Book of Abstracts
SWESSE 2019

Wedesday, 10 April

Parallel session A

COLLECTIVE LEARNING AS A SUCCESS FACTOR

Camilla Tangvald
Söderslätt Upper Secondary School

Viktoria Lindén
Söderslätt Upper Secondary School

We are Lead Teachers and Heads of the English Department at Söderslätt Upper Secondary School in Trelleborg and have been working intensively for three years on a unique project that involves collective learning to support successful school development based on scientific research. During all our workplace planning time we plan, mark and develop the teaching together. All our collaboration is done with focus on education and students' learning and results (Jarl, Blossing & Andersson, 2017). The concept "collective learning" is quite a new phenomenon within school research compared with collegial education, which focuses on individual learning (*Skolverket*, 2018). In order for the collective study to be effective, professional learning communities need to promote student education and existing teaching methods need to change to benefit the students' knowledge development (Timperley, 2013). Our study seeks to answer the question: How does collective learning become a real support for successful school development and thereby lead to an improvement of student-growth measures? We pursue action research where we examine our own practice with research methods, such as didactic analysis through the tool "double log" (Sträng, 2005) and Kemmis and McTaggart's action research model (Rönnerman, Edwards-Groves & Grootenboer, 2018) for the purpose of changing and developing learning. Based on the pupils' results, we create a common understanding and draw collective conclusions (Simons & Ruijters, 2001). One example of a value-added measure is paralleling groups for targeted teaching. This method has positive effects on both motivation and knowledge development and the annual report cards show student-growth measures and by extension, overall course grades have improved. We believe that our collective learning contributes to a sustainable change of teaching and continuous improvement of student attainment.

TRANSFORMING THE CURRICULUM FOR F-3 & 4-6 TEACHER EDUCATION IN ENGLISH: A MESSY CASE

Karyn Sandström
Umeå University

The English section of the Department of Language Studies in Umeå University is responsible for five courses per year to provide F-3 (n50 X 15 credits) and 4-6 (n40 X 30 credits) elementary education students with instruction in the following areas: English language proficiency, knowledge of the English language, theory and research of L2 acquisition and L2 literacy for

young learners, and age-appropriate teaching methodology and material selection. The courses are expected to comply with policies and directives set forth by the Swedish Higher Education Ordinance, the Swedish National Agency for Education, Umeå University, Umeå School of Education, and our own department of Language Studies. The courses are further informed by research in the fields of SLA, child language development, L2 literacy, instructed language learning, and linguistics. In 2017, we re-wrote the F-3 and 4-6 curricula with goals to more strongly emphasize English knowledge and proficiency, SLA theory and research, L2 literacy practices, and digital technologies for language learning. In 2018 we implemented the new curricula and have begun to evaluate the changes made. In this presentation I will discuss the ways in which we tried to attend to the multiple directives, numerous fields of research, and student needs while constructing the curricula. Early results of student and instructor feedback will presented as well.

ENGLISH MOTHER TONGUE INSTRUCTION – HIDDEN CURRICULUM AND HETEROGLOSSIC REPERTOIRES

Anna Mazur-Andersson
Lunds University

Given the generally perceived low status of mother tongue instruction (MTI) and high status of English in Sweden, an interesting paradox emerges: instruction in English as mother tongue. Students who participate in English MTI in Sweden are a highly diverse group, some come from countries like USA, UK, Canada, Australia, New Zealand, while others come from countries where English is a language of instruction – in the present study's case, Ghana, Nigeria, Sierra Leone, and Tanzania. These students are often multilingual and apart from English, they also speak a heritage language; however, in Sweden they are enrolled in English MTI. The purpose of the present study is to establish the position of English within MTI and examine the connections between what is stated in the policy, what a teacher thinks and experiences, and what students do and believe. In order to investigate students' heteroglossic repertoires, a biographical approach was used with twenty students ranging from ages 6 to 15. Additionally, classroom observations and interviews with the teacher were conducted in order to investigate the students' as well as the teacher's attitudes towards the subject. Finally, to examine the way the subject of mother tongue is constructed in the curriculum and how it compares to the high status of English, the umbrella curriculum and the mother tongue curriculum were analyzed. The results point to the complexity of the situation linguistic minority students are in. On the one hand, a hidden curriculum contributes to the marginalization of the subject; on the other hand, the global appeal of English leads to the neglect of other heritage languages. The interview with the teacher sheds light on how the discursive construction of the subject of mother tongue is implemented in practice while data collected during student interviews reveal how students with different sociological relationships to English navigate their heteroglossic repertoires.

