2) and the subsequent reflection-on-action of each lesson in 5.1.2. While both instances provided valuable sources of information and structured collection of data to answer the two EQs (Sullivan et al. 2016: 52), it was all the more helpful to engage in dialogues

with a critical friend to activate a flow of understanding instead of holding on to my own (subconscious) assumptions (Bohm 2013: 46).

The following pages are meant to provide an analysis of **data set 3** and thus, of a critical friend's observations of one of the intervention lessons of this AR project. In order to depict and interpret her viewpoint as objectively, thoroughly and usefully in terms of creating answers for EQ 2, the analytical method of using codes is employed. My initial worries about the emergence of the codes from **data set 3** possible appearing nontransparent can be eased by Saldaña's thoughts on using codes for analytical approaches in qualitative research. He postulates that such codes, categories or themes do not materialize in a mysterious way, but "are actively constructed, formulated, created and revised by the researcher" (2021: 8). This consideration accurately describes the course of action I took as the teacher-researcher of this AR project in order to extract the codes in figure 21. The table showcases an analysis of my colleague's observations in terms of the most important and prominent themes that emerge in the answers she gave to the guiding questions to consider during the third and last intervention lesson that I held. Each of those themes is condensed into a code that represents it best, as well as analyzed and interpreted in terms of the two exploratory questions in focus. The middle column of figure 21 gives examples (with proceeding numbers) of where the codes emerge in the data of **set 3**. Essentially, whatever "word or short phrase that symbolically assigns a summative, salient essence-capturing, and/or evocative attribute for a portion of language-based or visual data" (Saldaña 2021: 6) is considered a code, highlighted and summarized in the following analysis:

code	occurrence	interpretation
participation	(33) Some of them knew immediately what the lesson will be about and participated right from the start, while others hesitated. (34) After a couple of minutes, most of them concentrated on the task and took part actively. (35) Some students did not raise their hands [...]	The observations about class participation during this lesson coincide with the way I usually experience the group of students during my lessons, i.e. a mixture of highly participative and mostly passive students. A new aspect raised by this viewpoint is that overtime some students seem to be able to concentrate more on the lesson's topic than in the beginning.

interest	(36) Also, I could observe some of them showing signs that they were not really interested (e.g. looking at things on their desks / in their pencil cases, rather than reading along on the worksheet). (37) Also, the pictures make it more interesting for the students to look at while working on the sheet.	In terms of getting the students interested in the topic, the same principle as for class participation applies. This seems logical to me now, as those two phenomena are tightly intertwined. When I think about this group of students, I usually expect certain learners to be more interested than others. Interestingly, my critical friend argues, however, that the appearance of my self-designed teaching material is sufficiently appealing due to the colorful visuals to potentially spark more interest in the topic as non-colorful materials.
familiarity	(38) That's probably because they have never had to complete as many tasks before a writing activity as in this lesson. (39) I think I might want to introduce the story a bit more before giving the students the worksheet.	When asked about concrete questions or doubts that my colleague could observe, she mentioned a perceptible uncertainty regarding the unexpected number of tasks that the students had to do for this AR project. For them, the familiar assignment is simply to write a text without having to complete any other tasks beforehand. When asked about changes to implement in the teaching material, she addressed the possibility to introduce and discuss the plot of the story prior to asking them to do a MSA on their own. It is a thought closely connected to pre-teaching.
pre-teaching	(40) Without pre-teaching, the students would probably have difficulties filling in the boxes, but since you have already discussed how to do it with worksheet 1, they should be able to fill it in on their own now. Basically, what they could do is look at WS 1 again and copy the corresponding labels for the steps onto worksheet 2 if they don't know exactly what to fill into the boxes. (41) I might have introduced the characters of the story first, before going over to analyze the structure of the story.	Similarly to my own considerations before and during the creation process of my teaching material, my colleague also mentioned pre-teaching as a crucial step to familiarizing the learners with MSA and the mediation task that is asked of them. Her considerations on my pre-teaching also revert to the topic of scaffolding, which I had in mind when adapting WS 1 and transforming it into WS 2. Her perception leads me to believe that the pre-teaching and scaffolding I attempted to do did, to some extent, allow for increasing learner autonomy. Additionally, she suggests explicitly and more extensively pre-teaching elements of the story (i.e. the characters) and the even the plot (in example (39)).

overview / structure	(42) I think the story is well chosen and the worksheet provides a good overview of the structure of the story. (43) [...] I like this three-part structure. Maybe there is a way to delete step 7 (the lead over to situation 2) and include it either at the end of the situation (i.e. step 6) or at the beginning of the next situation (i.e. in step 8). I'm not sure if this would make a huge difference, but it would make the structure of the entire story even more conform.	According to my critical friend, worksheet 2 was successful in terms of providing a clear structure of the narrative in question, suggesting that it would facilitate students' understanding of how to order the events (called <i>situations</i> on WS 2I of the story in their own, mediated texts. When asked about possible changes to consider in terms of the moves to mediate, she mentioned the possibility to exclude step 7, it being the only lead over move, in an effort to increase the uniformity of the situations even more. I am glad she uttered this though on that particular step, as I initially also considered omitting it, but decided against it as to not alter the order of the story too much and keep more visual content on the worksheet. There is to be noted, however, that all 7 student productions include this lead-over step. Furthermore, I would argue that the structure of the productions (looking at the category <i>cohesion and coherence</i>) did not suffer exclusively because of the mediation of step 7, making it less incohesive than it might seem on the worksheet.
grouping	(44) Should you pick all the students or only some students to do the task? (45) Should all the students you pick be in the same group (AHS, STD) or not?	The last observation I asked of my colleague was to utter any emerging questions about my teaching material and/or the lesson that she observed. Two questions she posed revolve around the grouping of the students in relation to selecting students to do the task and considering their learner level. It provides a certain reassurance to me that she would ask herself the same question I also considered before holding the intervention lessons. It leads me to believe that it is worth trying, in future writing-based lessons, to separate the groups and provide them with similar material tailored accordingly to AHS and STD groups in terms of scaffolding. This comparison would be highly interesting, as mixed learner levels of students working together on mediating the same text could be minimized.

“ direct” mediation	(46) Should the students use the text in the speech bubbles in their texts?	Lastly, my colleague asked a question, essentially, about copying from the textual elements provided in speech bubbles in the source text. This concern most likely stems from the habit of punishing a tendency to use phrases or lift entire chunks from prompts in conventional writing tasks, as this would result in a band 1 or 2 in the category <i>vocabulary</i> in the CEFR’s E8 writing scales. For the sake of investigating my teaching habit in terms of writing tasks in my current lessons, however, this is not to be considered punishable for the following reasons. Firstly, this scale is not yet to be applied to the student-participants of this AR project, as it exceeds their learner level. Secondly, the intention of asking the students to engage with mediation is precisely to use content from the source text in their own production and to investigate whether it facilitates vocabulary use. Thus, although I did not explicitly tell them to copy entire phrases from the textual elements of the graphic story, some instances of such lifted chunks are clearly visible (especially in terms of sentence starters and time expressions). Still, there are also occurrences of vocabulary use sparked by exclusively visual material or, in fact, reformulations of the actual words and phrases used in the source text (for those, see subchapter 5.2). Either way, the student-participants could decide freely which parts of the source text to use, rephrase and mediate into their own texts. Concluding and answering the question in example (46), the students are free to do so and are not punished for it – on the contrary – doing so might help them reach a higher band in the <i>vocabulary</i> category of the CEFR mentioned before.
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Figure 21: Emerging codes in data set 3, their occurrence and interpretation

After analyzing **data set 3** – a critical friend’s viewpoint of my self-design teaching material and its use in the last of the intervention lessons of this AR project – analyzing emerging codes with underlying themes and interpreting those in a similar way as for **data set 2** (student

productions) and **data set 1** (my own observation), it is high time to remind myself, as well as the reader, about Smith and Rebodello's focus in Action Research: How can I interpret myself and my teaching practice after this analytical phase of the AR by interpreting my findings critically? To achieve this, I need to ask myself what could have caused the changes that I observed (2018: 79) in my intervention lessons. This reflection incorporates some of my initial considerations about potential limits of this AR project, but it also implies that I – taking on the role of the teacher-researcher in my own teaching practice – am required to make use of the teaching experience I have gained so far. Therefore, it is necessary to mention some implications for my future teaching, as well as some limitations of my AR project before arriving at a conclusion in chapter 7.

6 Implications and limitations

Action Research is not meant to be a research format that generates theories or generalizations of any kind for other practicing teachers, but rather a tool for enhancing my personal performance as an EFL teacher in my current situation of teaching as well as, and possibly more importantly, to improve the learning situation and quality for my learners. As Anne Burns puts it, I am striving to develop my teaching practices to understand and improve them by applying changes, meaning that if any other practicing teacher were to use my teaching material to investigate their lessons in terms of helping students during writing tasks, they would experience a similar social situation (see figure 22, particularly *outcomes* and *criteria for judgement* of AR).

Research type	Philosophical Assumptions	Purpose	Main methods	Outcomes	Criteria for judgement
Basic	Universal truths generalizable across time and space are achieved through scientific enquiry.	To establish relationships among phenomena, test theory, and generate new knowledge.	Quantitative approaches, hypothesis testing, control of variables, rigorous sampling.	Development of theory.	Objectivity, verification of theory, generalizability, rigor and reliability of research methods, published through refereed, scholarly journals.
Applied	Societal phenomena can be scientifically studied and understood.	To generate understanding of human behavior and problems for the purpose of intervention.	Qualitative and quantitative approaches, data collection directed toward ensuring reliability and validity.	Development of generalizable theoretical knowledge that can be applied to the social situation.	Objectivity, rigour and scientific insights for application to social situations, published through specialized, refereed, applied journals.
Action research	People within social situations can solve problems through self-study and intervention.	To develop solutions to problems identified within one's own social environment.	Mainly qualitative, interpretive, cases studied reflectively through cyclical observational and nonobservational means.	Development of action to effect change and improvement, and deeper understanding in one's own social situation.	Subjectivity, feasibility, trustworthiness, and resonance of research outcomes with those in the same or similar social situation.

Figure 22: Comparison of different kinds of research and their main characteristics (Burns 2005: 61)

Therefore, the cycle of AR presented in this thesis is limited to my personal experience in my classroom, providing me with insights into what happened during the three intervention lessons that I held, in which I used my self-designed teaching material to investigate which changes come about when introducing MSA and intralinguistic mediation to the student-participants and encouraging them to participate. Furthermore, the implications I can create for myself are part of generating living theory, i.e. knowledge evolving from the process of doing research

and emanating from educational practices. This is highly useful for me personally, as it arises out of the lived reality of my experiences in the classroom while staying committed to my values as a teacher. Thus, the conclusions and implications I arrive at through my actions during the intervention lessons can be considered as generating my living educational theory (Glenn et al. 2023: 84).

With all my initial doubts in mind, as well as the data created and analyzed in the course of this AR cycle, I can argue to have positively impacted my learning and, considering the high CEFR bands scored by some student productions, also the learning of others. According to Whitehead (2018: 70) this is the requirement for creating a living theory. I am, of course, aware of the fact that one moderately successful production of a mediated piece of short flash fiction does not represent students' improved writing skills or competences in any way. This is, again, contributed to the fact that AR does not aim to make generalizations.

