

How Norwegian EFL teachers perceive the roles of literature and
multimodal texts in our digitalized society
A mixed methods study in English didactics



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Abstract in Norwegian

Denne masteroppgåva er skriven i fagområdet engelsk didaktikk. Den har hatt som mål å belyse engelsklærarar i den norske vidaregåande skulen sine syn på og erfaringar med bruken av skjønnlitteratur og multimodale tekstar i faget, i samheng med det digitaliserte samfunnet me lev i. For å undersøke denne problemstillinga har det blitt samla inn både kvantitative og kvalitative data, i form av spørjeundersøking og intervju der lærarar i Hordaland og Rogaland har vore deltakarar.

Den teoretiske bakgrunnen for oppgåva består av teori som blant anna definerer konseptta skjønnlitteratur og multimodale tekstar, grunngrer kvifor det er relevant å bruke desse type tekstane i engelskundervisninga og kva læringsmulegheiter dei tilbyr. Læreplanen av Kunnskapsløftet 2006 er ein sentral del av denne bakgrunnen.

Det analyserte datamaterialet har blitt diskutert opp i mot den teoretiske bakgrunnen. Målet med analysen har ikkje vore å komme med noko fasit på om og korleis skjønnlitteratur og multimodale tekstar bør brukast i undervisninga, men å framstille lærarane sine meiningar knytt til dette. Skjønnlitteraturen kjem stadig i bakgrunnen for det digitale i unge sine liv. Eit av måla til denne oppgåva har difor vore å undersøke om lærarane meiner det er aspekt ein kan best lære og utvikle ved å lese skjønnlitteratur som gjer den verdt å halde på, eller om den kan erstattast med dei digitale multimodale tekstane som det kan sjå ut som at elevane heller føretrekk.

Funna i studien indikerer at skjønnlitteratur framleis er høgt verdsatt av lærarane som deltok. Skjønnlitteratur blir assosiert med blant anna danning, dybdelæring, språklæring, og betre mulegheiter for refleksjon og konsentrasjon. Funna indikerer også at multimodale tekstar er mykje brukt, men dei vert sett meir på som eit verktøy for å variere undervisninga og nå ulike elevar sine læringsbehov, heller enn dei mange andre læringsmulegheitene slike komplekse tekstar tilbyr.

Table of contents

Abstract in Norwegian	III
Table of contents	IV
List of figures	VIII
Preface	IX
Chapter 1 Introduction	1
1.1 Aim and scope	1
1.2 Background	2
1.3 Previous research	3
1.4 Research methods	5
1.4.1 Teacher cognition.....	5
1.5 An outline of the thesis	5
Chapter 2: Theory	7
2.1 Definition of the terms	7
2.1.1 Literature	8
2.1.2 Multimodality.....	9
2.1.3 EFL.....	10
2.2 Historical background	11
2.2.1 A historical overview of the role of literature in the Norwegian EFL classroom.....	11
2.2.2 The introduction of digital multimodal texts in the Norwegian EFL teaching	13
2.2.3 The school as an alternative to students' everyday lives	14
2.3 Why should one use literature and multimodal texts in the EFL classroom?	15
2.3.1 The Knowledge Promotion LK06.....	15
2.3.2 The English Subject Curriculum in LK06	15
2.3.3 The purpose section.....	15
2.3.4 The basic skills.....	16
2.3.5 Main subject areas.....	17
2.3.6 The competence aims.....	18
2.4 Why is literature relevant in the EFL classroom?	19
2.4.1 A deeper understanding of others	19

2.4.2 A deeper understanding of oneself.....	21
2.4.3 Interpretation	22
2.4.4 Language learning.....	23
2.4.5 Aesthetic sense	24
2.5 Why are digital multimodal texts relevant in the EFL classroom?	25
2.5.1 Multimodality in education	25
2.5.2 Multiple literacies.....	26
2.5.3 A new generation	29
2.6 How teachers can work with texts in their classrooms	30
Chapter 3 Material and methods.....	32
3.1 Research methods.....	32
3.1.1 Qualitative and quantitative research methods	32
3.1.2 Triangulation	33
3.1.3 Rationale for choice of methods and research design	34
3.2 Context.....	34
3.3 Data collection.....	36
3.4 The questionnaire	37
3.4.1 Designing the questionnaire.....	37
3.4.2 Open-ended versus closed questions.....	37
3.4.3 The questions	38
3.4.4 Education and work.....	38
3.4.5 Literature	39
3.4.6 Multimodality.....	41
3.4.7 Digitalization.....	42
3.4.8 Analyzing the questionnaire.....	42
3.5 The interview	43
3.5.1 Designing the interview guide	43
3.5.2 Choosing participants for the interview	46
3.5.3 The participants.....	46
3.5.4 Conducting the interview	47
3.5.5 Transcribing and translating the interviews	48
3.5.6 Analyzing the interviews.....	49
3.6 Ethical considerations in research	50
3.7 Reliability and validity	50
3.8 Limitations of the methods and materials.....	52

Chapter 4 Results and discussion	53
4.1 Introduction	53
4.2 Questionnaire results.....	53
4.2.1 Background information	53
4.2.2. Literature	54
4.2.3 Multimodal texts	62
4.2.4 Digitalization.....	68
4.2.5 Final remarks concerning the questionnaire	71
4.3 Results and discussion from the interviews.....	72
4.4 Categorization of literature and multimodal texts	73
4.5 The function of literature.....	75
4.5.1 An instrument to teach language.....	75
4.5.2 Focus and concentration over a longer period of time	77
4.5.3 In-depth reading	78
4.5.4 <i>Bildung</i> and intercultural competence.....	80
4.6 The function of multimodal texts	82
4.6.1 Challenges	83
4.6.2 Opportunities.....	85
4.7 How the interviewees work with the different types of texts.....	86
4.7.1 Dependency on the textbook.....	87
4.7.2 Choosing literature of good quality.....	88
4.7.3 The use of digital resources.....	90
4.8 Final remarks concerning the interviews	93
Chapter 5 Conclusion	95
5.1 Summary and conclusions	95
5.1.1 Conclusions from the research	95
5.1.2 Practical implications of findings.....	97
5.2 Limitations	98
5.3 Suggestions for further research.....	98
Reference List.....	100
Appendices.....	106
Appendix 1: Approval from NSD	106
Appendix 2: Information letter to the teachers	107
Appendix 3: Information letter to the headmasters	110

Appendix 4: Interview guide	112
Appendix 5: Questionnaire	114
Appendix 6: Questionnaire analysis	118
Appendix 7: Codes from the questionnaire.....	130
Appendix 8: Color coding of question 4 in the interview.....	132
Appendix 9: Codes from the interviews	136
Appendix 10: Transcribed interview with Inga (001).....	141
Appendix 11: Transcribed interview with Anne (003).....	159
Appendix 12: Transcribed interview with Helga (004).....	178
Appendix 13: Transcribed interview with Malin (008).....	195
Appendix 14: Transcribed interview with Thomas (012)	206

List of figures

Figure 1 Question 1a.....	53
Figure 2 Question 2a.....	54
Figure 3 Question 2b.....	55
Figure 4 Question 2d.....	58
Figure 5 Question 2e.....	61
Figure 6 Question 3a.....	62
Figure 7 Question 3b.....	63
Figure 8 Question 3c.....	66
Figure 9 Question 4b.....	69
Figure 10 Question 4c.....	70

Preface

As long as I can remember, I have always loved to read books. My parents read books to me as a child, and when I was able to read novels myself, I have always had a book lying around somewhere that I am reading. Through books I have encountered innumerable people, talked to princesses and peasants, played with children from all around the world, practiced magic with the greatest of wizards and set out on the most splendid adventures in every part of the world. All while sitting at home on my couch, laying outside in my garden or at my grandparents' beach. Through books I have lived a thousand lives, and do truly recognize myself in the words of the French author Gustave Flaubert (1821-1880) "do not read, as children do, to amuse yourself, or like the ambitious, for the purpose of instruction. No, read in order to live".

Being a millennial, however, I have experienced the constant temptations and effects from digital technology that have truly got a grip on my generation, and the society as a whole, just during the years I have been a reader. The society today is far different from how it was just 20 years ago when I was a small child, and even ten to five years ago, when I was a teenager. My observations and experiences, having lived through this shift in our society, are that digital technology and social media is taking away our focus and will to read books. There are so many other options for entertainment, enlightenment and ways to pass time. Already when I was a child in the 90s, many of my peers would easily pick up the remotes to videogames or their VCR-player before they found a book to read. With the introduction of computer games, more advanced videogame-devices such as the X-Box, the internet, and last but not least, social media, this trend has continued. I have experienced this transition first hand as someone who has been growing up in the midst of it. Now, I am a teacher for teenagers who grew up five-ten years after me, and who now live in the aftermath of this digital revolution.

My younger sister is 16 years old. I rarely find her with a book in her hands. If I do, she struggles with the focus and concentration. She would rather use her iPhone, which she rarely leaves out of sight. This is also the case for most of her friends, and, I assume, teenagers in our society in general. They have to stay connected 24/7 and want to be entertained fast, or else they lose focus and become bored and restless. Teachers

find it difficult to engage their students in reading longer fictional texts (Habegger-Conti, 2015). Should we, the teachers, then give in to this development, and not have our teenage students read books and literature in school? Or is the act of reading literature something so important that our students simply cannot miss out on it, even though they can't see the point of it themselves? These are questions that I, a millennial who have always loved reading books, ask myself when I am just starting out as a teacher for these teenagers.

Chapter 1 Introduction

1.1 Aim and scope

This thesis, which is based in English as a foreign language (EFL) didactics, reports on a mixed-methods study which has explored teacher cognition about the role of literature in EFL teaching in light of today's digitalized society. Because digitalization has led to an increased focus on the use of multimodal texts, the thesis will also explore teacher cognition about the role of multimodal texts. A multimodal text does not have to be digital, but it is a text that consists of several modes (this will be discussed further in subchapter 2.1).

The research questions of the thesis are:

- How do upper secondary EFL teachers perceive the roles of literature and multimodal texts in the English classroom in today's digitalized society?
- Do the teachers report that literature's function in the classroom is affected by digitalization? If so, how?
- What kind of learning do the teachers link to the reading of literature and multimodal texts, respectively?

These questions address issues related to literature, multimodality, digitalization and teachers' perception of said issues. The reason why I wanted to collect data from teachers by researching their opinions on these issues, was because they are the ones who have to change and adapt their teaching according to the development in the society. Teachers play an important part in shaping classroom events, and therefore it is important to explore and understand teachers' perceptions in order to understand teaching (Borg, 2006). Teachers who have been working for several years may have witnessed an enormous change in relation to digitalization, their insight and opinions on the matter are therefore interesting to explore.

1.2 Background

Our society is changing constantly and rapidly as more and more parts of our surroundings become digitalized. This digitalization is to a high degree affecting today's youth. They are so-called "digital natives", that is, youth and children who have grown up surrounded by the new technology that has been developed through the past decades (Prensky, 2001). Prensky (2001) writes that "our students today are all "native speakers" of the digital language of computers, video games and the Internet" (p. 2). It is important that education is able to keep up with the development of digitalization that is going on in our society. Young students today read literature less than before (Statistics Norway, 2016), and looking at this development one might have to ask oneself as an educator to what degree students should adapt to the school, or the school adapt to students.

The number of multimodal texts that students today meet is increasing. Serafini (2015) refers to Jewitt (2009) when writing that "with greater frequency, students are confronted with multimodal texts that include visual images and a variety of design features rather than texts that focus primarily on written language" (Serafini, p. 412). This increase means that schools need to follow the development of multimodality that students face in their daily lives. It is the schools' responsibility to make sure that students are adequately equipped to tackle, interpret and make sense and use of the texts they encounter every day.

Serafini (2015) points out "as students spend more time in digital and online environments, we need to accommodate the strategies and skills they will need to make sense of the complex, multimodal texts they encounter there" (p. 420). The whole school tradition and history is founded on the medium of written text. As the society develops, and along with it what a text is, the school needs to keep track and develop new literacies it can teach students. Felten (2008) points out that "our visual, screen-based world is the natural environment for many of today's college students" (p. 60). As Felten's article is from 2008, the same can now be said about today's upper secondary students, not just college students. Serafini (2015) states that "it is through widening our analytical lenses and expanding students' interpretive resources and repertoires that we will support the development of literate human beings in our classrooms" (p. 420).

Habegger-Conti (2015) writes about research conducted at the University of Stavanger. One of the findings she reports on is “that teachers of English at upper secondary schools experience difficulty in getting their students to read longer fictional texts, and have witnessed negative attitudes towards reading” (p. 106). With this in mind, Habegger-Conti (2015) asks whether or not the basic skills aimed at literature can be met if students no longer have the ability to focus on longer texts, and if the aims for teaching literature can “be achieved through new media and popular culture” (p. 106). Further in the article she proposes a method of critical literacy that can be implemented in the classroom when working with both traditional and new media.

Habegger-Conti (2015) refers to a number of statistics in her article, which show how teenagers read less and less books, and spend more and more time on the internet. The statistics show that it is the oldest teenagers (age 16-19, hence upper secondary students) who have had the steepest increase spent online between 2010-2013. One can therefore ask whether the school should still “force” students to read traditional print based literature, or if it should move completely to the digital side. These questions, and how teachers relate to them, will be further discussed and explored throughout the thesis.

1.3 Previous research

There has, to the author’s best knowledge, been conducted relatively little research aimed at teachers’ perception of the use of literature versus multimodal texts in the context of Norwegian EFL upper secondary education. Habegger-Conti’s (2015) article, which was discussed above, has a similar aim, but still not quite the same as this thesis.

Films are a frequently used multimodal text in upper secondary EFL teaching. It is even stated explicitly in the curriculum that films are to be used, as one of the competence aims reads “discuss and elaborate on English language films and other forms of cultural expressions from different media” (LK06). Bakken (2016) has researched Norwegian English teachers’ perceptions of the learning value of films in the classroom. She found that the teachers perceive films to be useful resources in order to “provide the knowledge and awareness about the world that contemporary curricula require”, but that few of the teachers she interviewed used films primarily for language

learning (Bakken, 2016, p. 18). Films are included in my study as well, but it is, however, not the only multimodal texts it includes.

There has been conducted several master's theses in didactics that can be related to the topics this present thesis focuses on. Three master's theses (Beenfeldt, 2016; Haugestad, 2015; Stavik, 2015) within this area have been written during the last couple of years at the University of Bergen. Their research has been aimed at the teaching and use of literature and/or multimodal texts in the EFL classroom. They do not, however, have the exact same approach as this thesis.

Beenfeldt (2016) has written a master's thesis regarding the use of graphic novels in Norwegian EFL teaching. One of the aims of Beenfeldt's thesis was to research how working with graphic novels can improve students' multimodal reading comprehension. Through her research she found that the students experienced learning through graphic novels as positive, and that graphic novels can reach students on different levels. While Beenfeldt focuses on multimodal texts in the form of graphic novels, my thesis focuses mainly on digital multimodal texts, in addition to literature.

Haugestad (2015) has written about blended learning and students' attitudes towards reading. Haugestad's thesis comes the closest to the aim of my own research and thesis. Haugestad focused on how blending traditional teaching with digital methods can enhance learning if ICT is integrated in a pedagogical manner. However, while I have researched the teachers' point of view, Haugestad focused on the students'.

Stavik (2015)'s thesis explores teachers' views on the role of literature in the EFL classroom, with emphasis on *Bildung* and intercultural competence. This thesis is therefore similar to mine, but the difference is that mine has specified the context to the digitalized society Norwegian students live in, and does therefore focus on multimodal texts as well. There has been conducted similar research at other higher education institutions in Norway. At Høgskolen i Hedmark, Popova (2010) has written a didactic master's thesis about how English language literature is taught in the Norwegian upper secondary school.