Parallel session B

FINALLY, THE CHANCE FOR ENGLISH STUDIES

Asko Kauppinen
Malmö University

Berndt Clavier
Malmö University

This presentation discusses how English Studies looks in the light of numbers and emphases globally, in Europe, and in Sweden. The picture is not one of crisis, but of opportunity. Only the thinnest threads of the colonial origins and past remain, and the role of English Studies as a gatekeeper to culture and language is all but dissolved. As the traditional "disciplines" of English

(linguistics and literature) already operate most productively outside of the English Studies container (with computer science, media and design, business studies, social studies), English Studies is in an opportune moment to form new institutional partnerships, locally relevant knowledge alliances, and alternative methods of teaching and research.

WHY STUDY ENGLISH LITERATURE? A CURRICULAR VIEW

Katherina Dodou, PhD
Dalarna University

The presentation addresses the academic study of English literature as an educational project. Based on an examination of the curricula at all universities offering courses in the academic subject of English in Sweden in 2016, it reviews the content and goals of our academic literature courses and programmes. The presentation draws on curriculum theory (Barnett & Coate 2005) and assumes that course and educational plans divulge dominant attitudes, within the disciplinary and teaching community, about the affordances of literature and its study and about the knowledge and abilities that are meaningful, and necessary, for students of English. By raising the question of why we do what we do, the presentation creates an opportunity for self-reflexive academic and pedagogical practice, and it offers a basis for considering the future of higher education in the subject. The presentation accounts for the main objectives and for the subject matters, scholarly questions, and theoretical approaches thematised. It shows that there seems to be a consensus nationally both about the knowledge that should be imparted and largely also about the underlying conceptions of literature and of the value of its study. Despite a, sometimes considerable, variety at the level of specialised theme, the literature curriculum nationally displays a fundamental accord at a conceptual level, regarding the objectives and nature of literary studies. The latter, it concludes, rely mainly on the perceived affordances of literary reading and on an emphasis on the social value of literature.

ON THE 'USES OF LITERATURE' OR, WHY WOULD ANYONE WANT A DEGREE IN LITERATURE?

Charlotta Palmstierna Einarsson
Mid-Sweden University

Elisabet Dellming
Stockholm University

This presentation seeks to tease out the uses of literature in relation to the ongoing debate about the purpose of higher education in Sweden today. More specifically and taking the cue from Rita Felski's thought-provoking argument in *Uses of Literature* (2008), it seeks to address some of the issues at stake in the teaching and studying of literature in the context of higher education. The question of whether or not literary studies are useful is intrinsically linked to the question of employability. Statistics show that fewer students than ever are willing to take on literature as their main subject and a report from the UKÄ (2018) provides a tentative explanation for why this is so; namely that the non-vocational humanities have a lower level of professional establishment compared to professional programs. Subjects within the humanities, such as literature, are therefore more likely to be considered a dead-end by today's students—at least where career opportunities are concerned. In light of this, the time seems ripe to reflect critically on some of the assumptions underlying the teaching and learning of literature within higher education. Undeniably, as teachers of literature, we all have theories about the uses of literature, and/or ideas about the relevance of literature within higher education. Yet, how do we communicate these ideas? And, given the conditions of possibility that apply in the context of higher education today, what can students really expect to learn in our courses? In short, why would anyone want a degree in literature?

TEACHING OR STUDYING LITERATURE IN TRANSLATION: PITFALLS FOR ACADEMIC SCHOLARS

Lars Liljegren
Linköping University

My presentation takes as its point of departure August Strindberg in censored English translation, focussing on the fate of the short-story collection *Giftas* (1884, 1886). I will demonstrate that the first English translation of *Giftas*, Ellie Schleussner's *Married* (1913), is solely based on Emil Schering's German Translation *Heiraten* (1910), and has undergone severe changes on the very points that are associated with both the original work and its author. This is far from an isolated example. My study has revealed that the Anglo-American book market often transmits old and censored translations rather than modern and uncensored ones, even describing them as "scholar's choice" editions etc. I will demonstrate how distinguished encyclopaedias refer to old translations published under the yoke of the British Obscene Publications Act 1857, although modern ones are available; how universities offer literary courses under headings such as "Decadence," where the decadent passages are those censored out in the books on the reading lists; and how academic scholars uncritically cite and refer to old translations instead of modern ones, even when their chosen source lends less support to their claims. My presentation will address the possible reasons for this rather troubling situation, and call for a more critical approach to doing research on and teaching old translations.