Moreover, it is not my intention to critically evaluate the state of the student-participants' interlanguage. As I have mentioned already in the analysis of the student productions in **data set 2**, this is the reason for the exclusion of grammatical structures in the mediated texts, as well as in their assessment (i.e. the omission of the category *grammar* in the CEFR's assessment scales for writing). As for the inability to provide generalizations with my AR project, there are to quote Glen et al. (2023: 91), who argue that generalizable and theory-guided agencies (i.e. curricula, government and other policies etc.) might not always be specific or tailored enough to tackle certain issues in one's personal teaching practice. Although I would argue positively in terms of improving my teaching practice, critically minded colleagues might fail to identify any improvements. Nevertheless, scholars of Action Research have even explained how such a failure of improving still enabled them to evolve awareness of their own self, embodied in their own educational development, thus leading them to generate living theory even so (Carozzi 2019: 39).

With these considerations in mind, there is to briefly mention, once again, the nature of parts of the data collected for this project. **Data set 1**, being introspective data, reports the cognitive processes during the entire AR cycle, but also has the power to influence cognition, and therefore, my perception of it. While such introspective data needs to be tackled with caution, it still provides the advantage of giving access to said mental processes, which is essential to investigating one's own self in one's own teaching practice (Dörnyei 2007: 150-151). The analysis and interpretation of this data set is still valuable to answer EQ 1, as it is supported by the viewpoint given through **data set 3**, i.e. not my own but a critical friend's cognition. As much as this different lens on the intervention in question, I do acknowledge that

there are still some remaining questions regarding my actions and decisions (e.g. spontaneously made decisions mid-lesson, student groupings and learner levels etc.) even after gathering and interpreting data during the intervention.

Even so, the following implications can be made, both in terms of answering the exploratory questions, as well as in terms of my further teaching concerning the topic of intralinguistic mediation and writing lessons:

As for **data set 1**, the themes identified in the analysis simultaneously provide implications for my further teaching practices. In answering the first exploratory question “How can I transform aspects of move structure analysis into teaching material that supports EFL learners during story-writing tasks?” the following implications in figure 23 can be used:

part 1: teaching journal	part 2: intervention	part 3: MSA of graphic story
• experiential learning • process-oriented approach • consideration of established methods • clear structure • task simplification • collaborations and feedback • focus on research goal • consistent material design • degree of guidance	• social forms • learner autonomy • kinds of knowledge • inductive teaching • revision and repetition • scaffolding • participation • group separation • choices for students • motivation	• simplification of names for moves in terms of CEFR levels of lexemes • simplification of moves thorough synopsis • simplification thorough reformulation of moves • omission of moves • preteaching of vocabulary for naming moves

Figure 23: Summary of themes identified in the analysis of data set 1 and considerations for future teaching

After this cycle of AR, it is now clear to me that in the creation process of my own teaching material revolving around MSA and providing guidelines for students to engage intralinguistic mediation, I need to consider different ways of simplifying the mediation task (see figure 23, part 3) and transferring the structure of my own MSA into my material. Additionally, I need to view the creation of my own MSA-teaching material as a process-oriented approach and, while adopting the degree of guidance through scaffolding, stay consistent withing my material and draw parallels to writing tasks that the students are already familiar with. For my future teaching, this means that I will experiment with different social forms and group separation while trying to provide students with some choices to increase motivation. Therefore, it might

be necessary to create MSA tasks of different complexity or include various sample graphic stories in my teaching material to increase learner autonomy as well.

Overall, the findings of the analysis of **data set 2**, indeed show effects of MSA on the students' written productions, leading to the following implications and answers to the second exploratory question "In what ways does the move structure analysis of a graphic story influence my students' production of a short piece of flash fiction in terms of length, vocabulary range, cohesion and coherence?":

1) length:

The mediation process asked of the students shows the participants' attempt to transfer the steps that they have analyzed on worksheet 2 into their written pieces of flash fiction. As the token counts and the high bands of the CEFR category *Task Achievement* show, many students managed to mediate a piece of average length, although some moves were omitted or not elaborated sufficiently. Productions with a band 4 in task achievement, however, show well established moves, which leads to believe that the effect of MSA in the case of those productions is an increased or at least typical length of a written production as it is asked of students in usual writing lessons.

2) vocabulary range:

In terms of appropriate use of vocabulary, the outcomes of the analysis of **data set 2** imply that students frequently used visual content and mediated it into their written pieces of flash fiction. This effect of MSA is visible as all students were provided with the same visual material on WS 2, but their use of vocabulary varied according to their different interpretation of the visuals and degree of vocabulary knowledge (e.g. *trash, dustbin, bin, garbage can* for the visual in step 13 or *meeting, announcement, speech* in step 3). Furthermore, in some instances the students mediated visual content and transformed it into suitable words simply because there was no textual counterpart given in the source text. This implies that there are positive effects on triggering the students' use of known vocabulary through analyzing moves provided by the illustrations of a graphic story, advocating the use of graphic stories in genre mediation and connecting it to adequate use of vocabulary.

3) cohesion and coherence:

Many student productions show the mediation of entire phrases taken from the source text. In most cases, this mediation is adequate and results in attempts to structure their narratives. This leads me to believe that in my future teaching it might be useful to

find possibilities to prioritize getting the students engaged in MSA and reaping the possible benefits over too strictly considering the issue of the CEFR descriptor “lifting from prompt”. In other words, instead of assessing future student productions with a lower band in the category *vocabulary* because of too many instances of structures lifted from the prompt, focusing on the benefits of mediating them. Another implication of this conclusion is to raise students’ awareness of the differences of merely copying (i.e. “lifting from prompt”) without thought and mediating structure from the source text into their new context.

For **data set 3** the emergence of implications for my future teaching is similar to the outcomes of **data set 1**, as it provides codes that condense the viewpoint of the critical friend observing my last intervention lesson. Similarly to my own observations and considerations, in reference to EQ 1 my colleague expressed a need for a simple structure that provides a clear overview of the narration, the importance of pre-teaching activities and a consideration of the familiarity of appealing teaching materials (see figure 21) for any further material creation and investigation of using MSA in writing lessons. In terms of EQ 2, she raises awareness of students’ motivation, interest and participation while also addressing the question of grouping students and how it might influence the ways in which MSA affects their mediated productions of a short piece of flash fiction. If I were to do another full cycle of AR like the one described in this thesis, I would use the emerging codes from her observations (figure 21) in combination with the keywords in figure 22 similarly to a checklist in the process of creating new teaching material and while using it to teach another MSA-focused writing lesson.

7 Conclusion

Although this Action Research Project is not comparable to extensive, long-term research, there is a multitude of conclusions to be drawn from analyzing the qualitative data gathered in each individual data set, as mentioned in chapter 5. For this reason, each concluding message to be taken away from analyzing and interpreting the subchapters 5.1, 5.2 and 5.3 are discussed at the end of the respective subchapters. With the intention to be concise and avoid repetition, this concluding part of the thesis at hand is merely meant to synthesize the process of Action Research documented and described, starting from the literature research until the outcomes of the AR project and its implications made in chapter 6.

As the first part of this thesis, chapter 2, explains the underlying concept of, as well as the specific kind of mediation necessary for the conduction of the AR, it explores its subcategories and the process of intralinguistic mediation as a competence to acquire. It also examines the use of move structure analysis as a method for mediating linguistic content from one (verbal, semi-verbal, semi-visual, or visual) context into an inherently different one and how this process can be used in the AR project conducted at an Austrian middle school. Additionally, the initial theory chapter reviews the productive skill of writing in the EFL classroom, discussing various approaches and assessment methods typically employed in teaching EFL writing in Austria.

Following the literature review, the remaining chapters of this thesis presented one full cycle of Action Research conducted by myself as the teacher-researcher to investigate my teaching practices and answer the two exploratory questions “How can I transform aspects of move structure analysis into teaching material that supports EFL learners during story writing tasks?” and “In what ways does the move structure analysis of a graphic story influence my students’ production of a short piece of flash fiction in terms of length, vocabulary range, cohesion and coherence?”. In order to shed light on these questions, three different data collection methods were employed and, correspondingly, three data sets were analyzed through different lenses. In other words, the combination of different points of views, i.e. my own observation, the analysis and interpretation of the student productions, as well as a critical friend’s observation of my intervention lesson provided a triangulated basis for answering the EQs at hand, while also creating implications for my further teaching practice as well as addressing limitations of the AR project documented in this thesis.

In bringing this Action Research project to a close, I would like to place special emphasis on the fact that it provided a particularly constructive and useful way of scrutinizing my

everyday teaching practices, albeit not without challenges. The greatest one to overcome was the dual role that I assumed during the intervention lessons. Although I was aware of the two roles *teacher* and *researcher* merging into one in the context of AR, this duality still caused some anxiety for me before teaching the intervention lessons. Upon reflection, the nervousness I felt about missing relevant data was unnecessary, given that it is inherently impossible to note everything that occurs when teaching a full classroom of relatively young EFL learners. In retrospection, it is a remarkable realization that what I initially viewed as a possibly imperfect way of researching my teaching mirrors the actual nature of a classroom situation and, therefore, is extremely suited for this endeavor.

Similarly impressive was the beneficial use of a teaching journal, which initially seemed rather personal than scientific to me, but once structured, proved to be of great help for decision making, e.g. on the design process of the teaching material, the omission of certain moves in my own MSA from the material, as well as considerations on consistent, simple and concise instructions. Additionally, the journal was a useful tool to keep track of design changes but, more importantly, changes of mind in the course of the AR. Especially the latter ones often caused worries of creating confusion for myself and the students, but also regarding the transparency of my research to others. This concern, however, also led to a greater awareness of the need for clarity and structure for me and my students. Since the completion of the first cycle, I have concretely tried to adopt clearer and more structured approaches in my teaching practices – especially in formulating and setting writing tasks. These realizations and implications (chapter 6) of the first cycle of AR offer a strong starting point for subsequent investigations, i.e. a second AR cycle. In the future I could go one step further and analyze the move structure of the next graphic story in the coursebook, mediate it into worksheets using the self-designed material of this thesis as a template, and create two separate worksheets for STD AHS and STD group. An analysis of the mediated student productions within groups could then be compared with the texts written in mixed groups and pairs of the first cycle, possibly leading to a conclusion on how MSA influences EFL students of different learner levels.

The cyclic, process-like nature of AR also led me to realize that to support learners in improving their writing, I also need to view the creation of my own materials in terms of a process-oriented approach. This means to let go of the assumption that I must create perfectly designed, self-contained material that enables students to improve EFL writing. Instead, it is better to view my created worksheet as one of many steps in the process of getting better at creating appropriate material for writing classes on the one hand, and at helping my students to improve the processes of their own writing on the other hand.

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9 Appendix

9.1 Data set 1

DATA SET 1

Teaching Journal: AR on genre mediation and MSA in writing tasks (data set 1)

Contents

Part 1: CREATION OF TEACHING MATERIAL

Part 2: INTERVENTION

Part 3: a. MSA OF SAMPLE GRAPHIC STORY

b. TEACHING MATERIAL (with solutions)

1) CREATION OF TEACHING MATERIAL

date: 05-12-2023 to 05-15-2023

material needed: graphic story “Abracadabra, one, two, three”

(Gerngross et al. 2017b: 102-104)

graphic story “A new home” (Gerngross et al. 2017b: 92-97)

consideration and steps during the process: (think-aloud technique and retrospection combined)

1. step: extensive move structure analysis of graphic story “Abracadabra, one, two, three”

The first task to complete in order to design my own material to use genre mediation and MSA in my English writing classes is to do a move structure analysis of the sample graphic story myself. The reason for setting myself this mediation task is the possibility for me to experience the process of genre mediation and MSA in a similar way that my students will in the first intervention lesson. I aim to have as close a look as possible at the graphic story and to find out how many different moves I can identify myself. This will create the basis for enhancing my understanding of what I need to provide my students with, so that they have all the information necessary for them to analyze a semi-visual text for the first time and, subsequently, mediate content from it to compose their own short pieces of flash fiction.