What this thesis does, that the others do not, is to focus on both literature and multimodal texts in the same research. This has been done to research literature's function in the EFL classroom in light of today's digitalized society. In order to explore it in this light, the role of literature has been contrasted to that of multimodal texts.

1.4 Research methods

The research employed in this project combines quantitative and qualitative methods, by collecting data through a questionnaire answered by Norwegian upper secondary EFL teachers, as well as an in-depth interview. The questionnaire was answered by 18 teachers. Out of the teachers who answered the questionnaire, five were recruited for an in-depth interview. In the interview, the issues addressed in the questionnaire were explored and discussed further.

1.4.1 Teacher cognition

As previously pointed out, this thesis is researching teachers' perceptions. Therefore, it is their cognition and not their practice that is in focus. Teacher cognition is "what language teachers think, know and believe" (Borg, 2006, p. 1). This thesis can therefore not conclude anything concerning the teachers practices in their classroom, it can simply present and discuss the participating teachers' cognition related to their own teaching. Teacher cognition does not always comply with their practice, due to the effect of contextual factors and events in the classroom (Borg, 2006). Studying teacher cognition outside of the context these cognitions are applied in practice (i.e. the classroom), will therefore not provide results concerning the teachers' practical use of literature and multimodal texts.

1.5 An outline of the thesis

Following the introduction there will be a chapter dedicated to the theoretical framework of the study, where central concepts and theory will be presented and discussed. There will also be a discussion of why one should include both literature and multimodal texts in the Norwegian upper secondary EFL teaching, according to curricular guidelines in the Knowledge Promotion of 2006 (abbreviated to LK06) and didactic theory.

When the theoretical background has been presented, chapter three, dedicated to the methods and materials employed in this mixed methods study, will follow. The results from the data analysis will be presented and discussed in light of relevant theory in the fourth chapter.

Chapter five is the concluding one, where there will be a summary and conclusion of the thesis, as well as a discussion of implications and limitations of the study, and suggestions for further research.

Chapter 2: Theory

In this chapter there will be a presentation of the theoretical framework of the thesis at hand. First a definition of some central terms will be provided, followed by a historic overview of the role of literature and multimodal digital texts in the EFL classroom; curricular guidelines related to literature and multimodal texts in the English subject; the role of literature and multimodal texts in the EFL teaching; and the challenges and benefits of working with multimodal digital texts versus printed texts. All of which are relevant in order to create a foundation for the later discussion of findings.

2.1 Definition of the terms

The terms that will be defined in this subchapter are literature, multimodal texts, and EFL. Digital multimodal texts will be given extra attention. Literature and multimodal texts can be defined in a number of different ways. What exactly is literature? What is a multimodal text? And what is a digital multimodal text? Does a text have to be either/or? These questions will be answered in the following sections.

A multimodal text is a text that consists of several modes of representation (Serafini, 2015). Jewitt (2005) writes that “print and screen-based technologies make available different modes and semiotic resources in ways that shape processes of making meaning” (p. 315). Examples of modes are paintings, mathematics, photography, fonts, colors and sculptures, and each mode is adding to the complexity of the multimodal text (Serafini, 2015). In other words, the more modes the more complex is the text.

It is, however, important to note that a traditional print-based reading also is, and have always been, multimodal (Jewitt, 2005). Even traditional printed novels can be argued to be multimodal, because examples of modes in printed multimodal texts are the written language and design features, such as typography (Serafini, 2015). Considering the purpose of this thesis, however, the main focus will be on digital multimodal texts. That is, texts and media that are to be read or watched through digital technology, such as screens and audio. Even though this is only a fraction of what a multimodal text can involve, such a focus fits the aim of the thesis to present teachers’ perceptions of the roles of literature and multimodal texts in today’s digitalized society.

In the questionnaire however, there are some categories of multimodal texts that does not have to be digital, such as graphic novels and images. Even though the main focus of the thesis is the digital, these categories were included in order to research if the teachers use these non-digital forms of multimodal texts in addition to digital forms.

Some examples of digital multimodal texts that can also be categorized as literature, are e-books and audio books. If you buy *The Great Gatsby* as an e-book, it will be the same text as if you were to buy it as a paperback. The difference that makes it a digital multimodal text in this case, is that you read it on a screen, either on your computer, smartphone or tablet. The same thing can be said about an audio book. If you listen to *The Great Gatsby* as an audio book, you will get the same story as if you were to read it in a printed book. With an audio book, however, you will interact with new modes; sound and the technical device used to play the book. These examples can illustrate that there is a fine line between literature and multimodal texts, a line that can at times seem invisible, or change according to the eyes who see the line.

2.1.1 Literature

Literature is a very broad concept. It should be made clear that when the word literature is used in this thesis, it refers to fiction. Maley (2001) acknowledges the struggles of presenting a set definition of literature. He writes that “traditionally, Literature (with a large L) has tended to be thought of as the ‘best’ writing produced in a given language, and that this collection of ‘approved’ works has constituted the literary canon deemed by authority to be fit to study” (Maley, 2001, pp. 180-181). Maley (2001) goes on by arguing that “in the post-modern, deconstructionist age, however, the classical canon has been under attack as a bastion of power and privilege” (p. 181). Now, more recent literature and literature including works and genres such as horror and detective fiction, as well as gay and feminist writing, have been included in the definition of literature worth studying (Maley, 2001).

Despite the ways literature can be defined, literature which teachers have to deal with has to correspond with curricular guidelines. There will be a further presentation of the curriculum later in this chapter.

For the purpose of this thesis, there has not been put much emphasis on whether or not literature should be the superior or best writing from a culture. Literature will be

defined as the traditional forms of printed literature; including novels, short stories, and poetry, with most emphasis on novels and short stories. These are all traditionally printed forms of texts, and can be understood through reading them on paper. This might be a simplified version of the concept of literature, but in order to have a set definition, and to differentiate it from digital multimodal texts, this is how it is going to be defined in this thesis. When simplifying concepts, implications might occur. Such as the teachers that are participating in the study might find it hard to answer the questions if they see the concepts of literature and multimodal texts in a different way than how they are defined in this thesis. Even though this is a problem worth mentioning, one of the aims of the thesis is to explore how the teachers understand the concepts.

2.1.2 Multimodality

A multimodal text can, as mentioned previously in the chapter, be defined in several ways. In this thesis and the research conducted for it, multimodal texts are understood as texts that consist of several modes, and which are separated from print-based literature. Some examples are graphic novels (because they make use of both text and images for meaning-making), movies (sound, text, images, production design), e-books (text and screen), and webpages (text, screen, images, hyperlinks, sound). These are some of the examples of multimodal texts that students may encounter in school.

A multimodal text does not have to be digital, as can be seen in the examples listed above of different multimodal texts. In this thesis, however, the focus will mainly be on digital texts. Jewitt (2005) writes that “screen-based texts are complex multimodal ensembles of image, sound, animated movement, and other modes of representation and communication” (p. 316). It should be noted that not all digital texts have to be screen-based. An audiobook is an example of a digital text that is not screen based, but digital because of the sound mode. Examples of digital texts include blog-posts, online newspapers, the website made for the textbook the school uses, movies, YouTube, social media such as Instagram and Facebook, and e-books. These are texts that are digital because they are screen-based. The texts consist of more than one mode and are therefore multimodal as well as digital. Mangen & Kristiansen (2013) write that there is a basic distinction between printed and digital multimodal texts. According to them, “digital, electronic texts are in their being movable, dynamic, changeable – including

when they are neither multimodal nor hypertexts, but written, linear, can be read on an iPad or a Kindle and in many ways look like a text printed on paper” (Mangen & Kristiansen, 2013, p. 54, my translation). When writing about multimodal texts that are digital in this thesis, the term digital multimodal texts will be used.

2.1.3 EFL

Another central term that is frequently used in this thesis is EFL. As it was explained in the introduction chapter, EFL is an acronym for English as a foreign language. English is a foreign language in Norway as it is not an official language, nor the mother tongue of the population (except those with immigrant background). It can be debated whether or not English should be referred to as a second language in Norway, because of how commonly it is used in Norwegians’ everyday lives. Even though Norwegian students are very familiar with English both in and outside of school, it is still a foreign language.

Rindal & Piercy (2013) point out that English is becoming less of a foreign language in Norway and it “is increasingly becoming part of speakers’ linguistic repertoire” (p. 212). Even though English is becoming less foreign to Norwegians, Rindal & Piercy (2013) argue that it does not qualify as a second language in Norway because Norwegians “are neither speakers of new Englishes in postcolonial countries nor immigrants to a native-English-speaking country, and English does not have official language status in Norway” (Rindal & Piercy, 2013, p. 212). They continue by saying that “the English language teaching (ELT) situation in Norwegian schools does not reflect the description of ELF [English as a lingua franca] interactions, since English is not used as a lingua franca among Norwegians” (Rindal & Piercy, 2013, p. 212). Bakken (2016) points out that not all students encounter English in the same degree through travel or the internet. In addition, Bakken writes that “in school context, Norwegian teenagers are not required to use English except in the English language classroom. In addition, English teachers generally share their pupils’ native language and understand their English from that perspective” (Bakken, 2016, p. 3). Because of these arguments, the description EFL will be used in this thesis.

2.2 Historical background

2.2.1 A historical overview of the role of literature in the Norwegian EFL classroom

Studying English in Norwegian upper secondary schools has a long tradition. Ibsen (2000) writes that “the study of English gained a firm position in the old Norwegian grammar school (*gymnaset*) with the Reform of 1896” (p. 20). The texts used back then were mainly historical and political, as well as some literary texts in the textbooks (Ibsen, 2000). The literary texts used were mainly Shakespeare, who has been a part of the literary teaching in the English subject ever since. It was not until the reform of 1974/76 that novels were first included in the syllabus (Ibsen, 2000). With L97, a literary canon was introduced that the teachers had to choose some texts from to include in their teaching (Wiland, 2000).

Fenner (2001) discusses what she calls the “changing views on literature in the foreign language classroom”. She gives a brief historical overview of how the role of literature in the EFL teaching has changed over the last century. Fenner (2001) points out that various forms of texts always have been very important in EFL teaching, because both written and oral texts are central in foreign language learning. A century ago, it was the authentic text that was the most important kind of text in the foreign language classroom. What is meant with an authentic text, is a text that is written in or comes from “the language community of the specific culture in question” (Fenner, 2001). In addition, an authentic text is not written with the purpose of existing in a textbook (Wiland, 2000). The opposite of an authentic text is a constructed text. The authentic texts were important for many reasons, as Fenner writes

With these texts as media, the students read, analysed, translated, and learnt grammar, and the process was, in addition to learning the foreign language, intended to promote the student’s development as a human being, his or her educational development or ‘*Bildung*’ (Fenner, 2001).

Fenner (2001) mentions that the last decades have been dominated by constructed factual texts in textbooks, but that authentic texts are again returning to the foreign language classroom (at the time she wrote this). Simensen (2007) supports this development. She writes that “studies of teaching materials have revealed important

shortcomings in specially prepared materials. Thus, during the last 15-20 years there has been a shift towards a use of more authentic texts in teaching” (Simensen, 2007, p. 151).

Fenner (2001) points out that the authentic texts commonly used in the foreign language classroom were texts found through newspapers or the internet. These are examples of digital multimodal texts (the newspapers are digital if you read them online or on a tablet), and show how digital multimodal texts were used in the EFL teaching one and a half decade ago. When it comes to literature, it was “used as a material for language learning and for developing linguistic and cultural awareness” (Fenner, 2001).

Today in 2017, it seems, however, like the use of authentic literary texts has grown since it was re-accepted in the EFL teaching at the turn of the century. In for example the textbook *Targets* (published in 2015), for Vg1 general studies, the literature found in the book (short stories, poems, novel excerpts) is consisting of authentic texts. They are not written to exist in a textbook, and they are written by authors who come from the culture described in the text. Wiland (2000) does, however, discuss whether or not novel excerpts found in textbooks can be classified as authentic. She argues that the text loses its authenticity once it is removed from its novel and put into the textbook (Wiland, 2000). Another point as to why texts used in the classroom are not authentic, according to Wiland (2000), is that the students are more or less forced to read a text which is “meant to be read voluntarily and for pleasure” (p. 194). She does, however, argue that including chapters from novels in textbooks might be the only way students will read authentic texts, and that “even when it has been torn away from its authentic literary context and has lost the artistic unity it was meant to function in, it still carries the voice of the author” (Wiland, 2000, p. 194).

The inclusion of authentic texts in the present-day textbooks might have something to do with the English curriculum (LK06), where one of the competence aims reads “discuss and elaborate on different types of English language literary texts from different parts of the world” (LK06). Within that competence aim the teachers are rather free to choose which texts they want to include in their teaching. The curriculum does, however, have a more explicit competence aim as well. This one reads that the students are to “discuss and elaborate on texts by and about indigenous peoples in English speaking countries” (LK06). The teachers are therefore to include authentic multicultural literature in their teaching. Ørevik (2015) points out that “since 1994 the

EFL subject curriculum for upper secondary school has been structured around competence aims and does not name particular texts for reception, which implies a freedom of choice with regard to learning material” (p. 104). In LK06, it is not demanded that students have to read a novel or a longer literary work.

2.2.2 The introduction of digital multimodal texts in the Norwegian EFL teaching

Traditionally, the textbook has been the base of the teaching in Norwegian EFL classrooms (Ørevik, 2015). During the recent decades, upper secondary schools have become more digitalized as “digital platforms have taken on a gradually larger proportion of text meditation in Norwegian classrooms” (Ørevik, 2015, p. 102). Ørevik (2015) writes that this development has been taking place since the 1990s as “Norwegian education authorities have given a high priority to the integration of ICT in schools” (p. 104). Simensen (2007) mentions that greater attention has been given to the comprehension skills, those being reading and listening, in the foreign language teaching since the 1970s. She argues that this development can to a certain extent “be explained by a stronger need than before for understanding spoken language in the media and written language on the Internet” (Simensen, 2007, p. 148). Both the media and the internet contain multimodal texts which have become increasingly incorporated in Norwegian schools.

Erstad (2013) writes about three phases of the use of digital media in Norwegian schools that have been taking place since 1996. Even though he writes about digital media, and not explicitly texts, digital media provides the possibility of distribution and reading of digital texts. The first phase lasted from 1996 till 1999 and “was mainly concerned with the implementation of computers into Norwegian schools” and had “less interest in the educational context” (Erstad, 2013, p. 39). The second phase lasted from 2000 until 2003, where “the focus was more on whole school development with ICT and changing learning environments” (Erstad, 2013, p. 39). The final phase Erstad (2013) mentions took place between 2004 and 2008, and it “put more emphasis on digital literacy and knowledge building among students and what learners do with technology” (p. 39). With the Knowledge Promotion of 2006 digital skills became one of five main basic skills in all school subjects, and is considered equally important as the other four (reading, writing, oral skills, and numeracy).

The Ministry of Education and Research's "Stortingsmelding 28" (2016) can be studied to gain an idea of how the Norwegian school is going to look like in the future. One of the white paper's aims was to create "a renewal of the Knowledge Promotion" (which is part of its title). Concerning digital competences, the white paper proposes increased focus on digital competence and its different aspects (Ministry of Education and Research, 2016). The white paper does, as Ørevik (2015), acknowledge the change in learning material that has been taking place the last 20 years, especially how it has been affected by digitalization.

2.2.3 The school as an alternative to students' everyday lives

Ziehe (2007) is critical towards the development that has been taking place in the education system since the 1970s. According to him, there has been a transition from a more rigid and conservative school, to an education system that increasingly resembles students' everyday lives. A canon of professional content has been replaced by a "lifeworld proximity", and an aura of respect has been replaced by a wide informalization of behavior (Ziehe, 2007). He argues for several reasons why this is a negative development. One is that when the school is based on a proximity to the students' lifeworld to such a large degree, it can become difficult for the teachers to make students understand that it can be interesting to learn about things outside of their everyday world (Ziehe, 2007). He does also argue that the school should be different from the rest of the students' lives. The school should offer something else than what they experience elsewhere (Ziehe, 2007).