Parallel session C

FANFICTION FOR LANGUAGE AND LITERATURE TEACHING

Shannon Sauro
Malmö University

This workshop will introduce participants to the use of fanfiction for language and literature teaching. Participants will engage in learning-through-doing modules developed by the FanTALES Erasmus+ project, including an overview of fan fiction and common genres and tropes, tools and techniques for searching fan fiction archives, and in-class short-form fan fiction writing.

This workshop was designed for training in-service and pre-service language teachers, particularly those working at the secondary and upper secondary level, but introduces materials and techniques that can be used for different student populations. No previous experience with fanfiction is necessary.

Thursday, 11 April

Parallel session A

ON THE USE AND NATURE OF (PREPOSITIONAL) PASSIVES

Fabian Beijer
Lunds University

Standard grammars claim that passives (2) are formed from active counterparts (1) as follows:

- The active VP becomes passive through an appropriate form of *be* plus a past participle.[1]
- The object of the active clause becomes the subject of the passive clause.
- The subject of the active clause becomes the agentive adverbial of the passive clause.

1. My friend sent an abstract to the National Forum.
2. An abstract was sent to the National Forum (by my friend).

The main participants (*my friend* and *an abstract*) retain their semantic roles when the active (1) becomes passive (2), so the direct object of (1), *an abstract* (semantic role: PATIENT) is the PATIENT in (2) as well, which is why we call it a passive clause. One problem with the description above is that it appears possible to form passives where the subject does not somehow originate as the object of a corresponding active clause, but rather as the complement of a preposition in the active clause. We call them prepositional passives, as in (4), while (3) is supposed to be its active counterpart:

3. Someone has slept in this bed.
4. This bed has been slept in.

What is going on here? When and how can we (not) form such prepositional passives? How frequent is this phenomenon? These are the sorts of questions I would like to discuss with you.

AFFECTIVE LANGUAGE IN PEER AND INSTRUCTOR FEEDBACK
ON AN ESL ACADEMIC WRITING COURSE

Anna Wärnsby
Malmö University

Asko Kauppinen
Malmö University

Moving writing courses into digital environments allows systematic access to data pertaining to student production and instructor assessment. This makes possible – and encourages – new questions and techniques of inquiry of writing patterns, testing of exploratory questions, and teasing out what kind of information such data can be made to yield. This study uses corpus methodology to analyse peer feedback and summative instructor feedback. The data was collected 2014-2016 from an undergraduate course at Malmö University, Sweden, and consists of 2,276 peer reviews and instructor comments on 329 papers. In total, the corpus comprises approximately 420,000 words. Given the continuity of course settings, instructions and instructors, we treat the student and instructor body as homogenous and representative of ESL contexts for teaching and learning academic writing at tertiary level. To target the interpersonal dimension of feedback, we focus specifically on linguistic expressions coding criticism and praise. For these, we draw from research on affective and cognitive discourse features (cf. Mirador [2014] on describing the genre of teacher comments through linguistic expressions). Similarly to Wärnsby et al. (2018), we investigate boosters (*really*, *indeed*), hedges (*maybe*, *perhaps*), cognitive verbs (*think*, *believe*), adjectives (*good*, *clear*), expressions of suggestion (*suggest*, *you better*), personal pronouns (*I, we, you*), and adversative transitions (*however*, *on the other hand*). We find that instructor feedback contains fewer instances of affective language than peer feedback, the different features of affective language are distributed differently in peer and instructor feedback, and some, but not all, affective language features in instructor feedback correlate to grades. Furthermore, analysis of affective language reveals that summative feedback frequently incorporates elements of formative feedback, intentionally or unintentionally. This may be neither time-efficient nor beneficial for student learning, and may reflect uncertainty about the role and function of summative feedback.

---

[1] Other auxiliaries may also be involved to signal, for instance, the perfect (*The abstract has been submitted to the National Forum.*).