At this stage in my considerations, I need to decide on what my attempt on doing MSA in an extensive way looks like. I have only encountered limited examples of complete MSAs in literature before, but none of the employed “tools” or “formats”, meaning ways to effectively write down the analysis of the moves, seem adequate for my project, as I definitely need to take the interplay between written words and pictures into account. That’s why, after having considered a couple of different ways on how to conduct the MSA of the graphic story “Abracadabra, one, two, three”, I opt for the table format that I have already used in a teacher-education MEd course at the

university of Vienna. The language competence course was entitled with the acronym MAGNET, meaning *Mediation and Genre Analysis for English Teachers*, and inspired me to engage in genre mediation for my MEd thesis in the first place. Although it does not take on the exact shape of one of the renowned scholars' tables for MSA in the field of Genre Analysis, I choose the table provided by the professor who taught the MAGNET course. For me personally, it is the more suitable alternative and makes me feel most comfortable in its use – precisely because I know its origins in terms of design and content lie in a familiar research environment.

The analytical table (see **Part 3** below) in question contains three main parts: *context*, *move structure analysis* (which is the actual individualization of each move) and *textual features*. The first part provides introductory information in terms of genre and its expected norms, audience and reception, as well as the purpose of the analyzed text (i.e. graphic story). Secondly, the table provides an overview of the actual move structure analysis. For each move, the representative part from the graphic story is given and analyzed regarding its communicative purpose. This nicely ties in with the fact that mediation always serves a specific (communicative) purpose. In the case of a graphic story, it being a semi-visual type of text, both modalities i.e. visual and textual elements are included and therefore analyzed in the MSA part of the table. Lastly the analysis also includes information on textual features to find in the sample text. As the text is an example of a certain semi-literary genre (graphic literacy), the analysis includes rhetoric strategies, register, grammatical structures and the overall layout of the text.

A crucial observation for my mediation process (i.e. mediating information from my own MSA in order to create teaching material on mediation and MSA for my students) is the fact that each event of the story follows a three-step structure in only slightly different ways. What I mean by event is a concluded situation that thickens the plot of the story. Every situation comprises some sort of lead-in, an elaboration part and an outcome or a resolution. There are some instances in which this structure is reflected by three individual moves and three individual, corresponding illustrations, while some of the moves comprise more than one of the three steps for a single panel. This inevitably means that not all the 20 individualized moves will be inherently different, much rather it is the case that some of them are repeated throughout the graphic story as to progress from the beginning to the end of the narration. This allows me to reduce the scope of the moves and the extensiveness of the story in the teaching material for my students and create an organized and linear structure for them to follow in their MSA and, ultimately, also in their mediated texts. Also, this means that I can consider the analysis of the moves as a task that prepares the students for their personal writing process.

2. step: revision of my own MSA and design of worksheet 1

Based on these considerations during the MSA of the graphic story “Abracadabra, one, two, three” done by myself, the teaching material needs to provide an overview of the story and categorize it into five distinctive parts: *introduction, situation 1, situation 2, situation 3, conclusion* (see appendix 9.1 Worksheet 1). Originally, I wanted to include all the moves individualized by myself in step one into the teaching material. This strategy resulted in the first draft of my teaching material, i.e. of worksheet 1 (WS1). In an attempt of making the material more distinctive and memorable for my students, I opted for “Cheat-Sheet: How to write a story” as a title for the worksheet. Apart from the graphic story’s panels to analyze and spaces to write down the names of the corresponding moves, it was important to me from the beginning that the teaching material should have clear, concise and short instructions on the set task. For this reason, I thought a lot about the words to use for describing the process of MSA and the task for the students to complete. I decided to change the word *move* to *step*, as I felt that the learners would be more familiar with it, seeing that they presumably also encounter it in their first or second language (German) with the same meaning. There is to say that this use of the word *step* is not to be confused with Swales’ meaning of the word. He refers to *steps* as sub-categories to *moves*, while my *steps* are in fact the *moves* themselves. Still, for easier explanation in class I opt for the word *steps*, used synonymously for the word *moves*. Instead of using the terms *organization* or *layout* of the story, I opted for the word *structure* and adding the phrase “like a plan” to clarify what I want them to think about before they start writing a story.

I also decided to provide the learners with a reason why it is a good idea to consider the structure of a story before actually going about writing it: it should provide guidance for them in the writing process and make the story less confusing and more interesting, logic and coherent (aspects that most of my students’ texts usually lack). With the goal to give them clear instructions, I opted for the three verbs *look at, find out, and write*, because in fact, what I want them to do is look closely at all the panels next to each step, find out what the steps do and write that purpose down on the lines next to the steps in order to name the moves properly. As it is commonly done when creating didactic material to use in a classroom context, I decided to use steps 1 “find a good title” and steps 2 “introduce the main characters” as two examples of what they are supposed to do for the rest of the steps on WS 1.

3. step: informal discussion with critical friend and second draft of worksheet 1

Before using the self-designed material for introducing MSA to my students, I thought it beneficial to discuss my first draft of the teaching material in question with the critical friend who will be present during the writing lesson in which I use it to teach. Her opinion about it was very honest, as she had never made any experiences with action research or mediation at all. Her honesty was

very much appreciated, because it led her to freely talk the project through with me and openly ask question about it. Most of the aspects she brought up had to do with the issue of how I would draw generalizations from the information I could gather. Those concerns could quickly be resolved by the fact that exploratory action research is not geared towards creating generalizations, much rather to gain insights into my personal teaching experiences according to living educational theory described by educational researcher Jack Whitehead. According to him, it is still possible to generate my own personal theories based on the observation and reflections of this project. This means, the scientific value of my AR project is there, because the aim is exactly to explore personal teaching experiences and find information on how to enhance certain aspects of those experiences. I explained this goal to my critical friend, adding that what I had in mind was not to reach complete replicability for my research. It was much rather my aim to create a better understanding of my writing classes and how to improve my teaching practice during those lessons. Ideally, of course, should a colleague or even my critical friend herself use my material, the idea is that they would make similar experiences and collect similar information about it.

Another emerging factor worth discussing during the informal discussion of the teaching material was the duration of the task to complete on the self-made worksheet. I planned to work on the material with my students for the entirety of one lesson, considering that an introduction to mediation and the whole move structure analysis in a whole-class setting that takes 50 minutes would make a well-rounded lesson. However, as I was already struggling to fit all the individual panels with both the imagistic and the textual components of the graphic story on a double-paged worksheet, I revisited my extensive MSA of the sample text and decided which moves would be best omitted on the second draft of WS 1. Reconsidering the, in step one mentioned, possibility of structuring each of the story's events into the same three moves, I decided to shorten the MSA on WS 1 by omitting moves 7 to 11 between the first and second event of the graphic story. With both the intention to reduce the scope and the complexity of the teaching material, I included one more example in the second draft of WS 1. This meant that the first three steps were now already named, although the students still have to fill in the word *introduction* in the gap below steps 1, 2 and 3. The result of the changes based on the consideration of both the informal discussion and the review of my own MSA was the final version (finished second draft) of WS 1, now comprised of only 16 steps (13 of which the students have to find names for) structured into five parts (*introduction, situation 1, situation 2, situation 3, conclusion*) also to be named by the students during the intervention lessons. At this point, the material is definitely more to my satisfaction than at the beginning of the design process. The feeling I have towards the worksheet in terms of gathering data from my students' perspective is much more relaxed. I feel well prepared to use the worksheet confidently in class and be able to explain MSA to the learners and guide them through the process.

4. step: creation of worksheet 2 (MSA of graphic story “A new home”) with the same design

Since the unfolding of the first and second intervention lesson made me realize that I needed to loosen the scaffolding and guidance in my students’ mediation process, I decided to add a third lesson to my intervention period. I planned another try at MSA and mediation, in which the students would mediate their stories entirely by themselves. This meant that I needed another worksheet as part of my teaching material. I absolutely wanted to keep the same overall layout of the previous WS 1 (and inevitably the structure of the story as well), which is why no second draft of WS 2 is necessary. The identical layout and design of WS 1 and WS 2 is a conscious decision made in an effort to get the students to memorize the structure of a mediated, cohesive, short piece of flash fiction or – at the very least – to remember my take-home message: they have to make up and order the plot’s events to create a structure for their stories before they start writing them. This strategic way of planning and executing writing tasks is, of course, also meant to help students in future writing processes that don’t involve mediation or MSA. For this reason I decided to leave the design of WS 2 two identical to WS 1, only changing it in terms of length, as the second graphic story is a bit shorter. The result is a similar looking, although slightly less extensive, double-page worksheet including 13 moves in total (three of which were, again, already given as examples) and a structure comprised of only four parts: *introduction*, *situation 1*, *situation 2*, *conclusion*. The name of the actual moves that construct the four parts, however, remain the same and so do the instructions on top of WS 2.

2) INTERVENTION

1. Lesson

date: May 22nd, 2023

class: year two students, AHS and STD group

students: 23 in total

teachers: myself as the main teacher, team-teaching colleague as observing critical friend

guiding questions: to be answered after the lesson (retrospection):

- **What was the main purpose of the lesson?**

This first lesson of the intervention process was focused on the first use of the material (WS 1) that I had designed specifically for introducing genre mediation and move structure analysis during writing tasks. The learner’s writing task in question was to compose a short piece of flash fiction by mediating content from a graphic story and transform it into a purely textual piece. The actual mediation and writing task were, however, planned to be executed in the following lessons, to allow the students to complete some preparation exercise – a practice well aligned with the idea of scaffolding. Therefore, the objective for this lesson was to work through WS 1 and in doing

so individualize all the moves (called *steps* on WS 1 to facilitate the learners' understanding of what is meant) that the graphic story "Abracadabra, one, two, three" is comprised of. Besides the focus on the introduction of genre mediation and MSA, the first lesson also included the topic of ethical considerations involved in research projects, as the extent and impact of the learners' participation was thoroughly explained to them. The participants received a written consent form, including and explaining the effect of their participation in my AR project on genre mediation and MSA. With their signature, they confirmed to have understood that their participation is synonymous to the work they usually have to contribute in order to obtain a positive grade for English as a main school subject.

- **Which concrete questions / issues / considerations about the lesson emerged?**

From my perspective, a concrete question that emerged during the first intervention lesson was regarding the social form of my teaching sequence. This issue had already led me to contemplate some options before I held the lesson. I had multiple thoughts to address regarding the social form, the first one of which being the fact that a whole-class setting seemed too teacher-centered for an exercise that should prepare my students for autonomously tackling writing tasks. Additionally, I asked myself the question if a whole-class setting would be suitable enough for inductively teaching the process of MSA before transferring content from the graphic story into flash fiction. The question was initially triggered by my insecurity of how to categorize the knowledge I need to transmit to the learners in order for them to start grasping what they need to do during MSA, that is they need to find moves, plan and structure before they can use any content from the graphic story in their own texts. For this reason, I decided that initially I needed to transmit explicit knowledge to the learners and to do so in a whole-class context.