Even though Ziehe (2007) writes about schools in general, and not explicitly about the use of literature and digital multimodal texts, one can use his argument in the discussion of the role of these texts in school. Multimodal texts, digital in particular, are texts students encounter frequently in their everyday life, both in school and in their spare time. At the same time, literature is decreasingly consumed by today's teenagers (statistics regarding this is presented in subchapter 2.4). If the school is increasingly prioritizing digital multimodal texts over literature, it can be a step in the direction that Ziehe (2007) criticizes. It is nevertheless important that students learn how to use digital multimodal texts, and the school has a responsibility in this learning process (which will be further discussed in subchapter 2.5).

2.3 Why should one use literature and multimodal texts in the EFL classroom?

This subchapter discusses the rationale for working with literature and multimodal texts in the EFL classroom. First, curricular guidelines will be presented, before moving on to a discussion of theoretical perspectives in subchapters 2.4 and 2.5, which illuminate central issues related to these guidelines.

2.3.1 The Knowledge Promotion LK06

The Knowledge Promotion of 2006 determines what students in the Norwegian school is going to learn, from first grade, all through upper secondary school. It is written according to the law of education, and its purpose is to make sure that Norwegian students get the education they are entitled to (LK06).

2.3.2 The English Subject Curriculum in LK06

The English subject curriculum is what determines the Norwegian EFL education. It describes the purpose of the subject, the basic skills, the main subject areas, the competence aims and the number of teaching hours of the subject in all the school levels. This section of the chapter is going to present what the English subject curriculum says about why one should work with literature and digital multimodal texts in the EFL classroom.

2.3.3 The purpose section

The purpose section gives reasons for why it is important for students to learn English in the world we live in today. There are many reasons for this, but this thesis will focus mainly on the reasons related to literature and digital texts. The purpose section states that

Language learning occurs while encountering a diversity of texts, where the concept of text is used in the broadest sense of the word. It involves oral and written representations in different combinations and a range of oral and written texts from digital media (LK06).

In this quote it is evident that when learning English, students should do so by encountering a number of various types of texts, both traditional printed texts, multimodal and digital representations of text. Texts seem to be used for language learning, as it may occur when reading and working with texts (LK06).

In the purpose section one can read that “literary texts in English can instil a lifelong joy of reading and a deeper understanding of others and oneself” (LK06). Joy of reading might not be what one associates with the reading of factual texts, but rather of fiction. Thus, literature in this quote is understood as fiction. It also emphasizes “a deeper understanding of others and oneself”, which can be related to intercultural competence and *Bildung*, and will be discussed later in the chapter.

2.3.4 The basic skills

The basic skills in English are: oral skills, being able to express oneself in writing, being able to read, numeracy, and digital skills (LK06). This thesis will mainly focus on two of the basic skills, namely being able to read and digital skills.

The basic skills section in the English curriculum states that reading involves being able to create meaning when reading different types of texts. It does not say whether these texts should be in paper format or digital. This is up to the teacher to decide. Further it states that the students should read texts of varying lengths and complexities. The competence aims can offer a bit more direction when it comes to texts, something that will be discussed later in the competence aims section.

The section concerning digital skills opens with:

Digital skills in English means being able to use a varied selection of digital tools, media and resources to assist in language learning, to communicate in English and to acquire relevant knowledge in the subject of English. The use of digital resources provides opportunities to experience English texts in authentic situations, meaning natural and unadapted situations (LK06).

Being able to use and gather information from digital resources is an important skill in the digitalized society we live in today. Most youths in Norway today are familiar with smartphones, laptops and the Internet. Nevertheless, it is important that they learn to use these resources in a meaningful way in school. Through using digital resources it is

stated that the students can “experience English texts in authentic situations, meaning natural and unadapted situations” (LK06). This could, for instance, involve news articles from media in English speaking countries.

2.3.5 Main subject areas

The main subject areas in the English curriculum are: language learning, oral communication, written communication, and culture, society and literature. Again, the focus is going to be on the two areas related to the research conducted in this thesis, those being written communication and culture, society and literature. When it comes to written communication, and why students of English should read texts, the arguments for this are, among others, that

The main subject area includes reading a variety of different texts in English to stimulate the joy of reading, to experience greater understanding and to acquire knowledge. This involves reading a large quantity of literature to promote language understanding and competence in the use of text. Reading different types of text can lay the foundation for personal growth, maturation and creativity (LK06).

It is mentioned that the students are to read “a large quantity of literature” (LK06). The reasons for reading texts are to stimulate joy of reading, gain understanding and acquire knowledge, as well as enable students to grow personally, mature and get more creative, which are all important parts of *Bildung* (cf. subchapter 2.4.2)

The culture, society and literature section, lists this as one reason to read texts:

The main subject area involves working with and discussing expository texts, literary texts and cultural forms of expression from different media. This is essential to develop knowledge about, understanding of and respect for the lives and cultures of other people (LK06).

In this section, intercultural competence is central. Intercultural competence is not a concept with one set definition. For the intention of this thesis, the understanding of intercultural competence is taken from the curriculum. Based on the previous quote, intercultural competence can be understood to involve “knowledge about, understanding of and respect for the lives of other people” (LK06). In the purpose section of the curriculum, it is stated that “development of communicative language

skills and cultural insight can promote greater interaction, understanding and respect between persons with different cultural backgrounds” (LK06).

Byram (1997) uses certain objectives when expressing what intercultural competence can involve. These objectives are attitudes towards other cultures and one’s own, knowledge of social groups, skills of interpreting and relating, skills of discovery and interaction, and critical cultural awareness/political education (Byram, 1997). The Common European Framework (CEFR) lists intercultural awareness as one of the many important competences students need for communication. They state that “in addition to objective knowledge, intercultural awareness covers an awareness of how each community appears from the perspective of the other, often in the form of national stereotypes” (CEFR, 2001, p. 103). Intercultural awareness is important for the development of intercultural competence. The Common European Framework writes that those who use the Framework (such as schools) could consider “what awareness of the relation between home and target cultures the learner will need so as to develop an appropriate intercultural competence” (CEFR, 2001, p. 104).

2.3.6 The competence aims

The competence aims for first grade in upper secondary general studies are divided into the four main subject areas. In this section of the chapter some of the competence aims related to reading are presented. The competence aims for written communication, with relevance to the reading of texts are:

- Evaluate and use suitable reading and writing strategies adapted for the purpose and type of text.
- Understand the main content and details in texts of varying length about different topics.

The competence aims for culture, society and literature, that are related to reading texts are:

- Discuss and elaborate on different types of English language literary texts from different parts of the world.
- Discuss and elaborate on English language films and other forms of cultural expressions from different media.

- Discuss and elaborate on texts by and about indigenous peoples in English-speaking countries (LK06).

As can be seen from the competence aims, students in upper secondary schools are supposed to learn to understand, discuss and elaborate on a various range of texts. The texts are described as “type of text”, “texts of varying length”, “literary texts”, “films”, and “different media”. It is evident that teachers are not supposed to use only one type of text.

The curriculum doesn’t explicitly mention what kind of literature to be used in teaching, but there are some clues that can guide teachers in their choice. One of the competence aims says that the students are to “discuss and elaborate on different types of English language literary texts from different parts of the world” (LK06). Which means that the students are not only going to be familiar with literature from, say, England, but from other parts of the world as well. The term in this competence aim is “literary texts”. The teachers are therefore supposed to use literary texts in their teaching. The use of “literary” can therefore imply that fiction and prose is to be included in the teaching, not just factual texts which could have been the case if the competence aim had used only the term “texts”.

2.4 Why is literature relevant in the EFL classroom?

It can be observed today that youths read less literature compared to before. According to Statistics Norway’s annual mapping of Norwegians’ media habits, young readers have been on the decline since they first conducted the survey, in 1991. In 1991, 28% of people in the age 16-24 read books daily in their spare time. Since then there has been an uneven decline, to 16% in 2015 (Statistics Norway, 2016). If there are so few young readers of literature, one could ask if literature is still relevant in the EFL classroom, and if so, why? Theoretical perspectives for why it is relevant to use literature in the EFL teaching will be presented in this part of the chapter.

2.4.1 A deeper understanding of others

The first place to look when trying to figure out what is relevant for teaching in the Norwegian school, is the English subject curriculum. In the purpose section, it is stated

about literature that “literary texts in English can instil a lifelong joy of reading and a deeper understanding of others and oneself” (LK06). The statement that reading literary texts can lead to deeper understanding of others and oneself, is a strong argument for why literature is relevant in the EFL classroom. In the English subject, learning about foreign cultures in the English-speaking world plays a major part. Literature can function as a gateway to foreign cultures, by introducing students to people who are similar to and different from themselves, living in different cultures around the world. By reading literature, one gains a unique insight in other peoples’ minds, lives and experiences. Literature offers the reader descriptions of the characters’ thoughts, feelings and desires. In literature one gets to know characters from a great range of age, background and living conditions. This gives the reader, in this case the student, a chance to get to “know” people from all around the world, while they are still sitting in their own homes or classrooms.

Bredella (2008) discusses the effect of reading literature in the classroom. As an example of how literary text can be relevant in education, he uses the novel *Gracey* by James Moloney. An important point he makes when discussing this book, is that “only a literary text can bring so many voices and tensions between Aborigines and white Australians within one text into the classroom” (Bredella, 2008, p. 23). Even though *Gracey* is a book about a specific historical and cultural context, what Bredella is pointing out in this example is still relevant and adaptable to other literary texts. In literature you have the opportunity to put yourself into the mind and lives of people different and similar to yourself, all within the pages of one book. Towards the end of his text, Bredella (2008) summarizes by stating that “we can say that literary texts are relevant for foreign language learning and intercultural understanding because they can bring so many voices of the foreign culture into the classroom” (p. 24-25). This mirrors what the English curriculum asks for, namely a “deeper understanding of others” (LK06).

One of the competence aims in the English Subject Curriculum reads “discuss and elaborate on different types of English language literary texts from different parts of the world” (LK06). When reading a short story about a young African American boy living in New York, by an author who himself is from New York City, not only does the story itself get more credibility, but the reader gets an exceptional encounter with

the language. When reading texts from different parts of the English-speaking world, one might encounter many texts that are not written in standard British or American English. By introducing students to texts written with Caribbean, Australian or South African vernacular, they are introduced to alternative ways of using the language in the English-speaking world.

2.4.2 A deeper understanding of oneself

The curriculum also emphasizes the possibility of developing a deeper understanding of oneself (LK06). To get a deeper understanding of oneself is an important aspect of *Bildung*, something that plays a large part in the Norwegian school and in the education of Norwegian teachers. When discussing *Bildung*, Hoff (2014) writes that it “has come to be associated with such concerns as the cultivation of human moral virtues and personal identity, critical thinking and democratic commitment” (p. 509). Referring to Humboldt, English writes that *Bildung* can be defined as a process where the individual grows and learns when meeting a world outside itself (English, 2013). In such a process, the individual learns to see itself from a new perspective when meeting the otherness of a new world, and thereby experiences growth and learning (English, 2013). Thus, *Bildung* is closely connected to intercultural competence (Hoff, 2014).

Further in the purpose section of the English Subject Curriculum, we can read that “English as a school subject is both a tool and a way of gaining knowledge and personal insight” (LK06). When reading literary texts, such as novels and short stories, the reader meets people that may be different or similar to himself. One can read stories about anyone from a teenage girl going through the hardships of upper secondary school in a suburban American town, to a young man trying to make it in the competitive business world of Japan. Even though the characters who the readers meet through literary stories might be completely different from themselves, they do not only learn about the characters’ culture. The readers can also learn something about themselves when getting to know the characters and their lives. These characters become a mirror in which the readers see themselves, their lives and their environment.

2.4.3 Interpretation

Bredella makes a point of distinguishing between understanding and interpreting a literary text. He writes that “understanding means that we grasp things more or less automatically without conscious effort” (Bredella, 2008, p. 18) while interpreting is something one starts doing when one is uncertain of what something means, like a text. Often, readers experience things that put them in a situation where they are uncertain what something means, and as Bredella (2008) writes “hence we need interpretative competence, and literary texts are well suited for developing it” (p. 18). When reading literary texts, people are often required to interpret what the text is communicating, to completely understand it. To learn how to interpret is therefore an important competence.

To explain why literature can be such a good tool when learning to interpret, Maley (2001) writes “literary texts invite multiple interpretation, thus providing ready-made material for discussion” (p. 182). When working with literature, there might not always be a set answer or key to what students should feel or think about the text. They can interpret it in their own personal way, if this is how they are encouraged to work with the text. Bredella (2008) writes that “interpretive competence should play an essential role in education (*Bildung*) because it enables us to participate in public as well as in private life” (p. 18). Interpretation is closely linked to *Bildung*, as it plays an essential role in it. Interpretation can help us grow and evolve as persons, by giving us a competence to see people and situations from new perspectives.

By reading literature one acquires new knowledge about the lives and experiences of others. This offers opportunities for reflection, something that is highly relevant to both interpretation and *Bildung*. When one reads literary texts, one can encounter a high number of different, both familiar and alien, issues and feelings. As previously mentioned, Bredella (2008) uses the novel *Gracey* as an example of how literature can be used in education. When interpreting this novel, he writes that “the students have to take the foreign situation into consideration and must activate their prior knowledge about such things as betrayal, identity, discrimination and integration” (Bredella, 2008, p. 24). Further, he writes that the students “will look at these concepts from different perspectives” (Bredella, 2008, p. 24).

Everyone has experienced and gone through a vast array of situations and emotions in their lives. Most people have experienced loss, happiness, love, betrayal and identity crisis in some form or another. By reading about characters who go through the same or similar emotions and situations in life, that one can relate to, it can offer new insight in both these emotions and situations, as well as a deeper insight in to oneself and what one has gone through. Literature does not only function as a tool for people to practice their interpretative competence, but it also functions as a tool that can enhance the interpretation of their own lives, which is an aspect of *Bildung*. To put it in Bredella's (2008) words "understanding the foreign world has repercussions for understanding one's own" (p. 24). By learning to understand others, people can see and understand themselves in a new way.

2.4.4 Language learning

Another competence aim in the Curriculum is to "understand the main content and details in texts of varying length about different topics" (LK06). This competence aim does not necessarily have to involve literary texts alone. Through reading literary texts of varying length and topics, however, students practice and learn to understand both content and the language. A central point of why it is important to use literary texts in the EFL classroom is because you then give students a package that includes both language and culture learning. Maley (2001) argues that "the use of literary texts to teach language can often also open the way for an enlargement of literary understanding and sensitivity" (p. 182). He also writes that working with literature in school can often be divided in two categories "those that focus on the linguistic analysis of the text, and those in which the text is a springboard for a variety of language activities, including discussion and writing" (Maley, 2001, p. 183).

In addition to the linguistic aspects of the text, skills such as literacy and reading fluency are important when becoming a competent reader. Lütge (2013) discusses literary literacy, which involves several literary competences that are related to the different dimensions of reading literature. These involve literary reading competence, meaning "general reading skills" and "the ability of close reading" (Lütge, 2013, pp. 198-199). By reading texts students get acquainted with the language, its grammar, morphology and syntax. At the same time, they can practice their understanding and

interpretation of others, their lives, cultures and emotions, and by doing so, they can get a new perspective to see themselves from.

Fenner (2011) problematizes the use of literature as a tool to teach the foreign language. She writes that literature such as short stories, novel excerpts and poems are often used to teach a specific “cultural topic or linguistic phenomenon” (Fenner, 2011, p. 42, my translation). Fenner (2011) points out that the way students work with the literary text is crucial when it comes to what they gain from it. The literary text may be treated as a factual text meant to give students knowledge about how to write, vocabulary and culture (Fenner, 2011). In cases like this, students are often asked to read the text and afterwards answer what the text was about. A better way to work with literature, as Fenner (2011) points out, is to treat the text as a starting point for a conversation where students can relate their own experiences and make their own interpretations and express their opinions about the text. When working like this, students do not only gain intercultural competence, but their reading and language will also improve (Fenner, 2011).