MYREVIEWERS: A DIGITAL TOOL FOR TEACHING AND LEARNING WRITING (CANCELLED)

Damian Finnegan
Malmö University

In this presentation, I discuss the use of MyReviewers (see http://myreviewers.com) in courses incorporating writing elements. An e-learning environment developed by USF in consultation with writing program instructors and administrators in the U.S. and Europe, MyReviewers is designed to help instructors to organize their writing courses and to help students to structure their learning and writing processes. Within MyReviewers, a suite of tools facilitates peer reviews and assessment, including document mark-up (highlights, sticky notes), customizable rubrics, and community comments which link to a library of articles, exercises, and videos. MyReviewers aggregates all the comments and scores that a student received from peers or instructors to help students access this data easily and to help instructors monitor students' progress. When assessing or peer reviewing, instructors and students can 1) use mark-up tools to comment directly on their peers' writing, 2) offer community comments, 3) offer both formative and summative comments using the grading criteria in the course rubric, 4) evaluate peer review received, and 5) make decisions for revision.

TEXT UNIVERSE: LITERATURE TEACHING AND LEARNING IN TRANSFORMATION

Annette Svensson
Jönköping Univeristy

This presentation is based on the challenge of teaching literature in an increasingly digitalised school. The school is part of a society in which the screen has replaced the book as the natural medium through which stories are told (Livingstone, 2002). The current digital reform in Sweden, and many other countries around the globe, affects young people who use stories in various media forms to a great extent in their recreational time (The Swedish Media Council, 2017; Svensson, 2014). Young people use stories across and within genres and media, for example watch the film, read the novel, play the game, listen to the soundtrack, watch the tv-series, and consume or produce fan fiction or fan film. In other words, they participate in text universes. A text universe consists of (parts of) a storyworld that is recreated and transferred into various text- and media forms (Lundström & Svensson, 2017). There is thus a source text that is transmediated (Klastrup & Tosca, 2004) into new stories across various media forms. How do teacher educators prepare future teachers of English at upper secondary level for working with literary studies in an increasingly digital classroom? By focusing on text universes, this paper aims to report on students' experiences from producing stories within and across media as a form of creative learning.

"BEYOND THE BOOK: ENGAGEMENTS WITH LITERATURE IN EMBODIED, PARTICIPATORY PRACTICES"

Sara Bjärstorp
Malmö University

Petra Ragnerstam
Malmö University

The digital age has seen an unprecedented proliferation of literary content across different media, involving different audiences. Scholars are therefore directing attention to how literature lives on beyond the book. While much of this research focuses on forms of intermediality, less attention has been given to embodied, participatory and interactive practices where literature is used in different ways. The focus of this presentation is live action role playing (larp), based on literary works. We will discuss three important aspects: storyworld, embodiment and social critique. What

happens when a literary storyworld is materialized in larp? How can the unfolding story be understood collectively and individually and what storytelling mechanisms are used? How does it feel to embody characters and actions from a work of fiction? How do participants engage with social norms and regulative ideals?

FROM NIKKI GIOVANNI TO SEAMUS HEANEY: POETRY VIA POPULAR CULTURE

Maria Proitsaki
Örebro University

As part of the network 'Teaching and Learning in Literary Studies,' the purpose of which is to explore the possibilities to teach critical thinking skills in English literature courses in teacher education programs in Sweden, I explore ways to introduce and integrate poetry in English courses. Aiming at sparking an interest in contemporary poetry while addressing general perceptions by both teachers and students that poetry is difficult to engage in, I argue for an approach of some "easier" poems and paying attention to cultural aspects outside the verse, as a way to introduce poetry, and help students appreciate it. I address ways in which poetry can be integrated in English courses at large, examining ways to facilitate the inclusion of strings of poems in terms of approaching them within their broader cultural contexts by linking them to other, more popular cultural forms of expression. I exemplify my perspectives using an autobiographical poem by Nikki Giovanni, which nonetheless offers a first-person account of the poet's African American cultural background, and, thereafter, I map potential routes to diverse directions, seeking, for example, thematic similarities. Essentially, mine is an intertexual approach as I browse ways to engage in poems and cultural texts from different parts of the English-speaking world, suggesting that poetry, with its brevity and open-endedness, can enhance the study of English language and culture in a variety of ways beyond the close study of verse in terms of language/form.