Lastly, I was worried about not providing enough alternation in terms of the social form, as the introduction of the lesson, being about ethical work and consent for research projects, also required my input given in a whole-class setting. Still, I opted for this social form and decided against switching into a different one throughout the lesson, because I prioritized my input on ethics, MSA and its benefits for story-writing over the possibility for the learners to work autonomously just yet. These considerations of social forms, before and during the first intervention lesson, ultimately led me to the conclusion that a shift from whole-class to individual or pair work would be best implemented once the students were tasked with mediating their own texts after MSA – in an effort to facilitate their analytical and writing processes – even if that meant at the expense of creating more learner-centered settings.

As this was the introductory lesson for the whole AR project of implementing genre mediation and MSA, my observations mostly center around transmitting the main aim of MSA preceding writing tasks and the possible ways of completing such an analysis, with the purpose of

facilitating the subsequent story-writing process for the learners. Therefore, the only additional observation, besides the ones about social form, was the time aspect. Unsurprisingly, the effort of individualizing moves, naming them and, thereby, analyzing a graphic story comprised of fifteen panels was more time consuming than a superficial examination of a writing task as it would usually be suggested in many commonly used EFL coursebooks' writing prompts. These first experiences in terms of doing MSA in a whole-class setting, however, proved to be useful for planning and timing the tasks for the following, second intervention lesson, meaning to plan as much time as possible for doing MSA before mediating the story.

- **Was there a take-home message for the students at the end of the lesson?**

The reason for the first lesson being exclusively focused on the analytical part of mediation, i.e. guiding students through the process of conducting a move structure analysis, was the intention of providing the participants with the necessary knowledge to exploit the analyzed graphic story and use the elaborated structure later when creating their own mediated flash fiction. The result of this analysis-based lesson was twofold, therefore there were two take home messages communicated to the students. The first one was formulated regarding the aforementioned structure of a short, fictitious story: i.e. introduction, main part comprised of three different situations divided into three separate paragraphs, conclusion. The second take-home message was more in-depth, transmitting the micro-structure of an individual situation that is part of the main body including the following three moves: providing context for the situation, elaborating on the events by adding exciting information, concluding the situation.

2. Lesson:

date: May 23rd, 2023

class: year two students, AHS and STD group

students: 23 in total

teachers: myself as the main teacher and researcher

guiding questions: to be answered after the lesson (retrospection):

- **What was the main purpose of the lesson?**

After having conducted the first, introductory intervention lesson and the entailed MSA of the chosen sample graphic story, this second intervention lesson focused mainly on the execution of the mediation task itself. This was possible at this point in the intervention because of the analytical preparation task (i.e. the MSA on WS 1) of the previous lesson. The aim of this teaching sequence was, therefore, to enable the students to start their processes of mediation on a concrete example. This was done by showing the learners how to use the gained knowledge and linguistic information collected from the MSA the day before in order to compose their own short,

purely verbal (instead of multimodal as is the source text) piece of flash fiction, telling the same story that they have already familiarized themselves with during the analytical task on WS 1. Aside from the transmission of information from one context into the other (i.e. the actual mediation process), in the beginning of the lesson there was a brief review of the previously established take-home messages on how to structure a story and one particular event of its main body (see take-home message, 1. lesson above).

- **Which concrete questions / issues / considerations about the lesson emerged?**

The first part of the lesson, i.e. the revision of the previously conducted MSA of the graphic story “Abracadabra, one, two, three” addressed the issue of the students’ recollection of the take-home messages from the previous lesson. It was perceptible to me as the teacher-researcher that the short, but necessary review of the notes taken on WS 1, regarding the underlying structure of the graphic story, led at least some learners to gradually grasp the idea of how to recognize the individual moves employed for the communicative purpose of telling the plot. While re-visiting WS 1 and re-elaborating the take-home messages with the learners, the connection between their increasing understanding of MSA and the deliberate structuring of the mediation process through the strategic design of the teaching material became more and more evident to me. The simple structure of WS 1 also allowed the students to draw parallels to the structure they are already familiar with when they write stories during German lessons (*introduction – Einleitung, main body – Hauptteil, conclusion – Schluss*). I specifically recall at least some of the students raising their hands during the process of naming the terms of that three-fold structure. Even if most of them did not recollect the words *introduction, main body* and *conclusion* from their own memory, they could easily and quickly check them on worksheet 1.

A concrete issue came up in the second part of the lesson and was, again, related to the social form employed for the execution of the mediation task. After having set the task, and therefore explained how to mediate content from the graphic story into flash fiction, I demonstrated a possible way to transform moves two (introducing the main character) and three (describing the villain) of WS 1 into the introductory paragraph of the written story. For clarification purposes on what it concretely means to make use of linguistic content from the source text, I instructed the student to use the phrase from the first panel (“Debbie and her brother Robert were playing ball behind the house.”) in addition to the visual content (i.e. the students own description of what the place behind the house looked like, as they could gather information from the visual depiction of the garden in the panel). The learners were, therefore, encouraged to use both visual and textual elements from the individual moves of the graphic story and transform them into full sentences that they needed to carry out the same moves in their flash fiction. Following this example, I repeated the process of transforming the moves of the graphic story into purely verbal

text to create the first situation of the main body (see WS 1, situation 1) – all of which was done in a whole-class setting although I desperately wanted to switch social form for more learner autonomy.

As this was the lesson I am scheduled to teach alone, without any team-teaching partner, I lacked a complete overview of who of the students could follow the mediation process well and who could not. Nevertheless, as I could still perceive a slight increase in the learners' participation, at least during the revision of the completed MSA, I felt the need to involve the students in the mediation task to a greater extent. Until that moment I was explaining and demonstrating in a whole-class setting, with the help of a projection of WS 1 and a word document in which I mediated the content from the graphic story into a verbal text. Due to time constraints and hesitations towards my inability to provide enough support for the students who usually need more assistance when working on their own, I decided to realize my wish to give the students more opportunities to work individually in yet another intervention lesson, in addition to this second one. For this reason I spontaneously discarded my idea to change the social form. Instead of assigning the learners the task to mediate the conclusion of the story on their own, I maintained the whole-class setting and transformed the concluding paragraph in the same way I did the introduction and all three situations of the main body. Still, the necessity of holding another, third intervention lesson in which the students could experience the process of mediation by themselves remained.

- **Was there a take-home message for the students at the end of the lesson?**

Similarly to the first intervention lesson, the take-home message for the second lesson dealt with structural aspects, meaning with the benefits of preparing a writing task through MSA before going about starting the actual writing / mediation process. The most crucial information for the learners to take away from this lesson on genre mediation were the possible ways to make use of previously done analytical and structural work on the development of a story's plot. The opportunity to benefit from MSA are vast if the learner understands that they can make use of the moves they individualized in their own productions, only in slightly transformed ways. For this reason, it was also my intention to showcase how each of the three situations of story's main body, previously established, named and analyzed for the comprising individual moves, could be mediated in the same way by considering both the visual and textual element in the panels of the graphic story. The intended realization for the students would be that it is justified to use parts from the given story, but transform them in a sensible way to fit the context of their, purely verbal, own flash fiction piece.

3. Lesson

date: May 24th, 2023

class: year two students, AHS group

students: 13 in total

guiding questions: to be answered after the lesson (retrospection):

- **What was the main purpose of the lesson?**

After reviewing the second intervention lesson through retrospection, (i.e. the first instance of the actual mediation process that the students experienced with my guidance in a whole-class context), I wasn't sufficiently satisfied with the insights gained on the possible effects of analyzing and mediating a graphic story into flash fiction. This feeling is probably due to the fact that, as the teacher-researcher holding a lesson with the main social form being a whole-class setting, I didn't have enough time to focus exclusively on observing the students working on the mediation task – at least not in the same way it would be possible while they engage in individual, pair or group work and my job would be to walk around the classroom observing them and providing assistance. In addition, my perception lacked completeness in terms of the progress and participation that the learners' showed during the lesson. Another reason for this incomplete picture of the students' understanding of the mediation process was the fact that the previous lesson took place without my colleague to take notes on her observations during the whole-class setting that I decided to maintain after all. Although I felt like the learners understood what they need to do to some extent, both in preparation and execution of their mediation process, I wanted to provide them with the possibility to repeat the process without my interference – considering that practice necessary entails some degree of repetition of certain tasks, while simultaneously adjusting the level of scaffolding necessary. In other words, at this point the learners needed to try out MSA and mediation of genre for themselves to recognize the benefits for their own writing processes. For this reason the third lesson of the intervention was completely learner-centered while they autonomously completed a MSA and their own mediation process of a different story. The focus on the students was mirrored in the change of social form from whole-class to individual or pair-work.

As the first round of mediation during the second lesson seemed to result in mostly the AHS-student benefiting from MSA, or at least from what I could tell by their participation, was perceptibly higher compared to the STD group, I decided to repeat the process with a similar graphic story, setting the task only for AHS students. It seems more sensible to me to evaluate the gained insights, revising the material and only then setting the task for STD students in a lesson designated only for them in a future project. Another reason for the separation of groups is that in previous lessons with similar topics (e.g. introduction of a new text type), it has proven more

effective separately in the two groups. Both myself and my critical friend and team-teaching partner have received this information through verbal feedback from the students themselves. Therefore, the main purpose of the intervention shifted to a more specific focus in this lesson – i.e. MSA and mediation of the same genre as in the lesson before, specifically for 13 participants and members of the AHS group (of the overall 23 students in this class).

- **Which concrete questions / issues / considerations about the lesson emerged?**

The most immediate concrete issue emerged in the beginning of the lesson and referred to another change of the social form. Originally, it was my plan for this, third lesson to let the students work freely, that is engage in individual work for the MSA of the second graphic story named “A new home”. The reasons for changing my mind and opting for a whole-class setting in the beginning of the lesson were twofold: firstly, it was a way of ensuring better comparability with the first round of mediation in the lesson before. Secondly, I felt the need to increase my understanding of what the individual students were able to mediate when provided with the same base for the actual mediation process. Whether it was facilitated through the separation of the groups or the similarities of the teaching material for lesson two (i.e. WS 1) and lesson three (WS2), an increase in active class participation during the first 25 minutes of whole-class teaching was perceptible. The participants seemed to be more confident in giving answers to my questions while conducting the MSA of the new graphic story and they remembered many moves from the previous lessons.

After completing the analytical part of the lessons, the learners were given the task to use the moves to mediate visual and textual material of the graphic story into their own short piece of flash fiction. Before starting the mediation task, however, the learners uttered the concrete wish to complete the task in cooperation with their classmates. This immediate reaction of the group led me to reflect on my lesson plan for a moment. Since I perceived a possibility to increase their motivation by agreeing to the change the social form from individual work to pair work, I consented, while still giving them the option to work individually if they preferred it. Another reason for my decision to let them choose the social form themselves was the realization that the result – i.e. mediated flash fiction – would still be highly individual even if completed in pairs. In addition, the opportunity to work in cooperation with others might occasionally lead to more ideas and discussions about the task, hence to more engagement with the process of genre mediation. The new teaching context was, therefore, the social form of both individual and pair work, with the result of four pairs of two students, one team of three students and two students working individually.

After the initial whole-class setting in which the MSA and the last clarifications could be discussed, the learners were left with 25 minutes of the third lesson to complete the mediation

task. To my perception, this time frame was realistic, as the learners are usually also provided with approximately the same amount of time to complete conventional writing tasks. However, the difference between the latter and the task set in this lesson was – as mentioned – the analytical approach that is the MSA as preparation for writing. My considerations of the time frame resulted in three of the pairs and the two students working on their own to finish a couple of minutes prior to the end of the lesson, while one pair and the group of three students finished at the end of the lesson. However, three of the pairs handed in incomplete texts after the bell rang. Seeing that this lesson was much more learner-centered, there were more direct questions from the participants in terms of the mediation of visual material to transform into verbal text by using adequate vocabulary. The students asked for the following words in order to mediate their texts: *mayor, inhabitants, meeting, to be in a hurry, speech*.