2.4.5 Aesthetic sense

Rosenblatt (1969) distinguishes between aesthetic and non-aesthetic reading. Aesthetic reading is when “the reader is concerned with the quality of the experience that he is living through under the stimulus and guidance of the text. No one else can read the poem or the novel or the play for him” (Rosenblatt, 1969, p. 39). While non-aesthetic reading, on the other hand, is when “the reader is not primarily concerned with the actual experience during the time of his relationship with the text” (Rosenblatt, 1969, p. 39), and the purpose of the reading experience is something that will happen after the reader has read the text “e.g., the information to be acquired” (Rosenblatt, 1969, p. 39). As Fenner (2011) does, Bredella (2008) points out that “often we do not encourage students to interact with the text but rather encourage them to collect information about the text” (p. 20).

Ibsen (2000) writes that “to feel, to sense, to and to perceive are all verbs related to an aesthetic way of understanding” (p. 137). An aesthetic sense is also important when it comes to interpreting a text, especially when it is written in a foreign language. Ibsen (2000) mentions that “a foreign language forces you as a reader or a writer to look

at a language differently; you must select carefully, respond from another cultural perspective, and struggle with the language” (p. 137). Developing an aesthetic sense can help the learner to learn, interpret, and understand in a different way than simply learning by using their logic. In addition to being a way of understanding, aesthetics is “concerned with the beauty and value of art and the way art impresses us and gives a sense of insight” (Ibsen, 2000, p. 137). This aspect of the aesthetic is reflected in the purpose section of the curriculum, where it is stated that “oral, written and digital texts, films, music and other cultural forms of expression can further inspire personal expressions and creativity” (LK06).

2.5 Why are digital multimodal texts relevant in the EFL classroom?

2.5.1 Multimodality in education

In the purpose section of the English subject curriculum it is stated that “oral, written and digital texts, films, music and other cultural forms of expression can further inspire personal expressions and creativity” (LK06). This implies that multimodal texts are to be used in the teaching of the English subject. Multimodal texts such as these can “inspire personal expressions and creativity” as mentioned in the curriculum (LK06). There is also a practical side to using digital texts in the EFL classroom, as Ørevik (2015) points out, because

It facilitates and enhances aspects of multimodality in the language learning classroom. The educational websites combine writing with other modes of representation, for example moving images, assembling into one medium modes of representation that previously required separate media, such as books and videotapes (p. 103).

Digital multimodal texts offer new opportunities which have not been possible with traditional texts and literature. Including audio and moving images in a text can make it richer and more interactive. This can offer new learning possibilities for students, who can interact with the text at a different level as compared to a printed text.

2.5.2 Multiple literacies

Felten (2008) discusses the fact that education still focuses mainly on literacy in the traditional sense, with the focus on written texts and communication. This is a problem because “images no longer exist primarily to entertain and illustrate. Rather they are becoming central to communication and meaning-making” (Felten, 2008, p. 60).

Sharing and communicating via images and other visual media have exploded the past decade. Instagram, a photo-sharing app for smartphones, was launched in 2010. By the end of 2016, just six years after the app was launched, Instagram counted 600 million worldwide active users (Instagram press). YouTube, which was launched in 2005, can today count over a billion active users on their site, who watch millions of hours of videos every day (YouTube press).

Felten (2008) points out that even though multimodal texts are a large part of the every-day life of today’s youths, it is not given that they “naturally possess sophisticated visual literacy skills” (p. 60). It is therefore necessary for the schools to take into account this reality in the education of their students and students, so that they “can develop the ability to recognize, interpret, and employ the distinct syntax and semantics of different visual forms” (Felten, 2008, p. 60). Students should be allowed to develop visual literacy, something Felten (2008) defines as involving “the ability to understand, produce, and use culturally significant images, objects, and visible actions”, and that “these skills can be learned in ways analogous to textual literacy” (p. 60).

Felten (2008) argues that being literate today involves so much more than merely being able to read and write. This has much to do with the emergence of digital multimodal texts and representation. We should therefore rethink the whole concept of what being literate means, because “being literate necessarily involves understanding much more than words and text” (Felten, 2008, p. 60).

Serafini (2015) does, as Felten (2008), acknowledge the fact that we surround ourselves with visual images and multimodal texts every day, and yet the school has for a long time been very traditional in its teaching of literacy. Serafini (2015) also discusses the fact that even though students today encounter movies, images, advertisements and other types of multimodal texts on a regular basis, it is not self-evident that they know how to interpret and understand these types of texts. It is therefore necessary to develop their multimodal literacy in school, on the same level as

traditional literacy is being taught. Interpretation is, as Bredella (2008) writes, an important competence related to working with texts.

Multimodal literacy is, according to Serafini (2015), a competence which enables the person facing multimodal texts to make meaning of what s/he is faced with through different modes, and is able to see them in a particular social context. Further, he explains that it is important that students not only learn according to their own perception and “cognitive abilities”, but to also “address how visual images and multimodal texts function in a broader sociocultural context” (Serafini, 2015, p. 413). To put something in a sociocultural context is important when interpreting it, whether it is a printed text such as literature, an image, a comic strip, or something else entirely. Serafini argues that multimodal literacy is not a competence it is given that youths today have, just because they are digital natives. It is a competence they need to learn, and it should therefore be the school’s job to help them develop this competence.

One of the competence aims for the subject of English is “discuss and elaborate on English language films and other forms of cultural expressions from different media” (LK06). I interpret this competence aim as encompassing multimodal texts. To be able to do so, students need the competence of working with and interpreting multimodal texts. Serafini (2015) has constructed three perspectives that can be used when interpreting, and trying to understand, multimodal texts and visual images; Perceptual Analytical Perspective, Structural Analytical Perspective, and Ideological Analytical Dimension.

The first one, Perceptual Analytical Perspective, focuses mainly on the visual and textual aspects on the texts (Serafini, 2015). It also focuses on “the literal or denotative content of a visual image or series of images in a multimodal text”, as well as “the design features (e.g., borders and fonts)” (Serafini, 2015, p. 413). When using this method, one is focusing mostly on the design and layout of a multimodal text. The second perspective, Structural Analytical Perspective, “focuses on the meaning potential of a multimodal text constructed by the viewer based on the underlying visual grammar of these texts” (Serafini, 2015, p. 413). This perspective focuses on *how* the multimodal text offers meaning, not *what* meaning it offers (Serafini, 2015). Finally, the third perspective, the Ideological Analytical Dimension, “focuses on the sociocultural, historical, and political contexts of the production” (Serafini, 2015, p. 413). This last

perspective is where the competence of putting a multimodal text into a sociocultural setting is in focus. These are some examples of what teachers can focus on, when teaching their students how to work with and interpret all the multimodal digital texts they interact with every day, both in school and in their spare time.

The New London Group (hereby abbreviated to NLG) has also argued for a new form of literacy to meet the requirements of a changing society. The group met in the beginning of the 1990s, where they saw the tendencies of a new and more digitalized society, and they therefore wanted to develop a new kind of literacy that was aimed at giving students the competence necessary to work with digital and multimodal texts. They argued that “the multiplicity of communications channels and increasing cultural and linguistic diversity in the world today call for a much broader view of literacy than portrayed by traditional language-based approaches” (Cazden, Cope, Fairclough, Gee et al., 1996, p. 60). The NLG, like Felten (2008) and Serafini (2015), acknowledges the fact that “literacy pedagogy has traditionally meant teaching and learning to read and write in page-bound, official, standard forms of the national language” (Cazden et al., 1996, pp. 60-61).

Even though it is important to teach students methods for interpreting both traditional texts and multimodal texts, Serafini (2015) points out that one should not forget that students interact with multimodal texts far more outside of school than what they do in school, and have therefore most likely developed their own methods for understanding them. He therefore reminds the reader that “it would be a shame to if the strategies students utilize to make sense of the complex texts in their lives are left outside the classroom door” (Serafini, 2015, p. 420). Teachers should acknowledge that their students live in a highly digital society and everyday life, and it is therefore imperative that we teach them how to properly engage with digital multimodal texts, as well as traditional literature. Serafini (2015) sums this up best himself, by concluding his article with these words “it is through widening our analytical lenses and expanding students’ interpretive recourses and repertoires that we will support the development of literate human beings in our classrooms” (p. 420).

2.5.3 A new generation

Habegger-Conti published an article in 2015 where she refers to research conducted at the University of Stavanger (cf. subchapter 1.2). A question that Habegger-Conti (2015) asks, is “whether students of English will be deprived of the positive benefits associated with reading literature if novels are no longer read and taught in the ESL classroom” (p. 109). If students do not read literature, and only interact with digital multimodal texts, is there still a point in using literature in school?

As previously mentioned, there are many good arguments for why it is important to read literature in the English subject. It is, however, important to look at how the world is developing. It should be worth asking whether or not literature *alone* can instill all these important competences in the students. Habegger-Conti (2015) makes an important point, when she writes that “there is no evidence to suggest that the novel will be the genre that best connects with the lives of future readers” (p. 109).

Hayles (2007) discusses the generational divide that is happening now, between the cognitive modes of the older and younger generations. Hayles (2007) argues that there is a shift between hyper and deep attention, and points out some of the problems that may arise in educational institutions when the school (in her case the university) perceives deep attention as the superior cognitive mode, but the new generation of students are more accustomed to hyper attention. Deep attention “is characterized by concentrating on a single object for long periods (say, a novel by Dickens), ignoring outside stimuli while so engaged, preferring a single information stream, and having a high tolerance for long focus times” (Hayles, 2007, p.187). Hyper attention, on the other hand, “is characterized by switching focus rapidly among different tasks, preferring multiple information streams, seeking a high level of stimulation, and having a low tolerance for boredom” (Hayles, 2007, p. 187).

Hayles (2007) points out that in this cognitive shift, educators have to choose between changing the way education works to make it “fit the students”, or “change the students to fit the educational environment” (p. 195). This issue is similar to one of the questions that Habegger-Conti (2015) asks. Should the school dismiss literature because of the preferences of the students, or should the school still hold on to literature? Neither of the articles give a clear answer to this question. They do, however, make it clear that today’s educators cannot neglect to implement digital texts and modes in their

teaching. This thesis is not going to speculate in what the school is going to look like in the future, but focus on the situation today. Ørevik (2015) writes that “at the time of writing, print-based and digital media continue to exist side by side, demonstrated, for example, by the fact that EFL course books are routinely published with ancillary educational websites” (p. 102). Digital competence and using digital sources are central parts of the English curriculum, and should therefore be implemented in the EFL classroom. Still, there are many benefits to be gained from reading literature, and to dismiss it from the EFL teaching could be a loss for the students.

2.6 How teachers can work with texts in their classrooms

There are many methods teachers can use when using texts in their classrooms, Simensen (2007) discusses some of these. She distinguishes between different ways of reading, and how teachers can incorporate various reading activities in their teaching. One can distinguish between two common ways of reading in a classroom setting; extensive reading, where one reads in silence and for the sake of enjoyment with the purpose of getting a general understanding of the text; and intensive reading, where the purpose is to grasp every part of the text, understand the details and to thoroughly analyze the text (Simensen, 2007). These are two methods of reading that can be applied in the foreign language classroom, depending on the purpose of the reading. One does not have to use either or; a way of working with a text can be to first read extensively and afterwards read intensively (Simensen, 2007).

To fully comprehend a text, whether it is in print or multimodal, one has to make use of several subskills. This means that reading is regarded “an active and constructive intellectual process, not a passive reception” (Simensen, 2007, p. 149). These subskills involve basic language decoding skills, “inferencing, comprehension of implicit meaning, and in-depth text comprehension” (Simensen, 2007, p. 150). Students do not inhabit these skills, they need to develop them. In order to do so, Simensen (2007) argues that they need to read a lot and work a lot with texts. The texts need to be “at the right level of linguistic difficulty and texts in different types of genres” (Simensen, 2007, p. 150). When the students experience success in comprehension, they will gain confidence and enjoy reading (Simensen, 2007).

Simensen (2007) distinguishes between three levels of text comprehension that should be focused on and used in foreign language teaching. Those are:

1. an understanding of the surface meaning of the text, in other words the plain or factual sense of the text,
2. an understanding of implications and “between-the-lines” meaning, and
3. an understanding that makes it possible to evaluate the text on the basis of personal knowledge and experience (Simensen, 2007, p. 150).

With these levels in mind, the teachers can use questions adapted for each level when making tasks the students can work with regarding the text they have read. Because each level goes deeper into the text, each set of questions becomes more demanding. When working at the first level, the students can answer “what”, “who” and “when” questions; the second level can be explored by “why” questions; while at the third and most challenging level the students can work with questions beginning with “what/why do you think” and “discuss ... on the basis of your own points of view and personal experience” (Simensen, 2007, p. 151). These types of questions are not only useful to reach different levels in the text, but also to fit the different students in a mixed-ability class (Simensen, 2007).

Simensen (2007) mentions several activities that can be employed when working with texts and reading comprehension in the foreign language classroom (pp. 162-170). First of all, she mentions several types of texts that should be used, both literary texts and multimodal texts, such as novels, short stories, poems, pamphlets, comics, articles on the internet, dictionaries, diagrams, audio books, etc. (Simensen, 2007, p. 162). The activities she mentions range from multiple choice and standardized comprehension questions, to deeper analysis tasks such as a book review and reading logs (Simensen, 2007). Simensen (2007) writes that “although the reading itself is on an individual basis, the results of the reading experience should normally be shared with fellow students” (p. 171). The aspect of working together occurs though several of the activities Simensen describes. After the students have read and completed their tasks, they should discuss and compare their answers and experiences (Simensen, 2007).

Chapter 3 Material and methods

In this chapter the methods and materials for the research will be presented and discussed. There will be an explanation of qualitative and quantitative research methods, and reasons for the choice of methods in this study. Later, there will be a presentation of the context of the research, as well as its participants. The procedures for data collection and analysis will be presented, and there will be a more thorough explanation of the design of the research instruments. Towards the end, reliability and validity, ethical considerations, and limitations of the methods and material will be discussed.

3.1 Research methods

In research, there are many different possibilities when it comes to the choice of method. The method of research is chosen according to the aim and purpose of the project. Different methods answer different questions (Kvale & Brinkmann, 2009). Both qualitative and quantitative research methods have been employed in this mixed methods study, the following subchapters will therefore describe these research methods.

3.1.1 Qualitative and quantitative research methods

Creswell (2012) writes that “in quantitative research, the investigator identifies a research problem based on trends in the field or on the need to explain why something occurs” (p. 13). He continues by stating that “describing a trend means that the research problem can be answered best by a study in which the researcher seeks to establish the overall tendency of responses from individuals and to note how this tendency varies among people” (p. 13). Examples of methods of collecting quantitative data in educational research are standardized tests and survey questionnaires (Creswell, 2012). The quantitative method employed in this present thesis is a survey questionnaire. The questionnaire does, however, have some open questions that gather qualitative data as well.

Kvale & Brinkmann (2009) write that “qualitative methods refer to *what kind*, and quantitative methods to *how much of a kind*” (p. 117). Qualitative research is best

suitable when “the problems need to be explored to obtain a deep understanding” (Creswell, 2012, p. 19). A characteristic of gathering data through a qualitative method in educational research is “collecting data based on words from a small number of individuals so that the participants’ views are obtained” (Creswell, 2012, p. 16). An example of a database composed of words, is transcribed audio recordings (Creswell, 2012). Interview is a situation where the researcher can record audio, which he later transcribes in order to get a database of words. Kvale & Brinkmann (2009) mention “through conversations we get to know other people, learn about their experiences, feelings, attitudes, and the world they live in” (p. xvii). In this study, interview has been employed as a qualitative research method.