'THAT RARE, RANDOM DESCENT': SYLVIA PLATH'S ROOK POEMS, 1956-57

Annika J. Lindskog
Linköpings Universitet

This paper looks closer at the idea and role of the imagination as presented in a number of Sylvia Plath's poems, primarily written in 1956 during her first stint in Britain. The poems discussed all include images of rooks, sometimes as central symbols and sometimes mentioned only in passing. What Plath's rook poems from this period have in common is the connection that they establish between these birds and the poetic imagination. Such a link is certainly not uncommon in poetry, where the combination of song and flight is often made to represent poetic inspiration (cf. Lutwack 1994). It is noticeable, however, that Plath's rooks are often connected to disappointment and that they tend to represent unattainable ideals – an inspiration or a voice that her speakers long for but that seldom actually arrives. The rooks, then, are emblematic of a chasm between a lofty poetic ideal and the grounded perspective from which Plath's speakers look upwards and in which they have to 'Patch together a content/ Of sorts' ('Black Rook in Rainy Weather', ll. 35-6). The paper argues that the rooks in these poems represent early instances of a central theme in Plath's poetic *oeuvre* at large: that of actualizing creative inspiration and empowering the self through finding a voice. While Plath's later poetry is arguably characterized by a sense of empowerment, the rooks in these earlier poems instead suggest a resignation before the vast sky of poetic inspiration.

Parallel session B

REVISITING THE GRAND NARRATIVE OF THE EASTER RISING 1916: QUAKERISM, RESISTANCE AND RECONCILIATION IN SIOBHÁN PARKINSON'S TEEN NOVELS AMELIA AND NO PEACE FOR AMELIA

Åke Persson
University West

It would be fair to argue that for generations the Easter Rising in 1916 has had an enormous influence on Irish culture and how the Irish perceive themselves. For a long time, this event was seen as a glorious one, in that it ultimately led to independence from Britain and to the Free State. Gradually, however, this narrative of the Rising has been contested and toned down, and alternative interpretations and narratives have been formulated. Not surprisingly, the 100th anniversary in 2016 of the 1916 Easter Rising saw an abundance of books dealing with the Rising from a vast variety of angles. However, while this generous output offered multifaceted discussions and analyses from many perspectives, no books were from the perspective of children. In other words, children's narrative has seemingly been perceived as less important than other narratives in the construction of the official version of "Ireland", in general, and the Easter Rising, in particular. For this reason, Siobhán Parkinson's two teen novels *Amelia* (1993) and *No Peace for Amelia* (1994) stand out as two of very few texts that deal with the period of the Easter Rising from the perspective of children and teenagers. Focusing on the protagonist Amelia's growth from a young girl to a young adult woman in a Quaker family, this paper will examine the ways in which these two texts engage with political realities at the time, particularly the Rising. It is my argument that by revisiting this period in Irish history and offering the perspective of a young girl who encounters militant nationalism, the texts resist the grand narrative of this historical event, a narrative that has dominated the Irish political arena since Independence, and instead offer an alternative version; indeed, they also seem to offer a solution to a way out of the violent conflict on the island of Ireland where influential nationalism has glorified armed struggle and blood sacrifice. I would further suggest that the novels do so by looking to Quaker attitudes and ideals to move forward.

THE TRANSLATION AND TRANSMEDIATION OF CHILDREN'S LITERATURE – AN INTERNATIONAL BOOK PROJECT

Björn Sundmark
Malmö University

The presentation outlines the content of a forthcoming essay collection on translation and transmediation, and discusses some of the main ideas underpinning the project. Translation is fundamental to literature, not least to children's literature, which is the focus here. In previous studies, however, the focus has rather been on the challenges of translation (Van Coillie), cultural transmission, didacticism, linguistic challenges (O'Sullivan; Oittinen), the role of the translator (Lathey), and the impact of specific children's books in translation (Beckett & Nikolajeva). This collection will be the first to approach translation and transmediation as an interrelated practice and apply it to the analysis of children's literature. Furthermore, the project goes well beyond the default British-American context and looks into translation from and into neglected languages and dialects. Tellingly, the authors of the seventeen chapters come from different countries and deal with translations into/from a variety of languages (including Brazilian, French, German, Italian, Swedish, Swiss, Hungarian, Polish, Romanian, Serbian, Korean, Greek, and Latin). The study, moreover, brings up regularly overlooked transmediation practices such as book covers and trans-sensory storytelling.