- **Was there a take-home message for the students at the end of the lesson?**

The take-home message of this third lessons incorporates the most crucial parts of the take-home messages of the first and second lesson. It relates the importance of structuring one's written text previously to the start of compiling it with the benefits of doing a MSA in preparation of the writing process. The difference of the take-home message of the third lesson lies only in its viewpoint, as the students were provided with the possibility to try out how incorporating the crucial propositions of these take-messages when they carry out a mediation task completely on their own.

3a) MOVE STRUCTURE ANALYSIS: sample graphic story "Abracadabra, one, two, three"

The aim of the following move structure analysis is to investigate the individual steps (i.e. moves) that are necessary to successfully produce a short graphic story. In doing so, one scrutinizes both the most important components of the genre and the actual structure of a sample text of that same genre (i.e. graphic stories). Since this move structure analysis will provide the basis of a process of interlinguistic mediation done by participants of a small-scale study, i.e. year two students of my English classes, the sample text is taken from the corresponding coursebook used in that year (Gerngross 2017b, *MORE! 2, Student's Book*), which provides teachers with additional material, e.g. a graphic story version of texts included in the coursebook. The same analysis that has been carried out by myself below will be conducted again together with my students, after being transformed into appropriate, scaffolded teaching material to use during one of my EFL lesson.

The students will then be asked to use both the investigated moves and the respective linguistic content from their analysis of the graphic story and transform the material gained in

the process into a short piece of flash fiction. It should be mentioned, at this point, that the students are not expected to conduct the analyses entirely on their own, but that they will be guided through the process in class both by myself as the teacher-researcher with the help of my self-designed, scaffolded teaching material. This guidance will, in turn, be an opportunity for me to gather different sets of data, i.e. to compile my teacher journal (data set 1), documenting the lessons unfolding and the students' writing processes from a viewpoint that is not their own, as well as generate the students' written productions (data set 2) which – in turn – will also be scrutinized.

Analyzing the graphic story myself provides me with the opportunity to experience MSA before my students will, and therefore give me some insights in terms of which moves might be easier or more difficult to recognize, individualize or name during the intervention lessons. Although there is to say that this will not be the same first contact with MSA for me as it will be for the learners in my EFL writing class. The reason for this being my prior experiences with MSA that I could make during a university class called “Mediation and Genre Analysis for English Teachers”, shortened with the acronym “M.A.G.N.E.T.” The following MSA is carried out in the same way as I have already practice doing so throughout the course: using a grid with pre-determined keywords (see column headings) to analyze the story and its moves as cohesively as possible. This analysis will then be transformed into teaching material that – in turn – should prompt my students to do the same MSA in a much more scaffolded and simplified way that is appropriate for A1 students of English who are still rather at the beginning of their acquisition process of writing flash fiction.

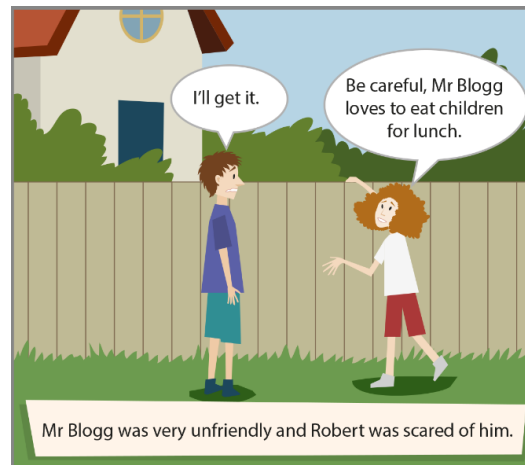
CONTEXT	CONTEXT	What evidence is there the text to support my claims?	My analysis, assumptions, comments, questions or why I think the author made this choice-effect on audience or purpose?
	Medium: written, visual Genre: graphic story for EFL classrooms Subgenre: fictional story What are the expected norms for this genre? Is it part of a 'genre ecology' or web of other texts? The most important, and thus also expected feature of the genre of graphic stories is surely the inclusion of illustrations/ photographs/ drawings or other kind of images. The graphic representation of specific parts of the written content causes the inclusion of graphic stories in the genre ecology of multimodal texts (next to comic strips, comic books, graphic novels, photo essays or even multimodal blogs, recipes, websites etc.)	The sample text consists of 19 individual illustrations and all but three of them incorporate speech bubbles, which are a typical feature of the genre. The three illustrations without speech bubbles still include written textual elements.	The illustrations have been included to provide a second possibility of making meaning of the content that is given in the text, i.e. the illustrations assist the reader in making more sense of the written words (events in the story). The speech bubbles serve the purpose of representing direct speech, while the three panels without direct speech narrate the beginning of the story through a third person narrator ("Debbie and her brother Robert were playing [...]", "He looked through the bushes.")
	CMD (computer-mediated discourse)		There is also an online version of the graphic story, which offers the possibility

			of differentiation especially created for teachers' use in Austrian EFL classrooms. Additionally, it also includes audio files in which the respective textual elements on the illustrations are read. This computer-mediated discourse is beneficial for online learning contexts and for different learner types, especially through the use of different voices for the direct speech in the story. This enables a rather high level of the audience's engagement after reading the text.
	Audience(s) • Participants	Since this graphic story has been written for students of English, the audience for the text is the social community of EFL or ESL teachers and learners. The relationship between author and audience is therefore based on the intention of teaching and learning English. The text shows this relationship through its intentionally simplified language use, adopted to the learner level of A2. Evidence of the purpose of enabling and facilitating learning, for example, is the simplified sentence structure (e.g. simple rather than complex sentences "That was our ball.", "Your spell worked."), the deliberate use of time expressions (used	The text is accessible for learners and teachers who purchased the coursebook and use it for lessons of EFL or ESL. The authors of coursebooks deliberately create didactic material by adapting texts for students' language acquisition. For this reason, they also include a graphic story version of the text in their additional material for teachers, as well as in the online versions of the coursebooks. The readers role when reading texts of this particular genre is the one of a language student, while the author acts as provider of a language source that the readers can profit from or study with. The

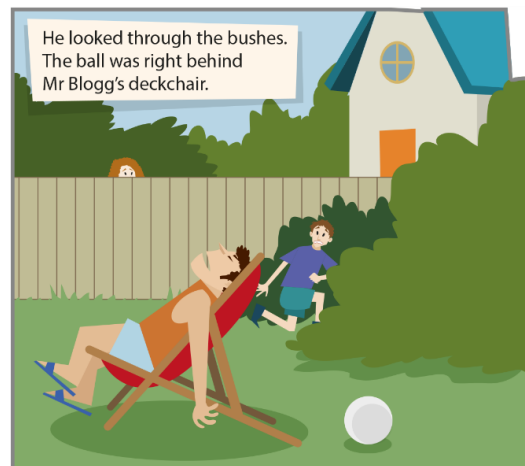
	• How is the text consumed?	as sentence starters for storytelling, e.g. “A minute later.”, “The following Saturday [...]”) and the purposeful presentation of new vocabulary items to serve as a model of how to use them in context (e.g. deckchair, to put a spell on someone, to sprinkle etc.). The text can be consumed by readers in two different ways, either through a hard copy provided by a teacher (taken from the book of extra material accompanying the coursebook) or via the online version of the coursebook offered to the students.	writers must be aware of the choices they make (i.e. of the language and illustrations they choose) and of the impact those have on students’ acquisition processes. Learners must be able to understand the meaning making processes of written text and visuals to successfully use the text for their acquisition of English. The readers consume the text during EFL lessons in the classroom (in print or on an electronic device) with their teachers guiding them, or by themselves at home. The writers have produced the graphic story within a team of editors of a publishing house (presumably in collaboration with illustrators).
	Purpose(s) storytelling, providing readers (EFL learners) with a model for storytelling, entertaining	As mentioned, the graphic story provides the reader with many time expressions (“Later that evening.”) that serve as a model of how to use them effectively for storytelling. It also includes short description of characters to showcase the importance of different character traits in a story (“Mr Blogg was very unfriendly and Robert was scared of him.”).	The aim of the text is to tell the story of two siblings who are sick of their neighbor’s bad mood and resentment against them. Simultaneously, it serves as a model for simple storytelling, by exposing the reader to typical elements (third person narration, character descriptions), grammatical structures (appropriate tenses, direct speech) and vocabulary in a meaningful context.

MOVE STRUCTURE ANALYSIS	MOVE STRUCTURE ANALYSIS	Representative examples from the text	Communicative purpose
	move 1: introducing the subgenre and topic of the text move 2: introducing the two main characters and the place of events	title: “Abracadabra, one, two, three” 	The introductory effect of the title chosen by the author immediately offers the readers a hint to identify the subgenre of a fictional story and activates preexisting knowledge or expectations of the genre, including typical expressions used in a story with magical elements. It purposefully doesn’t give away more of the content of the story, but only implies that there will be some kind of magical practices involved throughout the graphic story. <u>textual elements:</u> The reader finds out the names of the main characters and the place where the story is set. The third person narrator creates also sets an authoritative tone to the storytelling, giving the impression that the narrator already has some knowledge beyond what the characters themselves have. <u>visual elements:</u> Together with the introductory line, the illustration provides additional information on the exact place where the reader first gets to know the characters, i.e. in the backyard of their house, presumably in the suburbs in a small neighborhood.

move 3: describing the villain of the story



move 4: providing context for the first event and further setting the story



textual elements:

In this panel, the textual elements narrated demonstrate how to describe a character of a story in a very simple way (i.e. by including an adverb and an adjective), as well as demonstrating the effects of that characterization on the protagonist (i.e. the children's feelings about Mr Blogg).

visual elements:

The kids' facial expressions contribute to demonstrating their feelings about the villain, which, as indicated by the third person narrator, are negative due to the character description.

textual elements:

The author uses new vocabulary that was part of a pre-teaching exercise in the coursebook (i.e. deckchair), while also creating suspense through the information provided by the third person narrator.

visual elements:

Both of the children's pictured body language (positioning, posture and facial expressions) contributes to increasing the suspense for the readers, as they both are presented to look scared of the neighbor. It ideally leads to the next move to be expected by the reader, i.e. how the first event of the story unfolds.

move 5: elaborating on the event and creating suspense



move 6: concluding the first event of the story



textual elements:

The speech bubble in this illustration does two things: it contributes to the former description of the villain Mr Blogg and it shows the outcome of the situation, as the reader expects to get one. The third person narration serves as a model of how to use such short phrases for effective storytelling.

visual:

Again, the body language of the characters underlines the emotions of the characters nicely. The reader can even tell that Mr Blogg is screaming the words in the speech bubble, as his face is surrounded by white lines, indicating that the volume in which he utters his words is higher than it would normally be.

textual elements:

The second outcome of the first situation the reader encounters in the story is the destruction of the kids' ball. The third person narrator clarifies that this outcome quickly follows the one in the panel before ("A minute later.") The use of the past simple additionally clarifies that an irreversible thing happened.

visual element:

The illustration supports the resolution of the situation and clarifies that it is perceived as a negative one by the characters, as it shows the bad condition of their ball (which was perfectly fine a minute ago, before Mr Blogg destroyed it and threw it back over the fence to them).

move 7: leading over to and elaborating on the next event of the story



move 8: concluding the second event of the story



textual elements:

The written words of the narrator signal the beginning of a new part of the story to the reader. The use of “the following Saturday” illustrates how to set the context of a timeline for the story.

visual elements:

The effect of establishing the next situation of the story is enhanced by a very detailed illustration of the party scene. The colorful illustration also activates pre-knowledge and expectations for the events to come (i.e. the visual representation of loud music; a male character talking to the villain over the fence).

textual elements:

The words uttered by the children’s father conclude the established second event and, presumably, fulfill the readers expectations about the situation. The effect of the textual elements are twofold: firstly they illustrate the appropriate use of grammatical structures (present progressive and imperative) and secondly they set the mood for the situation, which, based on the sentence fragment one of the children utters as an answer to the father, is frustration and sadness.

visual elements:

The placement of the characters in this illustration transmits the authoritative appearance of the father, as he is positioned in the middle of the frame, while the

move 9: leading over to the next event of the story and introducing a pet-character

move 10: giving background information on the events of the story and describing the characters' feelings



children are gathered in front of him in the lower part of the frame.

textual elements:

Again, the narrator transitions to the next event in the story, i.e. the kids looking for their cat. The siblings' utterances in the speech bubbles enable the reader to get to know one more important aspect of the story – not a main character but a pet which is lost.

visual elements:

Should the reader not yet have entirely made sense of the situation by only reading the written words, the body language and positioning of the male character in the illustration serves more clues as to what is implied, i.e. that they are looking for their lost pet in the garden.

textual elements:

The next move can only fully be identified by considering the text and the image in combination. The female character Debbie states that none of their meals the past week had consisted of fish and that she didn't like their neighbor. The negative feelings about the situation are enhanced by Robert's utterance.

visual elements:

The meaning of her statement can be grasped when looking at the accompanying illustration, which shows the bones of a fish next to their cat. Its body language and positioning on the ground implies that the fish wasn't

move 11: concluding the previous situation and leading over to the next one



move 12: elaborating on the situation and establishing a plan of action for the characters



edible any longer, which is why the male character suspects it had been an attempt of their neighbor to harm them.

textual elements:

The effect of the textual elements are again to set the scene for the next situation time-wise (“The next day.”), and to foreshadow the next event. By uttering “It’s a book on magic.” it is implied that the answer to Robert’s question is making a plan of action that involved magic. The authors also deliberately included the use of the present progressive to showcase how it is used in this context.

visual elements:

The visualized magic book evokes typical assumptions of stories in which characters make use of magic practices, i.e. they must inform themselves on a possible magical procedure before being able to perform them.

textual elements:

The effect of the first speech bubble is both important for the elaboration on the plan that the characters create for the further events of the story, and for the introduction of the target vocabulary of the viewpoint of EFL teaching and learning. The collocation “to put a spell on” is used in an appropriate context to show its idiomatic meaning.

move 13: finalizing the plan and creating excitement for its execution



visual elements:

The illustration is similar to the previous panel, but it intensifies the suspenseful situation as it is zoomed in to only show the huge magic book and the children, seemingly smaller and less important than the spells in the book, are rather put in the background.

textual elements:

The simple sentence structure of Debbie's utterance transmits the feeling of determination caused by the finalization of their plan of action. Robert also presents his feelings about the finalized plan with a simple and straightforward sentence.

visual elements:

The effect of finalizing and the feeling of determination is not only transmitted through Robert's words, but also through the change of composition of the illustration. The magic book is no longer the only point of focus, but rather the kids, especially Debbie who holds the now closed book in her hands and stands up straight in front of her brother, who is sat down on the grass and positioned lower than her. This difference in height suggests that Debbie is in charge of the plan and the leader of its execution.

move 14: concluding the situation in a suspenseful setting



move 15: concluding the previous situation and leading over to the last one



textual elements:

The suspense in terms of the words written by the authors in Robert's speech bubble is created through a sentence fragment ("A feather.") immediately followed by listing all the items that the two siblings have taken from their neighbor. The effect is enhanced by the imperative statement "Let's go." and the exclamation "Come on." uttered as encouragement.

visual elements:

The illustration for this move is important, as it creates the time and setting in which the characters execute their plan. The authors also made sure to represent the new vocabulary visually, including a picture of all the items in the bag in Robert's hand. Another effect of the illustration on the reader is the type (hat and gloves) and color (grey) of the characters' clothes, again, activating pre-knowledge of storylines in which characters execute a plan in secret, trying not to get caught in their endeavor.

textual elements:

The narrator uses the simple time expression "The next day." to terminate the previous event and to set the frame for the next one. The authors' decision to include the question posed by Robert once again suggests that Debbie is the person in charge of the plan, while Robert is of assistance to her. In terms of didactic effects, the authors have also included some target vocabulary for the reader-learners to be exposed to in context (i.e. "[...] to sprinkle it round Mr Blogg's house.")

move 16: elaborating
on the situation and
creating further
suspense



visual elements:

The ingredients mentioned in written form in the previous panel are still visually presented in this illusion. This creates an assisting effect in terms of the reader's meaning making process. Should the reader not have been able to make sense of the new word "to sprinkle", the illustration of all the ingredients boiling inside of a pot possibly supports understanding, since there is some brown liquid involved.

textual elements:

The only written text in this panels is a question asked by Mr Blogg, referring to the ongoing action involving the two children. With its use, the authors possibly achieve the effect of startling the reader, as well as presenting them with a suitable context in which such a question (in present progressive) is commonly used.

visual elements:

Instead of using written words to point out what the protagonists are doing in that exact moment, the authors decided to only visualize the ongoing. Furthermore, this illustration is the first one to show the villain's face somewhat visibly and closely. His facial expression together with his utterance elaborate on the situation and set the context for the kid's execution of their previously established plan.

move 17: concluding the last event of the story



move 18: reaching the climax of the story



textual elements:

The hyperbole “Dad’s boing to kill us.” and Debbie’s plan to leave the house for a while indicate that the conclusion of the situation is a negative one for the children. Mr Blogg’s utterance only creates the intended meaning for the reader if considered in combination with the visualization of Robert’s shoe in the illustration.

visual elements:

The outcome of the last event of the story is represented visually, as there is no text narrating that the kids ran away after Mr Blogg asked them a question in the previous illustration. Now, Debbie is already back on their side of the fence and Robert is still climbing over the fence in his attempt to run away after getting caught executing their plan.

textual elements:

In this panel, a sentence fragment (“The police!”) and an interjection (“Oh no.”) create an unexpected setting and an uneasy feeling for the characters and the reader likewise. It is the last instance of enhancing the suspense as to how the story will end.

visual elements:

The colors used in this illustration support the written words of the narrator in setting the time frame of the situation (nighttime), as well as the place (i.e. the street in front of the houses in the children’s neighborhood).

move 19: bringing the story to a conclusion



move 20: resolving the plot of the story



textual elements:

Towards the end of the story, there is a last moment of raising the readers curiosity as to the narrative's conclusion. It is done with the use of a new piece of information uttered by the side character of the police officer in combination with Robert's question.

visual elements:

Adding to the last instance of creating suspense are the children's facial expression and the police officer's posture.

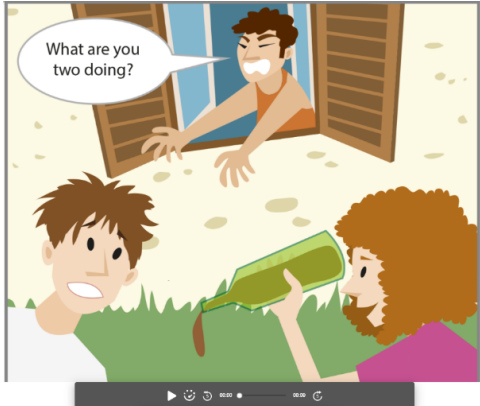
textual elements:

In order to reach the resolution of the story, the authors have included the speech bubble with the longest piece of consistent writing in the last panel. The effect is achieved by using the subordinate clause of cause ("He's in prison because we found lots of stolen computers in the boot of his car."). It is also the last instance of providing context for a new vocabulary item ("boot of a car"). The story ends on a somewhat conversational tone based on the rather unusual separation of the two coordinate clauses in the police officer's speech bubble, resulting in his last utterance to start with the word "And [...]". As for Robert's last utterance, it enhances the fact that the story is now resolved, as Debbie's plan worked as predicted by

			her. The kid's feeling about this resolution of events become clear in Debbie's last speech bubble. <u>visual elements:</u> The perspective of the last panel is chosen well in order to put the focus on the kid's and their reaction of the conclusion of the story, rather than the side character's – which is why the reader only sees the police officer's back while he resolves and concludes the events. Again, the children's feelings about the ending of their endeavor and Mr Blogg's twist of fate are mirrored in their facial expressions.
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TEXTUAL FEATURES	TEXTUAL FEATURES	Representative examples from the text	Communicative purpose
	Rhetorical strategies: - hyperboles - sentence fragments - interjections	“Mr Blogg loves to eat children for lunch.” “Dad’s going to kill us.” “Aww. Dad.”; “A feather.”; “The police!” “Oh no.”	The rhetorical strategies used by the author create a conversational tone (as some of them are part of the direct speech included) and makes the story relatable to the reader. The exaggerations carried by the hyperboles reinforce the depiction of the children’s feelings.
	Vocabulary: lexical field: - everyday language - mystery/crime story - realm of magic register: informal and conversational	“brother, playing ball, house, deckchair, birthday, garden, friends, party, cat, fish, car, fence, feather, hot dog, cigar, bottle, bread” “scared, kill, accident, police, hospital, in trouble, prison, stolen computers” “magic, to put on a spell on, sprinkle”	The graphic story includes a mixture of words from different lexical fields, the most general of which being the field of everyday language. This is due to the fact that the story is set in the garden of a one-family house, involving typical leisure activities like playing ball or throwing a birthday party. Additionally, the authors of the graphic story included words from the field of mystery storytelling, mainly to refer to the villain of the story and how the main characters deal with him by engaging in magic and enchantments. Lastly, the vocabulary used in this sample graphic story also partly comes from the lexical field of the realm of magic. It is only logic that the authors incorporate such words as the element of magic is what distinguishes the plot of the story from adventure stories that focus on uncovering a mystery or crime. Both the choice of simple vocabulary and rhetorical strategies add to the informal and conversational register of the graphic story. The sentence fragments,

			interjections, abbreviations and short fragments used for narration add to the informal and conversational way of storytelling.
	Grammar: • coordination • subordination • separation of co- or subordinate clauses • structuring devices • interrogatives at the beginning of questions	“Mr Bloggs was very unfriendly and Robert was scared of him.” “He’s in prison because we found lots of stolen computers in the boot of his car. ” “[...] of his car. And the house is also full of stolen things.” “Yes, it did. But I’m glad he isn’t in hospital.” “Three days later.” “Later that evening.” “A minute later.” “Everything happened very fast.” “The following Saturday was Debbie’s thirteenth birthday. She had a party in the garden with lots of friends.” “Where is that cat?” “What are you reading?” “What do we do now?” “What are you two doing?” “Where is he?”	The use of co- and subordinate clauses add to the style of storytelling that readers might expect from a text that tells a story and reduce the conversational style in contrast to the simpler exclamatory sentences in many instances. The rather uncommonly separated co- and subordinate clauses seem to be used purposefully by the author to simplify the text and facilitate students’ understanding of the story. In addition to this, the time expressions serving as sentences starters and structuring devices help the reader to follow along with the events/incidents in the story in terms of timeline and context. The instances of interrogatives used at the beginning of questions asked by characters also contributes towards a conversational register, but also towards improved structure and understanding from the learners’ viewpoint, as they naturally evoke another character of the story to answer them and thus provide more context and clarifications as to the unfolding of the plot.