3.1.2 Triangulation

When a researcher employs different methods, it is often referred to as triangulation (Jick, 1979). There are different names for this kind of research, but Jick (1979) writes that “these various notions share the conception that qualitative and quantitative methods should be viewed as complementary rather than as rival camps” (p. 602). Triangulation is based on the principle that “multiple viewpoints allow for greater accuracy”, and that “organizational researchers can improve the accuracy of their judgments by collecting different kinds of data bearing on the same phenomenon” (Jick, 1979, p. 602). Triangulation can be applied several ways, all according to what the function of it is. The way it is used in this present study, is to create a more complete and contextual portrayal of what I am researching; namely upper secondary teachers’ perception of the role of literature and multimodal texts in the EFL classroom in today’s digitalized society.

The questionnaire is mainly a quantitative method, while the interview is qualitative. The questionnaires were conducted first, and the interviews second, in order to get a more thorough insight in some of the teachers’ opinions and experiences. This kind of triangulation examines a topic from multiple perspectives, but most importantly, it can “enrich our understanding by allowing for new or deeper dimensions to emerge” (Jick, 1979, p. 604). The questionnaire is both quantitative and qualitative, because it consists of both questions with alternatives where the participants are to tick off their answers, and more open questions where they are given the opportunity to write an

answer themselves. The interview is semi-structured. It has both questions made beforehand, asked to all the candidates, as well as questions made especially for each individual candidate, based on their answers in the questionnaire. The design of the questionnaire and the interview will be further explained later in this chapter.

3.1.3 Rationale for choice of methods and research design

Before describing how the survey was conducted, there will be a description of the survey's purpose and aim. A survey's *why* and *what* should be pointed out before the survey's *how* (Kvale & Brinkman, 2009). As mentioned in Chapter 1, the *why* and *what* of this thesis (meaning the purpose and aim of the research) is to explore and highlight how upper secondary EFL teachers perceive the roles of literature and multimodal texts in the English classroom in the context of today's digitalized society. Teenagers are reading less books and spend more time on digital media and devices, and this is something which is taking place in our society today (cf. subchapter 2.4). It is therefore interesting to explore if and how teachers think this is affecting the EFL classroom.

The reason for performing a mixed methods study, is that the research questions explored in the present study cannot be answered thoroughly by quantitative data alone. A questionnaire can be used to map out trends (Creswell, 2012). The research question does, however, ask for teachers' opinions and experiences, which will best be answered by allowing teachers to express themselves freely and not just by ticking off options in a survey alone. The aim of the study seeks a deeper understanding, and in such a case a qualitative method is best suited (Creswell, 2012).

3.2 Context

The research focuses on EFL teachers in upper secondary schools. This group were therefore the obvious candidates for the questionnaire and interview. I wanted the teachers who participated to be teachers in English at first grade in upper secondary schools, because first grade English is an obligatory subject, and all students have the same syllabus. It can therefore be said that this class has a more varied and mixed group of students, compared to the elective courses of English in second and third grade. It could, of course, be interesting to consider the experiences of the EFL teachers who teach the English Literature and Culture elective course in third grade. This could,

however, have turned into a different thesis than the present one. In such a course, the focus and arguably the interest of literature is already very present among the students, something that might not be the case in a first grade English class.

To get teachers as candidates for my research, I first contacted the headmasters at all the upper secondary schools in Hordaland and Rogaland with a general studies program, and asked them for permission to conduct my research using teachers at their schools. The headmasters would then either give me contact information to the English teachers, or forward my mail to the teachers so that they could contact me themselves if they were willing to partake in the survey.

Concerning the questionnaire, I tried to get as many respondents as possible. For the interview, I wanted to talk to about five teachers out of those who answered the questionnaire. Out of the teachers I contacted, I got 18 respondents to the questionnaire, and out of these five candidates agreed to an in-depth interview. Unfortunately, it turned out to be harder than imagined to get teachers to participate in the survey. Luckily, I got as many participants as planned for the interview. For the questionnaire, I had planned to get approximately 20 participants.

The number of participants required for an interview, will vary according to the research you are conducting. The number depends on the purpose and scope of the project (Kvale & Brinkmann, 2009). Considering that this is a master's thesis with a limited timeframe, the number of participants had to be limited accordingly to the time frame of the project. Kvale & Brinkmann (2009) argue that it can be a benefit to have a smaller number of participants in the survey, in order to get more time one can spend on preparing and analyzing the interviews. Creswell (2012) does also recommend to focus on a small number of participants "so that the participants' views are obtained" (p. 16).

The purpose of the questionnaires, then, was to get more information about trends. The questionnaire provided a more general overview of the teachers' experiences, and enabled me to focus more on a smaller group of interviews. If I didn't have the questionnaires, I would have needed to interview more teachers to get enough data to work with. The interviews were recorded as they were taking place, and were transcribed by me after they were completed. More information about the transcription will be provided later in the chapter.

3.3 Data collection

There are a number of different factors to take into consideration when deciding on the sources that should be included in a research. Grønmo (2004) mentions four important factors that should be considered before carrying out a research; availability, relevance, authenticity and reliability (pp. 122-123). Reliability will be discussed towards the end of this chapter, in the section called “Reliability and validity”. These are considerations one should carefully and critically take into consideration before conducting research. It is important to check if a source is available, because if you cannot get hold of the sources you need, it can be difficult to answer the research question. When I reached out for participants to my survey, some were not available due to the fact that headmasters had to restrict how many students were allowed to conduct research at the school. Others were unavailable for interviews due to long travelling distance. Still, I was able to get hold of a selected number of teachers to partake in the survey. The results might have been different if there were more sources, but considering the research question I do not think the results were too limited due to few participants. The results found, are the perceptions of the teachers who participated in the survey.

The second consideration Grønmo (2004) writes about is relevance. The sources in a study should be relevant to what it wants to explore. All of the participants were teachers at upper secondary schools, and therefore relevant to my study. They were of various age, and had worked as teachers in upper secondary schools in various periods, making them a diverse group who could provide different experiences and insights to my research question. The same goes for the third consideration Grønmo (2004) mentions; authenticity. I was given access to the teachers by the headmaster at the various schools, so I knew that they were who they claimed to be.

The teachers who were willing to participate in the survey, were sent the questionnaire by email. They filled in their answers digitally, without writing their names in the document, and sent it back to me by email. The document was saved on my computer, using an individual code for each of the candidates, to ensure that their names were not saved together with their answers. This was done to provide anonymity, which was a criterion in the survey.

3.4 The questionnaire

To get a broader sense of teachers' perceptions of the issues this thesis is dealing with, I decided to carry out a questionnaire in addition to interviews. It is limited how many people a researcher can interview in a study like this. As previously mentioned, the research conducted made use of a mixed methods study. When adding up the questions from the questionnaire and the interview, however, it does include more qualitative questions than quantitative. In qualitative research one tends to focus on just a few cases to allow in-depth investigation and analysis, something that I did when conducting the interviews. Therefore, to include a questionnaire could map out trends among the teachers' perceptions.

3.4.1 Designing the questionnaire

The questions in the questionnaire were briefer and more concrete compared to the questions in the interview. The questionnaire can be found in appendix 5. Most of the questions had alternatives, where it was indicated how many of the alternatives the participant should choose. At the same time, several of the questions had an alternative where the teachers could elaborate on their answers or write other alternatives as an answer. The questionnaire therefore consisted of a mix between open and closed questions. In this section open vs closed questions are discussed. Afterwards the questions in the questionnaire will be gone through, to give an insight as to why they were included and written the way they were.

3.4.2 Open-ended versus closed questions

The purpose of the questionnaire was to get a more general knowledge and impression of the teachers' perceptions of the roles of literature and multimodal texts in the EFL classroom. Another purpose of the questionnaire was to be the starting point of the in-depth interview I would conduct with a selected group of the teachers who answered the questionnaire.

Open-ended questions are often easier to design, because they resemble everyday conversations (Gorard, 2001). They allow the participant to come up with the answer by themselves. Open-ended questions can, however, be hard to analyze because they might not fit on a scale like closed questions do (Gorard, 2001). Gorard (2001)

writes that one of the situations where open-ended questions are best used are when “the responses will be used not to create a statistical pattern, but to help explain it” (p. 93). With the questionnaire used in this survey, the aim was not only to create a statistical pattern, but to allow the teachers to explain more freely what their opinions were as well.

Open-ended questions allow the participants to express their own answers, whereas closed questions have alternatives the participant must choose from, made by the researcher. Closed questions are often harder to design well because they might not always have the correct answer alternative for the participant (Gorard, 2001). It can therefore be harder for the participants to express their meanings in closed questions. Gorard (2001) argues that “closed questions should ideally be as inclusive and flexible as open-ended ones. Herein lies their difficulty” (p. 96). In several of the closed questions in my questionnaire I had a last alternative that was open, where the participants could write an alternative I had not thought of or they could comment/elaborate on the answers they had given to the question. The positive thing about closed questions, however, is that they are much easier to analyze compared to open-ended questions (Gorard, 2001). When the questions are closed and there is a limited number of alternatives the participants can tick off, the results can more easily be placed in a diagram.

3.4.3 The questions

The questionnaire was divided into four different sections, each consisting of a varying number of questions. The first section asked about the teachers’ education and employment; the second section asked about the teachers’ use of literature in their teaching; the third section consisted of questions regarding multimodal texts; and the last section had three questions related to digitalization. A further explanation of the different sections will now be provided.

3.4.4 Education and work

The three first questions asked for the educational background of the teachers and for how many years they had been teaching English, both in general and at upper secondary level. These questions were included to see if their educational background and years of

teaching experience affected their views on the role of literature and multimodal texts in the English subject. An older teacher might have a different educational background compared to a young teacher, something which might influence their teaching. An older teacher who has spent many years working in the upper secondary school will also have experienced the changes that came with the different curricula as well as the effect of digitalization. I wanted to ask for how long they had been working in upper secondary school, because it is the English subject there that is the topic of interest.

3.4.5 Literature

In the second part of the questionnaire, the teachers were asked questions related to their views on and use of literature in their teaching. As an introduction to this part, I wrote examples of what I define as literature in the questionnaire and thesis. I included novels, novel extracts, short stories, and poetry as examples (cf. subchapter 2.1.1). The first question (2a) asked about how frequently the teachers use literature in their teaching, with six alternatives to choose between. Following this question came questions 2b and 2c, asking which competences and knowledge the teachers consider to be the most important the students can learn from reading literature, and if the teachers use other media than literature to teach this to the students. In question 2b, I listed eight alternatives of learning aspects, as well as the opportunity for them to comment or write something else. Finding out what the teachers see as the most important aspects of teaching literature, was one of my main concerns in this survey. I wanted to see if the teachers thought that students could learn different things from working with literature and multimodal texts respectively, or if they regarded the learning outcome to be the same. This was therefore inquired later in the questionnaire, in question 3c.

The different alternatives in questions 2b, were aspects of learning emphasized by the scholars whose theoretical perspectives have been discussed in chapter 2. There are many competences that can be gained from and promoted by reading literature, but I had to limit the alternatives and did therefore include: vocabulary (Bredella, 2008; Maley, 2001), language competence (Fenner, 2011; Maley, 2001), literacy (Lütge, 2013), *Bildung* (Bredella, 2008), intercultural competence (Bredella, 2008; Fenner, 2011), grammar (Maley, 2001), aesthetic sense (Ibsen, 2000; Rosenblatt, 1969), and reading fluency (Lütge, 2013).

In question 2c I gave them the option of choosing between whether or not they focus on these aspects of learning through other media than literature. If they answered yes, I asked them to write some examples. Following this question came one asking what influence how they choose literary texts to include in their teaching. They were given six alternatives, where I asked them to choose 1-3 options, as well as the option of writing something other than what I had listed as alternatives. In the previous curricula there have been more specifications when it comes to the types of literary texts that should be included in the EFL teaching. In the previous edition of LK06, one of the competence aims read that students should learn to “discuss and elaborate on English texts from a selection of different genres, poems, short stories, novels, films and theatre plays from different epochs and parts of the world” (LK06, 2010). The competence aims in the current curriculum are much more general, and do not explicitly mention which kinds of literature students should be acquainted with. Hence, leaving much of the choice of literature to the teacher.

The last question in the section about literature focused on how the teachers work with literature in their teaching, where they were also given alternatives to choose from. The alternatives I had listed as options were: the students read as homework, in-class reading, group discussions, lectures by the teacher, and the students have to hand in a written work (for instance a book report). These are some of the common methods of teaching literature, which is why they were mentioned. If the teachers had other methods of working with literature in their classes, they could comment this in the last alternative which was “other/comment”.

It was relevant to ask these questions because it is stated in the English Subject Curriculum that literature is to be an integral part of the English subject (LK06). The subject curriculum gives several reasons for why literature should be included in the English subject, as discussed in the theory chapter. Even though it says that literature is to be included in the EFL teaching, it does not say much about *how* literature should be used or which types of literature that should be used in the EFL classroom. It is therefore left much up to the teachers how they see it fit to use literature in their classroom. Regarding the aim this study, I included questions inquiring this, to see if the teachers in the survey perceived the role of literature in different ways.

3.4.6 Multimodality

In the third part of the questionnaire the teachers were asked about their use of multimodal texts in their teaching. I included three questions, asking how often they use them, which types they use the most, and if they think the competences the students develop when working with multimodal texts are equal to the ones they gain by working with literature. Question 3b worked as a kind of definition of multimodal texts in the questionnaire. In this question, the alternatives the teachers could tick off were different types of multimodal texts. The different alternatives of multimodal texts that were listed in this question, were based on the theory concerning multimodality that has been presented in the theory chapter (cf. subchapter 2.1). In order to limit the concept for the purpose of this thesis, some examples of multimodal texts were chosen to be included in the survey. There was an “other” alternative as well, where the teachers could write their own answer. This alternative was included in case the teachers thought of other types of texts that they perceived as multimodal and which they used in their teaching.

The alternatives in question 3b were different types of multimodal texts. Two exceptions might be music and images, which could be argued to not be multimodal by themselves, but become multimodal when put together with other modes such as text and graphic design features (Serafini, 2015), they become multimodal. Graphic novels and cartoons are multimodal because they consist of several modes, such as textual elements, visual images, and design features (Serafini, 2015). E-books, online newspapers, movies, and social media are even more complex multimodal texts because when the texts are screen-based or digital “the range of possible modes employed expands even further to include sound effects, moving images and other digitally rendered resources” (Serafini, 2015, p. 413).

As with literature, it is stated in the English Subject Curriculum that digital resources and different forms of media are supposed to be an integrated part of the EFL teaching in the upper secondary school (LK06). It does not, however, say much about which types of multimodal texts or how they should be included in the EFL classroom. The teachers might have different views and rationales when it comes to implementing multimodal texts and digital resources in their teaching. This was something I wanted to look for in the survey, and did therefore include these questions.

3.4.7 Digitalization

The fourth and final part of the questionnaire contained three questions asking about digitalization. These questions were mainly made for the teachers to either agree or disagree with. With these questions, I asked whether or not the teachers had experienced if their teaching had been affected by digitalization; and in that case, if they found this an advantage or disadvantage; and to what degree they thought multimodal texts would eventually replace traditional literature in the classroom. In the last questions they were also asked to write a couple of sentences to elaborate on their answer. I found it important that the teachers were able to write a couple of sentences where they were given the opportunity to do so, because my study was mainly looking for their personal experiences, and they can best be expressed when the teachers are allowed to express themselves more freely, and not just tick off premade options in a questionnaire.