THE O.W.L.: ORAL AND WRITTEN LESSON PLAN

Ingrid Hortin
Malmö University

Sirkka Ivakko
Malmö University

Since orality has been highlighted as an important aspect of teacher education for the early years, we have worked on incorporating oral elements into the programme in a more systematic way. This presentation reports a case study of implementing an oral exam to strengthen the focus on orality in the course.

One of the oral exams in the mandatory course for F-3 teacher trainees is the so-called O.W.L. (oral and written lesson plan). It is built upon the lesson plan series that the students have created in groups elswhere in the course. A series usually contains five lessons; each student is responsible for writing a detailed lesson plan for one of the lessons in the series. Each student has to be able to account for the progression of English language skills through the lesson series and be able to explain how the lessons are connected to one another.

The O.W.L exam takes place towards the end of the course and allows the students to demonstrate their language proficiency in English. In the exam, we evaluate the students' pronunciation, fluency, coherency, subject appropriate vocabulary, connection of theory to practice, an connection to the syllabus.

"THAT'S NOT PROPER ENGLISH!" CULTURAL DIFFERENCES IN THE EVALUATION OF THE "SAME" ORAL TEXT PRESENTED IN RP AND INDIAN ENGLISH: A COMPARATIVE MATCHED-GUISE STUDY AMONG TEACHERS/TEACHER TRAINEES IN SWEDEN AND THE SEYCHELLES

Mats Deutschmann
Örebro University

Anders Steinvall
Umeå University

Satish Patel
Umeå University

What is "proper" English? This may seem like a banal question when presented to well-informed linguists, but fact remains that evaluative beliefs and attitudes surrounding accents and dialects still remain very prevalent in society/ies at large, something which in turn has practical implications. Truth is that from a structural perspective, some English accents (be they native or foreign) carry higher status than others, which in turn may decide whether you get a job or not, for example. So how do language teachers approach this enigma, and how does this approach differ depending on the cultural context you are operating in? These are some of the questions addressed in the proposed presentation. The study is based on a matched-guise experiment conducted in Sweden and the Seychelles, a small island nation outside the east coast of Africa, where respondents (active teachers and teacher trainees) were asked to evaluate the same oral presentations on various criteria such as grammar, pronunciation, structure etc. Half of the respondents listened to a version that was presented in RP (received pronunciation), while the other half evaluated the same monologue presented by the same person, but in an Indian English accent. Note, that careful attention was paid to aspects such as pacing, pauses etc. using 'Karaoke technique". The study is part of a larger project (funded by the Wallenberg foundation),

which approaches the challenge of increasing sociolinguistic awareness regarding language and stereotyping, and highlighting cross-cultural aspects of this phenomenon.

THE APPLICATION OF ECOLINGUISTICS, CRITICAL ENVIRONMENTAL LITERACY, AND THE CONCEPT OF ECOLOGICAL CONNECTEDNESS TO LANGUAGE TEACHER EDUCATION

Emile Farmer
Linköping University

We occupy this planet at a time of great urgency. Humanity faces multiple monumental environmental threats, such as a rapidly warming climate, and the loss of the biodiversity on which we depend. Meanwhile, we are exposed to cultural perspectives that both politicise the very concept of environmentalism and encourage both the construction of ecologically deleterious identities and a separation from nature. Therefore, there has never been a greater need for a form of education that develops the concept of critical literacy in order to identify and make sense of the explicit and implicit messages that surround us. Language teachers are well placed to take on a crucial role in both the development of critical language skills as well as introducing their learners to discourses and examples of language that emphasise connectedness and empathy rather than detachment and apathy towards the rest of nature. It could therefore be argued that future second language teachers should be equipped with the necessary skills in order to empower their learners to approach language critically, and to resist environmentally destructive discourses. Although there has been a recent surge in interest in the incorporation of environmental issues in language education, there is currently a dearth of studies that have looked into the application of a critical discourse approach to ecology within language teacher education. Based on an ongoing teacher educational design research project at Linköping University, this presentation will detail possible approaches for applying pro-ecological discourse analysis to bachelor's level language study and language teacher education.