	Structure/organization • title • move structure	“Abracadabra, one, two, three” the image-text pairings each correspond to one specific move	The focus of this graphic story is put on the mode of imagery, i.e. on the accompanying images, as the text passages are reduced in length and complexity and directly incorporated into the illustration. The textual elements are, with a few exceptions (boxes of text for narration) deliberately put in speech bubbles.
	Layout/order one panel by one in web version, two panels in each row in print version	Abracadabra, one, two, three 	The author chose a linear order of events to tell the story chronologically (without flashback/flashforward), which is why the images and text are ordered accordingly. The placement of the accompanying illustrations almost seems to be intentionally put into the background of the panels, with the speech bubble foregrounded, so as to give the learner-reader the possibility to read the short textual elements first, and then take the imagery into consideration additionally. Together, the two elements establish the individual moves.
	Visuals or multimedia • grayscales (print) or colorful (web) illustrations • speech bubbles • audio files of the textual elements		As mentioned, the images enhance the effect of the moves established by the textual pieces of language used by the author. Further, the web version of the picture story provides another mode: auditive text. The audio files included do not only offer an auditive representation of the textual elements (narrative part and speech bubbles), but also appropriate sound elements that further provide context for the reader-listener (e.g. surprised/scared noises/ breathing assists in conveying emotions and suspense). It

			amplifies the experience of reading the graphic story, almost to a level of watching an animated comic.
	Other aspects • typical features/conventions expected for this genre (genre markers) • intertextual references		The typical features expected from this genre are the illustrations that are included. Especially the ones including a visual/textual representation of what the characters say (i.e. through speech bubbles) are expected the most, while the auditive features of the web version probably aren't. The text adheres to the convention of both the genre of graphic stories and partially also of comics (events are shown as illustrations, the same characters are shown multiple times from different perspectives, their utterances are included in the illustrations, there is even an auditive representation of it). Any story of the main characters using a form of sorcery against a malicious character, similar to the enchantment in this graphic story, might be seen as an intertextual reference, as well as any crime stories which centers around kids uncovering criminal activities.

Gerngross, Günter; Puchta, Herbert; Holzmann, Christian; Kamauf, Ulrike; Preier, Anne; Zebisch, Gudrun. 2017b. *MORE! 2 Teacher's Book. Teil B: Worksheets*. Innsbruck: Helbling Languages, 102-104.

3b) TEACHING MATERIAL: result of genre mediation (worksheets and solutions)

The last section of this teaching journal includes the finished result of my own process of MSA and genre mediation. To clarify, I have attempted to mediate both textual and visual content from the context of an extensive MSA of the graphic story “Abracadabra, one, two, three” in order to transform it into a different genre, i.e. teaching material (worksheet 1) for my A2 students to use in my EFL writing classes. As mentioned in part 1 of the journal, the first draft of worksheet 1 on MSA and genre mediation was designed by engaging myself in a genre mediation previously. The result of my second attempt at such a genre mediation, i.e. the creation of worksheet 2, is not based on such an extensive MSA. What happened in the design process of the second worksheet was an adaptation of the previously designed worksheet 1. The intention behind its compilation was to match the design of the first worksheet completely, as to remain familiar to the students. For this reason, a completely extensive MSA of the graphic story “A new home” used for WS 2 was not necessary in my opinion. The following pages show the new material distributed and used in the intervention lessons:

Worksheet 1

Cheat-Sheet: How to write a story

When we want to write a story, we need to have an idea / a topic. But that's not all: we also need to think about a good structure for the story – like a plan! This will make the story interesting and easy to read.

How to make a good structure for a story

Look at all the pictures of the **picture story "Abracadabra, one, two, three"** and find out which steps the pictures show you. Write the steps on the lines. The **title** and the first picture are two examples:

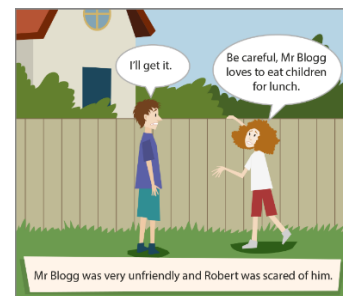
step 1: find a good title

Abracadabra, one, two, three

step 2: introduce the main characters



step 3: describe the villain



step 4: _____



step 5: _____



step 6: _____



step 7: _____



step 8: _____



step 9: _____



step 10: _____



step 11: _____



step 12: _____



step 13: _____



step 14: _____



step 15: _____



step 16: _____



Worksheet 1 – Answer key

Cheat-Sheet: How to write a story

When we want to write a story, we need to have an idea / a topic. But that's not all: we also need to think about a good structure for the story – like a plan! This will make the story interesting and easy to read.

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Look at all the pictures of the **picture story "Abracadabra, one, two, three"** and find out which steps the pictures show you. Write the steps on the lines. The **title** and the first picture are two examples:

step 1: find a good title

Abracadabra, one, two, three

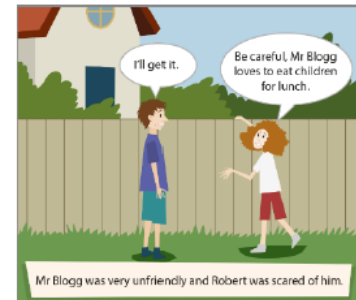
= vorstellen

step 2: introduce the main characters



= beschreibe den Bösewicht

step 3: describe the villain



introduction = Einleitung

= hinzufügen

step 4: describe situation 1



step 5: add exciting information



step 6: end situation 1



situation 1

= überleiten zu

step 7: plot twist = Handlung verändert sich unerwartet
lead over to situation 2

*

sentence starters



step 8: describe situation 2



step 9: add exciting information

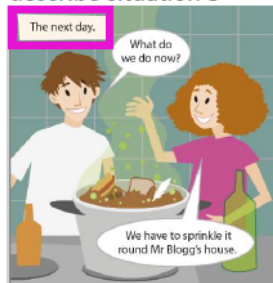


step 10: end the situation



situation 2

step 11: lead over and describe situation 3



step 12: add exciting information



step 13: end situation 3



situation 3

step 14: lead over to the most exciting part of the story (climax = Höhepunkt)



step 15: explain the ending



step 16: end the story



conclusion = ending (Schluss)

Worksheet 2

Cheat-Sheet: How to write a story

When we want to write a story, we need to have an idea / a topic. But that's not all: we also need to think about a good structure for the story – like a plan! This will make the story interesting and easy to read.

How to make a good structure for a story

 Look at all the pictures of the **picture story "A new home"** and find out which steps the pictures show you. Write the steps on the lines. The **title** and the first pictures are examples:

step 1: find a good title

A new home

step 2: introduce the main characters



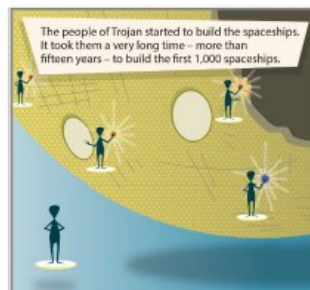
step 3: describe the problem



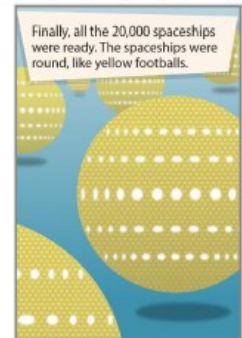
step 4: _____



step 5: _____



step 6: _____



step 7: _____



step 8: _____



step 9: _____



step 10: _____



step 11: _____



step 12: _____



step 13: _____



Worksheet 1 – Answer key

Cheat-Sheet: How to write a story

When we want to write a story, we need to have an idea / a topic. But that's not all: we also need to think about a good structure for the story – like a plan! This will make the story interesting and easy to read.

How to make a good structure for a story

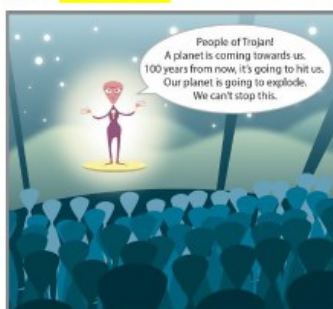


Look at all the pictures of the **picture story "A new home"** and find out which steps the pictures show you. Write the steps on the lines. The **title** and the first pictures are examples:

step 1: find a good title

A new home

step 2: **introduce** the main characters



step 3: **describe** the problem

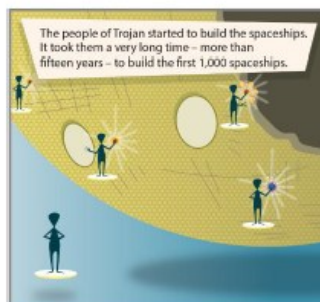


introduction

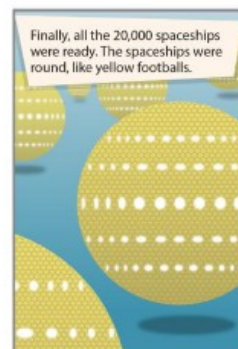
step 4: describe plan
for situation 1



step 5: add exciting information



step 6: end situation 1



situation 1

step 7: lead over to situation 2



step 8: describe situation 2



step 9: add exciting information



step 10: end situation 2



situation 2

step 11: lead over to conclusion



step 12: add exciting information



step 13: explain and end the story



ending (conclusion)

DATA SET 2

Textual Productions: by participants of AR on genre mediation and MSA

Contents

Part 1: Written production of mediated flash fiction in whole-class setting (**WS 1**)

Part 2: Students' own productions of mediated flash fiction in pair/group- work settings (**WS 2**)
including their assessment according to CEFR grids
and an analysis by Text Inspector

Introduction

The first written production included in this data set is the product of intervention lesson one and two. It was created after introducing the students to MSA for the first time in lesson one and after recollecting the analysis and beginning the mediation process of transforming the graphic story "Abracadabra, one, two, three" into a purely textual, short piece of flash fiction in a whole-class, more scaffolded setting in the second intervention lesson. The basis for this first text is, thus, the self-designed **worksheet 1**, created after a process of my own, extensive MSA of the source text. Due to the social form adopted in these two intervention lessons, the 20 mediated text (written down by the 20 students from both AHS and STD group) are identical.

Each of the remaining short pieces of flash fiction was written on their own by AHS students. More specifically the task for the student was a second attempt at MSA, i.e. to analyze the graphic story "A new home" provided on **worksheet 2** designed by the teacher-researcher (originally from the commonly used coursebook "More! 2 Student's Book" by , which provides an online version and an accompanying booklet with the printed graphic stories). After completing the guided MSA on **WS 2**, the students were asked to write up their own story in a purely textual instead of semi-visual form, making use of the same moves discussed in class. Additionally, they were instructed to use parts of the source text (both its textual as well as its visual features) and transform them into their own sentences mediate the graphic story into their own piece of flash fiction. This data set focuses on the seven mediated textual productions anonymized and ordered randomly, including the most important information about each one (i.e. the social form in which it was created and completeness measured in terms of steps mediated) and an assessment similar to how I as the researcher but also as the teacher of the student-participants would normally evaluate their productions, through the use of CEFR grids applicable (for writing and mediation). In addition to this evaluation, there will be a short analysis provided by the online tool to analyze textual features named Text Inspector.