3.4.8 Analyzing the questionnaire

When analyzing the questionnaires, the quantitative data from the questions where the teachers were to tick off some alternatives were put into diagrams to get a more organized way of showing the results in chapter 4. The qualitative data from the questionnaires were not as easy to turn into diagrams. The teachers had a lot of different comments and opinions regarding the topics in the questionnaire. To analyze this data, all the comments from the 18 questionnaires were copied and pasted into one single questionnaire (see appendix 6). That way it became easier to see all the various answers I had got on each question. Afterwards I used color coding, where the similar answers to each question were color-coded and counted (see appendix 7). Creswell (2012) writes that “coding is the process of segmenting and labeling text to form descriptions and broad themes in the data” (p. 243). To categorize these different comments, I wrote a short version of each of the different colored answers, and put them into a document. The document contained the questions that asked for comments, and the various codes were written underneath their question, together with the number of participants who had commented the same thing. Creswell (2012) writes “after coding an entire text, make a list of all code words. Group similar codes and look for reductant codes” (p. 244). By doing so, different and similar answers became more transparent and I could

see how many had commented similar opinions and experiences. Through this analysis the results of the data collection became more evident and organized, which created the basis for the further discussion.

3.5 The interview

The interview was semi-structured. A semi-structured interview is an interview that includes premade questions or topics, but where the interviewer can determine to what degree he wants to stick to the interview guide or follow the answers and directions the interviewee gives (Kvale & Brinkmann, 2009). It gives the person who is being interviewed a chance to come with reflections that may not been explicitly asked for by the interviewer. This implies that I made a selection of questions to form a base for the interview, but I was willing to move away from the questions and let the teachers pave the way for the conversation, based on the points and thoughts they were making. This choice was done to enable the teachers to speak more freely, hence make points I might not have thought of asking or even pictured that could come up or be relevant to ask. The interview guide can be found in appendix 4. The interview was a way of gathering more information from the teachers, both concerning the issues the study is researching, and the trends found in the questionnaire.

3.5.1 Designing the interview guide

When designing the interview guide I had to begin with the research questions. By using the research questions as a starting point, I made an interview guide that could be used to explore them, by asking questions that could help me to get an understanding of the teachers' experiences with my topic of research.

Kvale & Brinkmann (2009) write that it is important to have knowledge about the topic in question, in order to being able to ask relevant questions. This is something that I experienced to be true. As I got more involved in the project and found more theory, I found it easier to write better and more relevant questions. Even though I thought I knew what I wanted to ask, it was first after reading theory more extensively I truly got inspired and found more relevant aspects I wanted to ask about.

The interview guide contained 11 questions. These 11 questions were submitted to the Norwegian Social Science Data Services (NSD) together with the questionnaires.

In addition to these regular questions, I made some individual questions to each of the participants, which were based on their answers in the questionnaire. The interview was a good opportunity to ask more about what the teachers had answered in their questionnaire, and for the teachers to be able to explain further their thoughts on the subject in question. To some of the teachers I only had one follow up question for their questionnaire, to others I had a couple more. In all the interviews, I saved these follow up questions to the end, asking the 11 standard questions first.

The first two questions of the interview, were questions asking more about the teachers' education. The questions asked, respectively, how the teachers' education prepared them for implementing literature in their teaching and if there was any focus (if so, how) on multimodal texts in their education. These questions were asked to get a sense of how the teachers' education had shaped their use and view of literature and multimodal texts in their teaching. It could also provide an insight in how their different educations had prepared them for this. Not all the participants had followed the same education, and had therefore different backgrounds and starting points regarding their work as an English teacher.

Distinguishing literature from multimodal texts can be a difficult task. There are many different ways to do this, as well as views and opinions on the matter, as was discussed in the theory chapter. How I have categorized literature and multimodal texts respectively, and how others have done it, is also discussed in the theory chapter. I therefore made a question in the interview guide where I asked whether or not the teachers agreed with the categorization of literature and multimodal texts that I had made in the questionnaire. Even though some might express their disagreement in the questionnaire, I thought it would be interesting to discuss this matter further with the teachers, when I met them in person for the interview. The reason for this was that it can be easier to express oneself when given an open-ended question, compared to a question with given alternatives one has to tick off. Closed questions can deny people "the chance to tell us what they know" (Gorard, 2001, p. 96). An interview with semi-structured questions can therefore be a good way of allowing the same people to express what they couldn't in the questionnaire.

The fourth question in the interview guide asked for the challenges that the teachers face when using multimodal texts vs. literature in their teaching. I was curious

to see what differences the teachers were experiencing, and whether or not there were any similar experiences related to the use of literature and multimodal texts. It can be easy to presume that there are certain challenges, but instead of asking about challenges I could think of, I asked a more open question, allowing the teachers to come up with examples from their own experience. The different challenges they mentioned, will be discussed and elaborated on in the discussion chapter.

In question seven and ten, the teachers were asked about the learning potential and importance of literature and multimodal texts. There are many potential benefits, as well as challenges, when it comes to including literature and multimodal texts in the EFL teaching (cf. chapter 2). This thesis is concerned with the teachers' experiences, and it was therefore relevant to ask them about their opinions and not simply present and discuss theory concerning this topic. Question eight asked for which tools are available to guide the teachers in their teaching of literature and multimodal texts, and a follow up that asked for their opinion on the quality of those tools. The examples I had in mind when asking them, were the textbook, internet resources and other tools they might have available.

In question nine a quote from the English subject curriculum was included. It was from the part about digital skills in the basic skills section. The quote is "The use of digital resources provides opportunities to experience English texts in authentic situations, meaning natural and unadapted situations" (LK06). The teachers were asked how they understand this exact quote.

Question six and eleven asked what the teachers think the function of literature and multimodal texts will be in the future EFL classroom. Considering the rapid change in the place literature and multimodal (especially digital) texts take up in the classroom, the teachers who actually stand in the middle of this development might have some interesting input on this area.

Both in the questionnaire and in the interview guide, I made questions that I hoped would illuminate and show different sides of the overarching research question of my study. Still, I thought it could be interesting to include my research question as one of the questions in the interview guide as well. That way, I could get some answers and reflections directly linked to my research question.

3.5.2 Choosing participants for the interview

To select participants for the interview I had to first see which teachers who wanted to be interviewed. Out of those, I did a purposeful sampling. According to Merriam (2009), “purposeful sampling is based on the assumption that the investigator wants to discover, understand, and gain insight and therefore must select a sample from which the most can be learned” (p. 77). In order to get a nuanced understanding of the teachers’ perceptions regarding my topic, I chose teachers who had answered the questionnaire in different ways and who had different opinions of the various issues. I wanted to gain insight, as Merriam (2009) writes, and did therefore choose teachers who could give me various insight and perspectives on the topics in question.

Another aspect that influenced the choice of participants was the traveling distance between me and them. Eight teachers were willing to be interviewed. Three of these lived so far away that it would involve extensive travel. I compared the answers these three teachers had given to the answers of the teachers who worked closer to Bergen. In the comparison it became evident that these three teachers had not answered very differently from the remaining five. I therefore chose to interview the five teachers who lived within a shorter traveling distance. The participants were therefore not only chosen based on purposeful sampling, but from convenience sampling as well. Creswell (2012) argues that when convenience sampling is employed “the researcher cannot say with confidence that the individuals are representative of the population. However, the sample can provide useful information for answering questions and hypotheses” (pp. 145-146).

3.5.3 The participants

The five teachers consisted of one male and four females, and they were all working in the area of Bergen. In order to make the interviewees seem more like persons and not just numbers, they have been given pseudonyms which will be used through the thesis. The first candidate (001 – who will be referred to as Inga) was a young woman who had been working as a teacher in upper secondary for 5,5 years. Inga’s educational background was a master’s degree in English.

The second candidate (003 – who will be referred to as Anne) was also a woman with a master’s degree in English. She had, however, been working for a much more

extensive amount of time than Inga. Anne had been teaching at upper secondary level for 25 years.

The third candidate (004 - Helga) was a female teacher who had been working as a teacher in the upper secondary level for 13-14 years. Helga had, as the two previous teachers, a master's degree in English.

The fourth teacher (008 - Malin) who was interviewed was another woman who had been teaching for a shorter amount of time. Malin had been working as a teacher in the upper secondary school for six years. Unlike the others, she had a bachelor's degree in English, and master's in other subjects.

The fifth and final candidate (012 - Thomas) was the only male teacher who was interviewed. Thomas had been working in upper secondary school teaching English 5-9 years. He reported that he had a university education, but did not specify it any further than this.

3.5.4 Conducting the interview

The interviews were conducted in Norwegian, even though the thesis is written in English. The candidates expressed that they would prefer doing it in Norwegian. As Kvale & Brinkmann (2009) writes, the participant should be given a space where they feel safe to speak freely. Using one's own mother tongue can help create such a space of free speech. This is something I discussed with some of the candidates before conducting the interview as well. Even though they were all teachers of English, and thus could be expected to master the language well, they all expressed that using their mother tongue Norwegian could help the conversation run more smoothly and help them express themselves more freely.

The interview guide began with some information about the purpose of the interview. It then continued with some information about what the interview was going to be used for. I made sure to thank the participants properly in order to show my gratitude for their willingness to partake in my study. Making the participant feel welcome and at ease, as well as attentively listening to what they are saying, are important parts of a successful interview according to Kvale & Brinkmann (2009). I continued to inform them about their right to withdraw from the interview at any time, without having to give a reason for doing so. Finally, I said approximately how long the

interview was going to take, and asked if they had any final questions before embarking on the interview itself. Before doing any of the interviews I had assumed that they would take approximately 30-60 minutes. The interviews lasted between 20-40 minutes, so I was not that far off. After giving this information, I turned on the recording device.

3.5.5 Transcribing and translating the interviews

After the interviews had been conducted they were transcribed by me. The transcripts can be found in their entirety in appendices 10-14. They were transcribed in order to get data that could be presented, analyzed and discussed in the present thesis. I transcribed them as soon as I got back from the interview, because then I still had the conversation fresh in mind. This made it easier to transcribe, in case some parts of the conversation were difficult to hear on the recording. I did not transcribe intonation nor did I describe body language, because I did not find that to be very relevant for the purpose of this project. The interviews were audio recorded, not videotaped. Kvale & Brinkmann (2009) write that “for ordinary interview projects, (...) where the main interest is content of what is said, video recordings may be too cumbersome for the analysis of the interview content” (p. 179). This is why I chose not to transcribe body language and intonation as well, because the main concern was the content of what they were saying. Kvale & Brinkmann (2009) write that there is no right or wrong answer when it comes to how detailed a transcript should be. They show an example of a very detailed transcript (p. 181), and write that “such specialized forms of transcription are neither feasible nor necessary for the meaning analysis of large interview texts in common interview projects” (Kvale & Brinkmann, 2009, p. 182). Very detailed transcriptions are more relevant to interviews where “the focus is on the linguistic style and the social interaction in a research interview, or in a doctor-patient interview” (Kvale & Brinkmann, 2009, p. 182).

As previously mentioned, the interviews were conducted in Norwegian, so the they were obviously transcribed in Norwegian as well. Quotes from the interviews that were included in the thesis itself were translated by me to English. Kvale & Brinkmann (2009) argue that a transcription is a translation, even though it is made in the same language as the interview itself. It is a translation from an oral discourse to a written discourse (Kvale & Brinkmann, 2009). A transcription cannot be an exact copy of the

conversation that took place in the interview. As Kvale & Brinkmann (2009) write “transcripts are impoverished, decontextualized renderings of live interview conversations” (p. 178). It is important to be aware of this when working with and reading transcripts.

A challenge that I faced when translating certain parts from the interviews to English, was that not all Norwegian words and expressions translate directly to English. An example is that some Norwegian nouns can't be translated to an English noun, but rather to the verb form of the word. In cases like this, one has to rephrase a bit to preserve the meaning while changing the syntax. Even though not all sentences can be translated directly word by word, it is important to write a good translation where the meaning of the sentence is kept intact.

3.5.6 Analyzing the interviews

After the interviews were transcribed, the work with analyzing them could begin. To begin with, all the answers were pasted into one document. This was done to get a better overview of the different answers. To make the data more organized, the answers to each question were color-coded. Examples of these procedures can be seen in appendices 8 and 9. Coding them this way made it easier to see the similar and different answers. By doing so, I could also get a better overview of the various opinions of the teachers, which provided the basis for the discussion in the results and discussion chapter.

When this was done, I started analyzing the various answers to see which opinions and experiences that several of the teachers shared, and if there were some that stood out. In addition, I compared the answers in the interviews with the answers from the questionnaires. This was done in order to see if there was correspondence between what they had answered in the questionnaires and what they expressed in the interviews, or if they elaborated more or answered something very different from their answers in the questionnaires. With the aim of the thesis in mind, I looked for the most relevant and interesting answers and organized them in sections that I would focus on in the discussion chapter. Therefore, not all the questions nor answers from the interviews were included in the discussion.

3.6 Ethical considerations in research

This research project was approved by the Norwegian Social Science Data Services (NSD) (see appendix 1). The questionnaires and interviews were anonymous, with the identity of the teachers who participated only known by me. Each of the teachers were assigned a code that was linked to the questionnaires and interviews, instead of the teachers' names. The key to the codes was only known by me, to make sure that no one else could identify the names of the teachers from the questionnaires and interviews. No sensitive questions were asked, because such information was not relevant to the research. The topics in question in this thesis are literature and multimodal texts in the EFL classroom and the teachers' views on this. The teachers' personal opinions are relevant, but this does not include any information that might be sensitive. The information asked for in the questionnaire and the interview is quite general and not directly linked to a specific school. It should therefore be difficult to trace the teachers who participated based on the answers they have given in the survey.

When recording an interview there is of course the potential of recognizing the voice of those being interviewed. Therefore, the recording was deleted from the recording device as soon as it had been transferred to my computer. After the thesis is completed and submitted, all traces from the survey (including key to the codes, names of the participants, the recordings and other documents) will be deleted. The transcripts of the interviews were done in standard Norwegian (bokmål). When the transcripts are made in a standard written form, one avoids the risk of stigmatizing certain people, making the persons interviewed embarrassed by their own way of speaking (if they show poor language when speaking), and it can make the transcripts more readable (Kvale & Brinkmann, 2009). It can also make it harder to identify the persons who were interviewed, because it removes their dialect.

3.7 Reliability and validity

As mentioned previously in this chapter, Grønmo (2004) mentions four factors to take into consideration when collecting data for a research. The first three have been discussed, the final consideration is reliability. Reliability involves the trustworthiness of data material and research findings, as well as the objectivity and consistency of the researcher (Grønmo, 2004; Kvale & Brinkmann, 2009). It is always vital to consider

whether or not one can trust a source. As I conducted the interviews, it was particularly important to take this factor into consideration. Being interviewed is not really an authentic situation. It might therefore occur that people act differently from how they normally behave. Both the interviewer and the person who is being interviewed can experience this. One such example mentioned by Grønmo (2004), is that the person who is being interviewed might give false answers, in attempt to impress the interviewer. This was something I was aware of when conducting the interviews, and tried therefore to ask as objective questions as I could in order to let the teacher speak as freely as possible. Another reason for asking open and neutral questions, is to avoid asking leading questions. Leading questions can influence the answers, something that will affect the reliability of the results (Kvale & Brinkmann, 2009).

Validity refers to truth. If something is valid, it means that it is true and not fake or false. Kvale & Brinkmann (2009) mention that “the issue of what is valid knowledge involves the philosophical question of what is truth” (p. 246). In a research project that is employing qualitative methods, such as the one discussed in this thesis, it is important to be aware of the fact that what is true to one of the teachers, might not be true to some of the others. People are allowed to have different opinions. In this thesis, I am looking for the teachers’ perceptions regarding literature and digital texts in the EFL classroom. The teachers who partook in the survey and interview might have different opinions and experiences regarding this topic. Even though they have different perceptions, this doesn’t have to mean that they are not valid. One thing that is important to keep in mind, however, is that the teachers’ opinions that are expressed in this thesis will not be valid for all EFL teachers in Norwegian upper secondary schools. The results presented in this thesis are valid to the teachers who partook in the survey and interview, and to those who might agree with them. This thesis is not trying to present the perception of all EFL teachers in Norway, but of the teachers who were participants in this particular study.

Grønmo (2004) defines validity in research as how relevant the gathered data is to the research question in focus. There is a high degree of validity if the research performed results in relevant data (Grønmo, 2004). The data collected for this study are the answers the teachers provided in the questionnaires and interviews. The questions that were asked, the credibility of the teachers, and the answers they gave are all

participating in deciding the degree of validity of the research. As the data gathered through the research was analyzed, it became evident that there were many highly relevant answers in both the questionnaires and interviews that could shed light on and help answer the research question the present thesis is dealing with.

3.8 Limitations of the methods and materials

A limitation for my research was to get enough participants for my questionnaire, as it was challenging to get answers from the schools and teachers I approached. If I were to do similar research again, I would have contacted more schools right from the beginning. I would also have started reaching out to them a lot earlier in the process of my research. It took a lot more time and effort than I had imagined, leading to limited data collected and time lost. Gorard (2001) writes that whatever the number of participants you choose is the maximum number you could achieve, and that you therefore should choose a higher number than you actually plan to use. If you contact 100 persons, you might only get 50 responses, and out of those are perhaps only 30 eligible for your research (Gorard, 2001). To avoid many non-responses, Gorard (2001) writes that one should “make it as easy as possible for people to take part in the study” (p. 27).

There were some other changes as well that I could have done to the questionnaire, which became clearer after I had conducted the research. In question 2b I should have just written “learning aspects” and not “*language learning*”. The question does not simply ask for which linguistic aspects the teachers focus on when using literature in their teaching, but learning aspects in a broader sense. Many of the alternatives to the question are not related to language learning specifically. Nevertheless, because the alternatives included options apart from language aspects as well, it seems like the teachers “misunderstood” the question correctly, considering the way it was formulated.

When it comes to the alternatives in question 2b, there could have been a focus/concentration-alternative. This is something I saw first when analyzing the data collected from the questionnaires. Also, many of the alternatives were quite similar. Especially concerning the alternatives regarding language learning, such as literacy and reading fluency. This has been further discussed in chapter 4.

Chapter 4 Results and discussion

4.1 Introduction

In this chapter the results from the data analysis will be presented and discussed. The results from the questionnaires will be presented and discussed first, and the interviews second. The reason for presenting the results like this is because the questionnaires were conducted first, and the interviews was a chance to go more in depth into some of the issues from the questionnaires.

4.2 Questionnaire results

The questionnaires provided the quantitative data for the research, as well as some qualitative data through the open questions. The answers from all the participants can be found in appendix 6. This part of the chapter has been divided thematically into four parts: background information, literature, multimodal texts, and digitalization, which are the same topics used in the questionnaire.

4.2.1 Background information

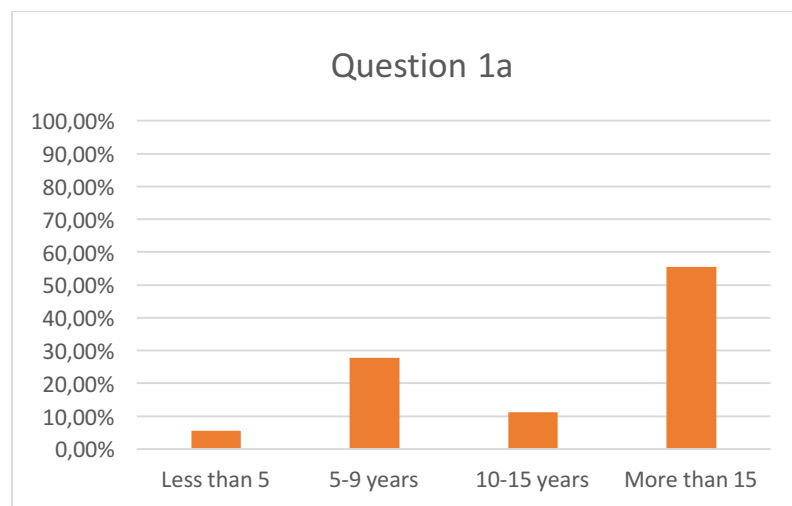


Figure 1

The first part of the questionnaire contained some questions concerning the participants' educational background and teaching experience. The purpose of asking the teachers about this, was to examine if there was a link between their background and their use

and perception of literature, multimodal texts and digitalization in their teaching. The first question asked for how long they had been teaching English. As can be seen from the diagram in figure 1, most of the participants (55%) had worked as teachers more than 15 years. Only one of the teachers who participated had worked less than five years.

The teachers were also asked about their educational background. The analysis of the questionnaire revealed that there did not seem to be much of a link between the teachers' educational background and their perceptions and use of literature, multimodal texts and digitalization. All the educational backgrounds were represented in the different answers throughout the questionnaire. There was, however, a link between the time they had been teaching and their perceptions (cf. subchapter 4.2.4).

4.2.2. Literature

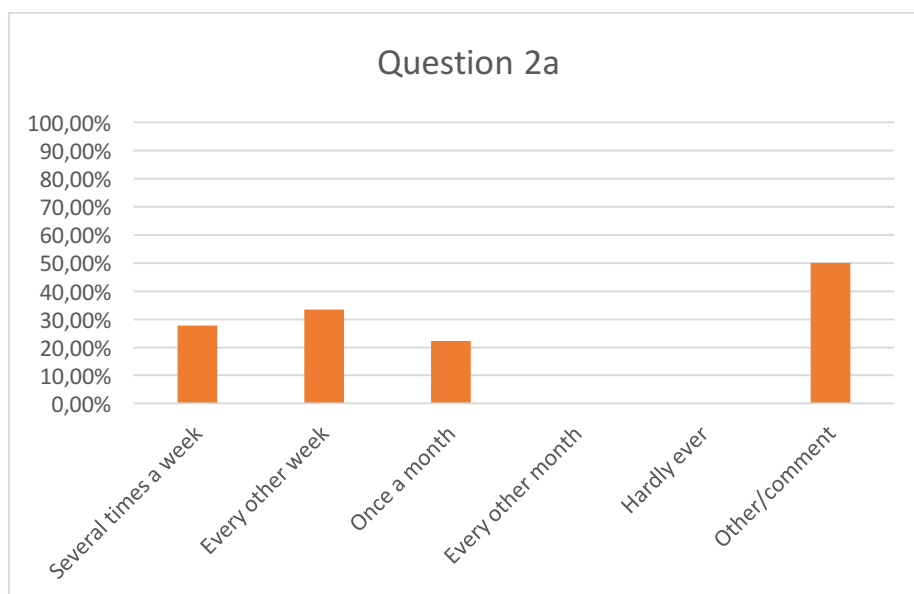


Figure 2

In the second part of the questionnaire, the focus was on the use of literature. The first question in this section, question 2a, asked “how often do you use literature in your teaching?” None of the teachers answered that they used literature in their teaching less frequently than once a month (see figure 2). Most of the teachers reported that they use it every other week (33%) or several times a week (28%). These results indicate that

literature is frequently used in EFL teaching among these teachers and that literature can be seen as an integral part of the EFL teaching of the participants, at least according to their answers. How they apply it in practice can, however, not be addressed with certainty in this study, as it is researching the teachers' perception and not their practice (c.f. Borg, 2006).

Working with literature is supposed to be a large part of the EFL teaching in upper secondary. As pointed out in subchapter 2.4, there are numerous reasons for why literature should be included as a central part of the EFL teaching. It was therefore not unexpected that the teachers reported that they use literature quite often.

Apart from the alternatives of frequency, the question had one last alternative where the teachers could write other options or comment further. 50% of the teachers wrote a comment to elaborate on their answer. The comments included points such as the choice depends on the topic they are working with, it is difficult to give an exact or average answer, and Thomas commented that it is difficult to label only fictional texts as literature as he saw factual texts as literature as well (appendix 6). These comments show that the answers can vary according to topic and how literature is to be interpreted.

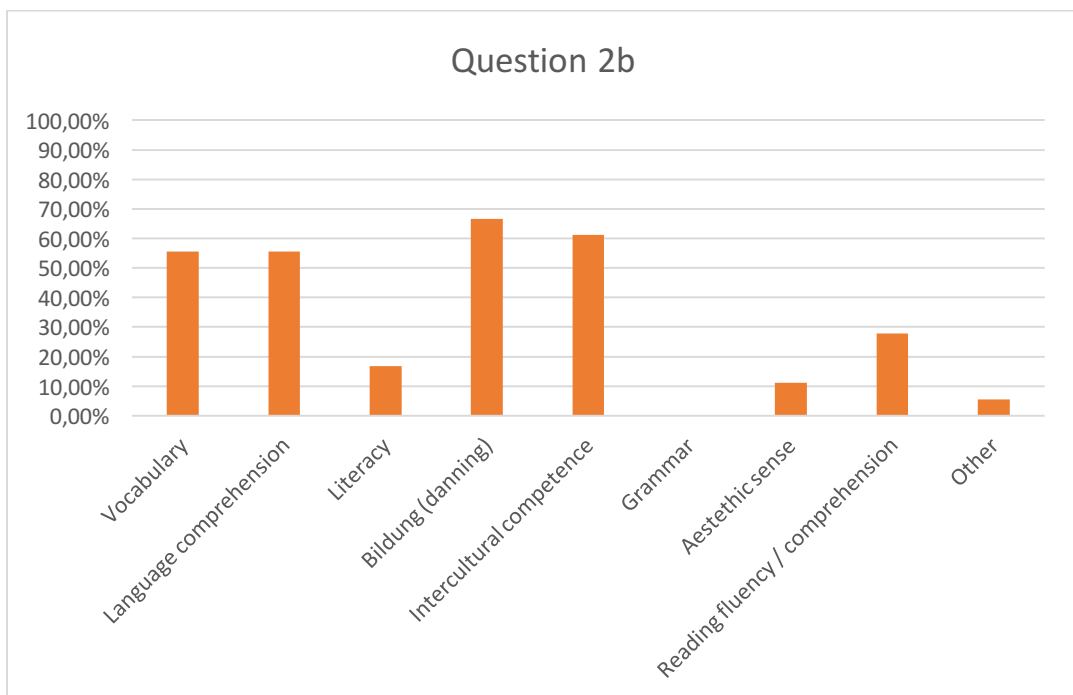


Figure 3

When looking at question 2b, where the teachers were asked to answer the three most important aspects of learning to be gained from reading literature, the options most of the teachers ticked off were *Bildung* and intercultural competence, with 66% and 61% respectively (see figure 3). This result was expected, given that these aspects of learning are central when it comes to the description of competences and purpose related to reading literature in the English curriculum. In the purpose section, it is stated that “literary texts in English can instil a lifelong joy of reading and a deeper understanding of others and oneself” (LK06). A “deeper understanding of others and oneself” can, as discussed in subchapter 2.4, be linked to intercultural competence and *Bildung*.

Closely behind *Bildung* and intercultural competence followed vocabulary and language comprehension with 55% each. This can imply that literature is used as an instrument to teach language comprehension, just like any other text. It could also imply that literature is not used for the sake of the text itself, and that it is not put much thought to the other qualities literature holds. Fenner (2011) points out that this is not an ideal way of working with literature, because if students merely read literature in order to learn vocabulary and understanding the language, like they could from any other type of text, they can miss out on all the other valuable qualities literary texts contain. Instead, they should be able to express their own opinions and relate their own experiences to the text they read and use it as a starting point for conversation (Fenner, 2011). If they work with literary texts like this, their language will still improve, even though it is not the main goal of reading the literary text (Fenner, 2011).

It can be noted that no one chose to tick off grammar. This was clearly not the main focus when using literature for any of the teachers who participated. Grammar is not explicitly mentioned in the curriculum as something to be learned through literature or working with texts. It could be included in “language learning”, which is mentioned in the curriculum. The teacher might, however, see other methods more fit when teaching their students grammar, and focus more on other competences when literature is in focus. Another reason why no one ticked off grammar could be because the teachers who ticked off language comprehension considered grammar a part of this. This could also be the case with the literacy option.

A surprising result from the questionnaire was that only 11% of the teachers answered aesthetic sense, which can imply that the focus on the aesthetic dimension of literature is fairly absent. The result is surprising because the aesthetic aspect is very central in literature, as opposed to factual texts. The fact that so many participants answered vocabulary and language comprehension, and so few aesthetic sense, can indicate that the teachers make more use of non-aesthetic than aesthetic reading (cf. Rosenblatt, 1969). In that case, this is a loss for the students, as developing an aesthetic sense helps them to understand texts in a different way than merely collecting facts from it (Bredella, 2008; Ibsen, 2000). Fenner (2011) writes that in many cases literature is treated as a factual text in schools, where students are asked to gather information from it. By using literature like this, one neglects the aesthetic value it carries. The answers to question 2b can indicate that this is the case in these teachers' classrooms as well, even though their practice has not been researched in this study.

In question 2c, the teachers were asked if they focus on these aspects of learning (the alternatives in question 2b) through other media than literature, which all respondents answered that they did. The diagram for this question has therefore not been included in the chapter. Several of the teachers mentioned movies, documentaries, websites, and factual texts as alternatives. Many of the examples the teachers gave can be considered as multimodal texts, which the following part of the questionnaire would focus on. This shows that literature is not the only tool the teachers say they use when focusing on these aspects of learning. Whether or not they apply this in their classroom can, however, not be said with certainty in this study (c.f. Borg, 2006). If the teachers find literature to be the "best" tool to teach these competences and develop *Bildung*, or if the other media are equally good, are explored in question 3c.

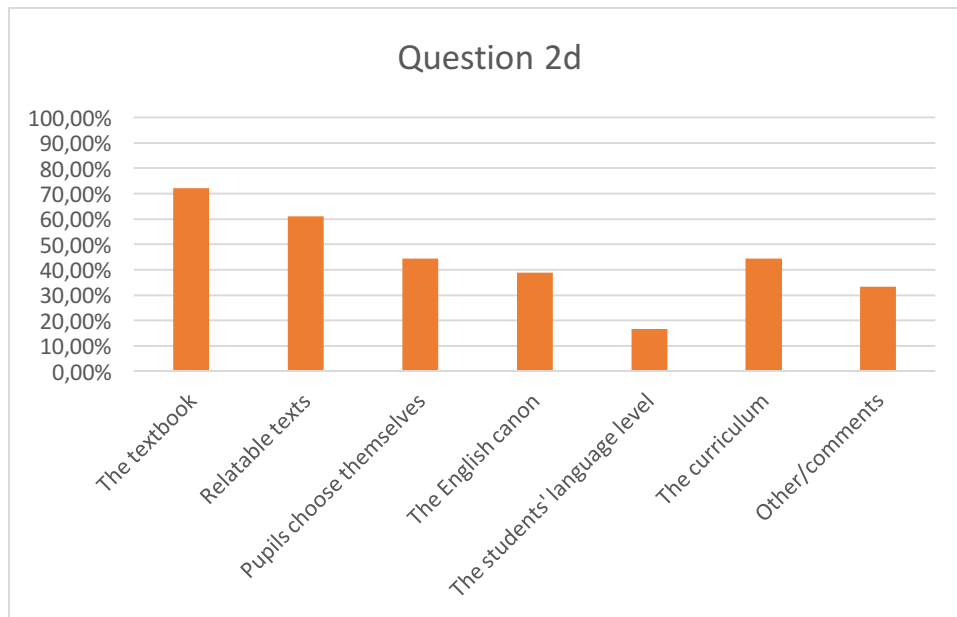


Figure 4

In question 2d, the teachers were asked “if you use literary texts in your teaching, what influences the choice of literary texts you have your students read?” They were asked answer 1-3 options. In addition, a seventh option was included where they could comment on the answer/question. Most of the teachers (72%) answered that they use the textbook (see figure 4). This can imply that textbooks are generally good in terms of what literature they include and can be a good starting point and a helpful tool when it comes to finding texts to include in teaching. On the other hand, it can indicate that the participants do not put much thought into what literature they use in their teaching. Which could again imply that it is not put much consideration into all the benefits from using literature in the EFL teaching. The use of textbooks is further discussed in subchapter 4.7.