1) Written production of mediated flash fiction in whole-class setting (WS 1)

Whole class production

social form: teacher-centered, whole class

steps included: 13/13 steps

Abracadabra, one, two, three

One sunny summer day Debbie and her brother Robert were playing ball behind their house in the garden. They like playing this game, because it's their hobby. Their neighbour Mr Blogg was a creepy and unfriendly person. The kids were scared of him.

Suddenly the kid's ball fell over the fence into Mr Blogg's garden. It landed behind his deckchair. Everything happened very fast. Mr Blogg saw Robert, while he was sneaking around behind the bushes. So the neighbour began to scream loudly: "I'll get you this time!". A minute later the ball came back with a hole in it!

The next day Debbie was reading a magic book. She wanted to put a spell on Mr Blogg. To do that, they needed five things from the scary man. At night the kids broke into his house and stole everything they needed.

situation 3 (students wrote their own paragraph individually)

Later that evening, the police came to their street, because the neighbour had an accident. The police officer looked into the trunk of his car and found lots of stolen things. Mr Blogg was a thief! In the end the robber was in prison. Debbie and Robert were relieved about that.

2) Students' own productions of mediated flash fiction (WS 2)

Student production 1:

social form: student-centered, group work (of three students)

steps included: 13/13 steps

A new home

One day the mayor of Trojan told his inhabitants really bad news. He said "People of Trojan! A planet is coming towards of us. 100 years from now, it's going to hit us. Our planet is going to explode. We can't stop this." But he also had the solution: "Each spaceship is going to carry 10.000 people. We can take every Trojan to a safe place.

The people were first a bit skeptical: "Where is this place?", they ask. The mayor explained that there was a planet with air and water like theirs. It's called Earth. All Trojans started to build to the point all 20.000 spaceships were finished.

One day after long work the journey began. Twenty years their travel and after this long time they finally arrived on earth.

One sunny day Jenny played outside with her dog when her dog started barking. Yellow little balls floated in her garden. "Dad look at this strange things". she showed her father. "Yea, Yea, I have to go to work Jenny", her Dad said.

He only told her she should clean up and get away. Jenny cleaned the spaceship's up and put them in trash and so the Trojans found their new home.

Student production 2:

social form: student-centered, individual work

steps included: 10/13 steps

A new home

One day the president will make a speech. People of Trojan! A planet is coming toward us. 100 years from now, it's going to hit us. We can't stop this. We're going to build 20,000 spaceships. Each space is going to carry 10,000 people.

One Trojan ask: "Where is this planet?" There is a planet far from here, where Trojan people can live. Next day the people of Trojan started to build the spaceships. More than 15 years are all the 20,000 spaceships were ready.

Then one day, the Trojans began the journey to their new home. Twenty years later, the spaceships arrived at the planet Earth. They land in a garden. There was a girl her name was Jenny. Jenny was in her garden with her dog, Josh. He was barking. "What's the matter Josh?" asked she. She saw the spaceships and said: "What are these?" Come dad look at this she said.

Student production 3:

social form: student-centered, pair work

steps included: 10/13 steps

A new home

One day the mayor told his aliens/worker that in 100 years a planet is coming to them. And the planet is going to explode. And they cannot stop it. So they have to build 20,000 spaceships and one Spaceship is going to carry 10,000 alien.

Then a Trojan asked: Where the place is!

The Mayor said then there is a planet far from here. And there can live Trojan. And there is water and Air like ours. The planet has called Earth. The Trojan started to build the spaceships. It took them 25 years to build only 1,000 spaceships. Finally they build 20,000 spaceships they looked like yellow balls.

Then one day they started the journey to the planet earth twenty years later they arrived on the planet earth

Then Jenny was outside in the garden with her dog. then the dog started barking.

Then Jenny saw the small yellow balls flying around. Then she called her dad.

Student production 4:

social form: student-centered, individual work

steps included: 9/13 steps

A new home

One day the people of Trojan had a meeting about a planet that can kill them. The Trojans wanted to build 20000 spaceships and carry all Trojans to a safe planet.

The people had a plan to travel to Earth. The people of Trojan build the first 1000 spaceships in 15 years. Finally, all the spaceships were ready, they looked like yellow footballs.

Then, one day, the Trojans began the journey to their new home. Twenty years later the journey to Earth was ending.

Jenny was in her garden with her dog, Josh. He was barking. "What are these?"

Student production 5:

social form: student-centered, pair work

steps included: 13/13 steps

A new home

One night the mayor of Trojan made an announcement, he said that a planet 100 Years from now is going to hit them. Trojan is gonna explode and they cant stop this.

“Were going to build 20000 Spaceships each can carry 10000 people. Were gonna take every Trojan to another planet.” the mayor said.

A Trojan asked what place it is, the mayor answered its earth. They started building the spaceship 1000 have took 15 years. Finally the spaceships are done.

The Trojans started their journey and arrived 20 years later on earth. Jenny was in the garden with her dog Josh, suddenly he started barking. Jenny saw tiny yellow balls and showed it to her dad.

But her dad went to work and Jenny had to clean it up. Now the Trojans live in an garbage can.

Student production 6:

social form: student-centered, pair work

steps included: 13/13 steps

A new home

One day the presitent from the planet Trojan speaks to the alien: “Our planes is going to explode. We cant stop this, because a planet is coming towards us!” And they going to build 20,000 spaceships.

The inhabitants going to travel to the planet Earth. So the people of Trojan started to build the spaceships. It took them a very long time – more than fifteen years – to build the first 1,000 spaceships.

Many years later, all the 20,000 spaceships were ready. The spaceships look likes yellow footballs.

Finally the Trojans chance their home. Twenty years later, the spaceships arrived at the planet Earth.

Jenny, a little girl was in her garden with her dog, Josh. He was barking. Suddenly yellow seeds fall over from the sky. Jenny showed it her dad, but he was very busy and don’t looked at the seeds. Than he rans to his car and wanted that Jenny clean up the seeds. She did it. And so the Trojans found their new home, namely the bin.

Student production 7:

social form: student-centered, pair work

steps included: 12/13 steps

A new home

One day the aliens had a meeting with the mayor. He held a speech and said: "We've to build 20.000 spaceships and each spaceship can carry 10.000 people."

One of the Trojan people asked: "Where is this place?" The mayor answered: "It's a planet called Earth." After more than fifteen years they builded the first 1.000 spaceships. Finally, all the 20.000 spaceships were ready. They were round, like yellow footballs.

People of Trojan flied away to their new home. Twenty years later, the spaceships arrived at the planet Earth.

Jenny was with her dog Josh in the garden. Suddenly he started to bark very loud. Small balls fell down from the sky. Dad, look at this. How strange! But I haven't got time to look at that.

Bye, Jenny.

I'm in a hurry.

That's very strang. Jenny sweap it up and throw them in the dustbin. Then the Trojans found their new home.

9.3 Data set 3

DATA SET 3

Guiding questions: critical friend's observations during intervention lessons

The guiding questions below are meant to be answered by a critical friend who is part of the lesson in which the intervention of the Action Research projects takes place.

Contents

Part 1: Context

Part 2: Guiding questions and answers

1) Context

The intention of my MEd thesis is to research my own teaching practices by investigating how I can help students improve their written productions during my EFL lessons. For this reason I plan on doing a move structure analysis of a sample graphic story and, in a second step, mediate content from the analysis (of “Abracadabra, one, two, three”) into a short piece of coherent and cohesive flash fiction. Based on which considerations, the **exploratory questions (EQ)** to be answered are:

1. How can I transform aspects of move structure analysis into teaching material that supports EFL learners when writing a story?
2. In what ways does the move structure analysis of a graphic story influence my students' production of a short piece of flash fiction in terms of length, range of vocabulary, cohesion and coherence?

Before and during the intervention lessons, I gather my own observations and considerations (= data set 1) to answer EQ1. The second set of data, collected during the intervention, i.e. students' written productions of a mediated short piece of flash fiction will be used to answer EQ 2. Your observations and considerations will provide a third set of data to – ideally – help me find additional information to answer the EQs 1 and 2.

2) Guiding Questions

- **How would you describe the learners' reaction to the idea of analyzing a text?**
Some of them knew immediately what the lesson will be about and participated right from the start, while others hesitated. Also, I could observe some of them showing signs that they were not really interested (e.g. looking at things on their desks/in their pencil cases, rather than reading along on the worksheet).

- **How would you describe learner participation during this lesson?**

After a couple of minutes, most of them concentrated on the task and took part actively. Some students did not raise their hands and were, seemingly, only listening and writing along without contributing any of their own ideas.

- **Which concrete questions / remarks / doubts from the learners could you observe?**

At first, the students were unsure why they should work with the teaching material. They seemed to not understand why there was a worksheet to complete before writing a text – if the actual assignment was a writing task. That's probably because they have never had to complete as many tasks before a writing activity as in this lesson. There were some looks on the students' faces that seemed to question the worksheet or to show disinterest in doing even more work instead of writing a text.

- **How would you evaluate the extent of the teaching material (extensiveness, details, information, length, visual appeal)?**

I think the story is well chosen from the coursebook and the worksheet provides a good overview of the structure of the story. Also, the pictures make it more interesting for the students to look at while working on the sheet. It looks exactly like the first worksheet you showed me, but a little bit shorter. Without pre-teaching, the students would probably have difficulties filling in the boxes, but since you have already discussed how to do it with worksheet 1, they should be able to fill it in on their own now. Basically, what they could do is look at WS 1 again and copy the corresponding labels for the steps onto worksheet 2 if they don't know exactly what to fill into the boxes.

- **If you had to use the teaching material presented in class, what would you change about it?**

I think I might want to introduce the story a bit more before giving the students the worksheet. Maybe I would even read the all-text version of the story in the student's book and talk about new words beforehand.

- **Which steps would you have changed / added / deleted?**

I might have introduced the characters of the story first, before going over to analyze the structure of the story. I don't think I would change the steps, because I like this three-part structure. Maybe there is a way to delete step 7 (the lead over to situation 2) and include it either at the end of the situation (i.e. step 6) or at the beginning of the next situation (i.e. in step 8). I'm not sure if this would make a huge difference, but it would make the structure of the entire story even more conform.

- **Have you got any questions about the teaching material after observing the lesson?**
 - ➔ Should you pick all the students or only some students to do the task?
 - ➔ Should all the students you pick be in the same group (AHS, STD) or not?
 - ➔ Should the students use the text in the speech bubbles in their texts?

9.4 Consent form



Einverständniserklärung: Rechercheprojekt

Dies ist ein Projekt, geleitet von Chiara Petrosino, BEd im Zuge einer Masterarbeit des Fachbereichs Anglistik und Amerikanistik der Universität Wien. Es geht dabei um die Verbesserung des Unterrichts im Bereich der Fertigkeit „Writing“ und der Erstellung von dazu benötigtem Unterrichtsmaterial im Unterrichtsfach Englisch.

Die Teilnahme an der Recherche für das Projekt unterscheidet sich nicht vom normalen Unterricht. Das bedeutet, dass alle Schülerinnen und Schüler der Klasse 2B nur Aufgaben bekommen, die sowieso im Laufe des Schuljahres gemacht werden. Die Teilnahme beeinflusst unsere Bewertung im Fach Englisch nicht anders als sonst. Das heißt, die Aufgaben des Rechercheprojekts können wie jede andere Aufgabe im Schuljahr, dabei helfen positive Noten für die Mitarbeit zu bekommen. Die Ergebnisse der Aufgaben werden nur gebraucht, um den Unterricht besser zu machen. Alle Ergebnisse werden anonymisiert, das heißt, niemand weiß, wer was geschrieben hat.

Ich, (Vor- und Nachname) _____

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