Closely behind the textbook followed texts that students can relate to, which 61% answered. Fenner (2011) writes that students should be encouraged to relate their own experiences to a text and to interpret it in their own way. When writing about interpretation, Bredella (2008) mentions that this is a central part of *Bildung*. If the students read a literary text they can relate to, it can become easier for them to interpret it in a personal manner using their own experiences. When 61% of the teachers answered texts the students can relate to, it can indicate that this *Bildung* process is something they have in mind when choosing literature to include in their class. On the

other hand, it can also imply that the teachers want to get students engaged and motivated to read literature. An important aspect when it comes to choosing literature to include in the classroom is to find texts students become interested in (Maley, 2001). One way of doing that is to show students that they can read about people and events that are relatable to their own lives. It can, however, seem like *Bildung* is one of the reasons why so many chose texts students can relate to, seeing that *Bildung* was one of the learning aspects most of the teachers chose in question 2b.

The English literary canon got a 39% rate. A culture's literary canon involves literature that is considered as the best writing in the given language, literature "deemed by authority to be fit to study" (Maley, 2001, p. 181). Such literature has substance that makes it suitable to analyze and learn from. The English literary canon involves a lot of older literature with a language quite different from the English of today. This can make such texts more challenging to work with. The fact that there were more participants who answered the literary canon than the students' language proficiency level (17%) can be explained by this. If they were to suit the literature to the fit the students' language proficiency it could become challenging to choose from the literary canon. Choosing from the literary canon can, however, introduce students to literature with a complex language they do not encounter elsewhere, which could give them the opportunity to expand their language and understanding.

44% answered the curriculum. In the main subject area section in the curriculum, it is stated that students are to read "a variety of different texts in English", "a large quantity of literature", and texts by and about indigenous people (LK06). By doing so, the curriculum influences the choice of literature EFL teachers must include. Teachers can not include only novels, or only poems in the classroom, they have to use a wide range of different types of texts, both traditional print-based literature as well as multimodal texts. It is therefore notable that 39% answered the English literary canon. As explained in the previous paragraph, a literary canon includes quite traditional literature, which is a contrast to the types of texts the curriculum emphasizes. Some of the teachers ticked off both the curriculum and the English canon, which indicates that they choose a variety of literature. Others ticked off the English canon, and not the curriculum. Such answers can indicate that these teachers have a rather traditional view on which literature they value in their teaching.

44% of the participants did also answer that they allow their students to choose literature themselves. This can imply that most of the teachers want to have a certain control of the choice of literature, and that they have a purpose with choosing literature for them. If students could just choose a random book on their own, it can be harder for the teacher to plan the outcome, other than the experience of reading. This is something that is discussed further in section 4.7.2. However, the teachers who do allow their students to choose themselves might do so to include learner autonomy. The Common European Framework (2001) stresses the importance of students partaking in their learning process, and point out that many students are used to just following instructions from teachers and textbooks. To teach the students learner autonomy is important according to The CEFR (2001), because

Once teaching stops, further learning *has* to be autonomous. Autonomous learning can be promoted if ‘learning to learn’ is regarded as an integral part of language learning, so that learners become increasingly aware of the way they learn, the options open to them and the options that best suit them (p. 141).

Being allowed to choose literature themselves, could still result in learning for the students. If they choose a book that is too easy, they might notice that they do not learn much, or that they are bored. Likewise, if they choose a book that is too difficult, they will notice the challenge of reading it. These experiences can help them grow and teach them the experience of reading a too difficult/easy book, and perhaps help them to choose a book better suited to their language level the next time they are reading a book.

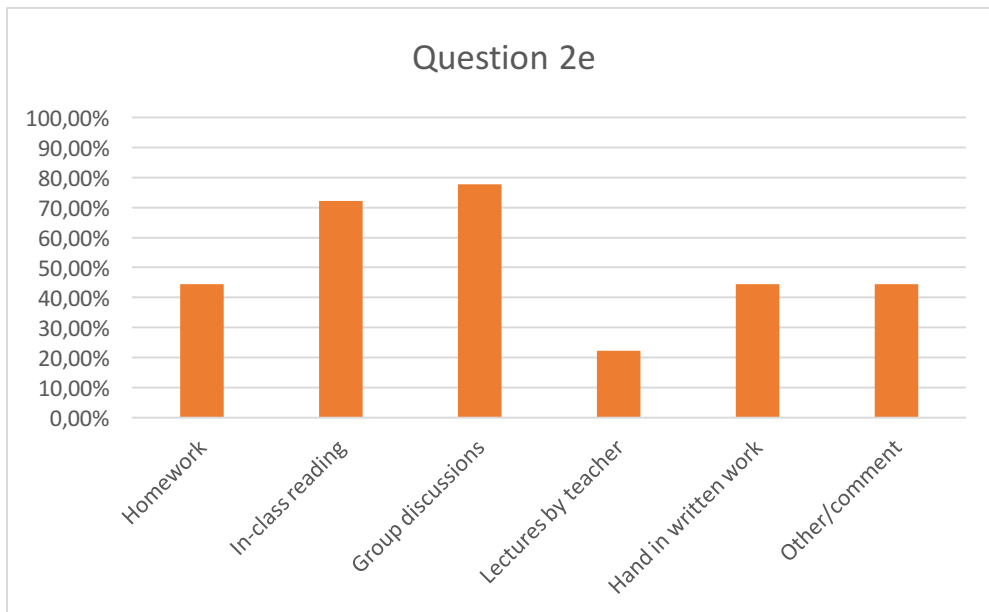


Figure 5

The final question in the literature section, asked how the teachers work with literature, by choosing 1-3 methods that they use the most. Almost all the teachers said that they use group work (77%) and in-class reading (72%) (see figure 5). A common factor in these answers is the socio-cultural aspect. If a student reads at home, she is very likely to read by herself. The answers given in the questionnaire indicate that the teachers value the experience students get by working together. Simensen (2007) expresses the importance of working together with texts. She writes that even though one typically reads individually, the experiences students had when reading the text should be shared with their fellow students. It is important to spend time in class working with texts because “class time is necessary for sharing the experience of reading with others” (Simensen, 2007, p. 173). Even though the act of reading itself is done individually, there is a valuable learning aspect of talking aloud about the text with peers, as implied by the teachers, and expressed by Ibsen (2000) and Simensen (2007).

Only 22% of the teachers answered that they use to give lectures as a method of teaching literature. Listening to lectures is a quite passive way of learning and does not leave much room for students to interact, neither with each other nor the text. The majority of teachers who answered in-class reading and group discussions, and the few respondents to lectures, can indicate that interactive methods of working with texts are valued by the teachers when working with literature, which is also supported by theory

concerning interpretation, discussion and involvement (Bredella, 2008; Fenner, 2011; Maley, 2001).

4.2.3 Multimodal texts

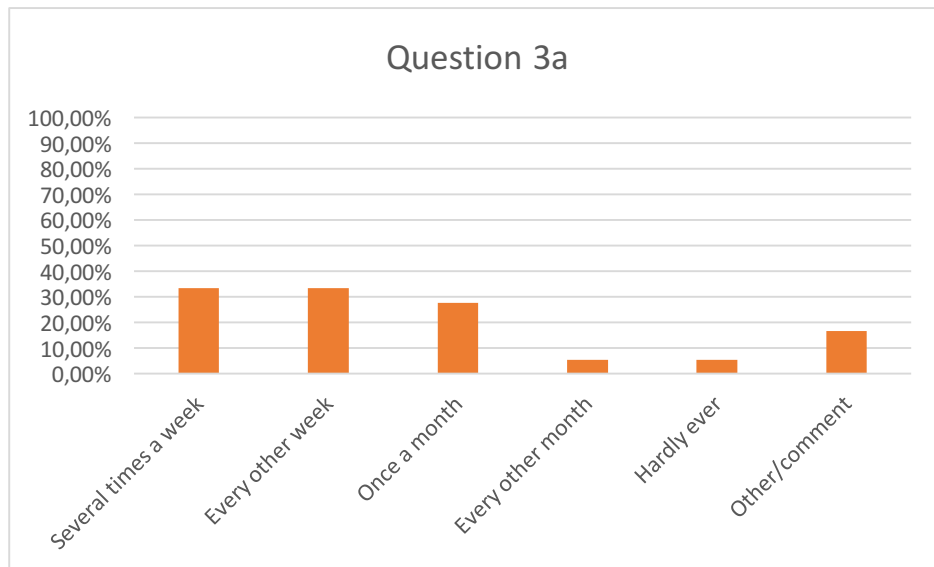


Figure 6

The third part of the questionnaire dealt with multimodal texts. The responses reflect the notion that multimodal text is an ambiguous concept that is perceived several ways, as discussed in subchapter 2.1. Despite disagreement among the respondents of what multimodal texts are, it was evident from the results in question 3a that multimodal texts are frequently used by the teachers (see figure 6). Question 3a asked how often the teachers use multimodal texts in their teaching. The options with the most answers were several times a week and every other week, with 33% each.

As opposed to literature, some answered that they use multimodal texts as rarely as every other month (1) and hardly ever (1). When looking closer at the answers given by these particular respondents, however, one can find some indications as to why they use multimodal texts this rarely. Participant 010, who answered hardly ever, answered online newspapers, movies and images as to which multimodal texts he uses. On question 3c he answered no, and argued that “I believe research has shown that students learn more and concentrate better using literature and hand writing” (appendix 6), which could explain why he uses multimodal texts this rarely.

Participant 015 answered every other month. When asked which types of multimodal texts the teachers use, participant 015 chose only online newspapers and movies. This could explain the teacher’s answer as to how rarely he uses it. Movies take a lot of time and cannot be used that often, and online newspaper is not a necessity in the EFL subject of first grade upper secondary. It could also indicate that this teacher has a different perception of what a multimodal text is, and that the teacher uses this type of texts more often without being aware of it.

It is stated in the English subject curriculum that students are going to learn by employing both digital resources and a variety of texts and media (LK06). It is therefore evident that EFL teaching does not only involve working with literature in traditional printed form, but with “a diversity of texts, where the concept of text is used in the broadest sense of the word” (LK06). From the results one can see that multimodal texts are used between several times a week and once a month by most of the teachers. How the teachers understand the concept, and how they use multimodal texts according to the topics they are working with through the year, can have impacted the answers they gave.

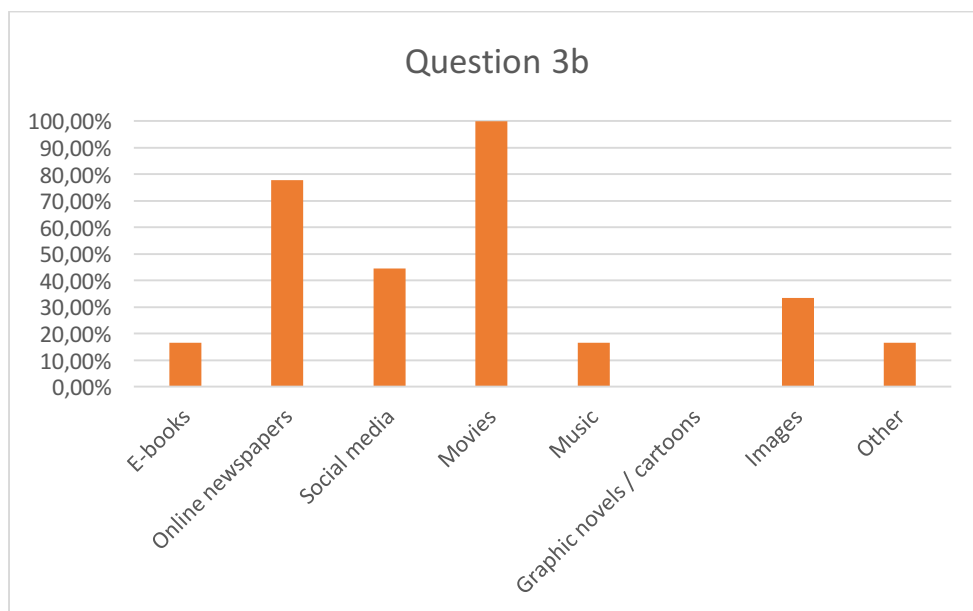


Figure 7

100% of the participants answered movies when asked which types of multimodal texts they use in their teaching (question 3b, see figure 7). Movies are

mentioned in the curriculum and one of the competence aims states that students are to discuss a movie (LK06) during the school year. This can explain why all the teachers answered movies as one of the multimodal texts they use. One of the teachers (Anne) answered movies even though she didn't agree that a movie should be categorized as a multimodal text (which was discussed in the interview, subchapter 4.4).

The teachers in Bakken (2016)'s study (cf. subchapter 1.3) related films to what she calls referential and emotional value. Bakken (2016) defines the referential value as it "seems to rest on the assumption that a fiction film can work as a direct reference to social conditions or events of the past" (p. 8). The referential value can be related to the use of movies when teaching the students intercultural competence. As Bakken (2016) writes, the referential value and the emotional value are closely linked together. The emotional value "is seen as important if a fictional narrative is going to make pupils grasp some in-depth truth about a topic" (Bakken, 2016, p. 8). Actually seeing and hearing people, for example from a historic period or event, might make a stronger impression on the students than just reading about them in a book. When learning about slavery in the United States, watching the movie *12 Years a Slave* can make a far deeper impression on the students, than simply reading a text about slavery. The fact that all of the teachers in my study answered that they use movies, could also indicate that they find the emotional and referential value of films important.

77% of the teachers answered that they use online newspapers, which was the second most used type of multimodal texts. English is a subject that is concerned with society and culture in English speaking countries, reading online newspapers can therefore be a great way of following current events. News articles can also be useful for language learning and to train the students to gather information from a text. Another positive aspect of online newspapers is that they are authentic texts, which means that news articles are not constructed with the purpose of appearing in a textbook, but written to be published in a newspaper. Fenner (2001) writes that texts found in newspapers or on the Internet are commonly used authentic texts in the EFL classroom, which corresponds well with the presented results.

Social media got a 44% response rate. YouTube was mentioned as an example in the question. Three teachers specified that it was YouTube they used. One participant even commented that he did not consider YouTube a social medium. The reason it was

categorized as social media in the questionnaire, is because YouTube enables people to register a user account where they can upload videos, leave comments, and interact with other users. Whether people have a user account or not, YouTube is a good tool for finding video clips, either from films, news, or videos created for teaching. In the classroom setting it is probably used in an instrumental way rather than to explore interactional aspects related to the multimodal format of this medium. YouTube could therefore have been a separate category, which might have altered the results.

Only 16% of the participants answered e-books. Supplying a whole class with tablets or e-readers is very expensive, and presumably not all schools have the opportunity to do so. Helga was one of the participants who ticked off e-books. She commented on question 4c that

I think literature is already available in digitalized form, and many students prefer this when given a choice. For instance reading a novel or short story can be done via audio books or e-books, rather than a paper version. I am not sure if this affects the learning process negatively, in my experience it does not (appendix 6).

This comment sheds light on another aspect of reading e-books; namely the learning process. The fact that so few answered e-books can indicate that they think this affects the learning process negatively. Whether the printed or the digital form of the text is preferable to the participants, will be discussed further in question 4c.

None of the participants answered graphic novels/cartoons. This might be because there is no explicit mentioning of this in the curriculum. It is however, emphasized that the students are to learn from various types of texts. Beenfeldt (2016) argues through her master's thesis that despite this fact, there has been little research concerning the possibilities for multimodal learning graphic novels hold. Graphic novels have not been used that commonly in English didactics, which could explain why none of the teachers in my study answered graphic novels. Simensen (2007) writes that "comics and cartoons are not normally thought of as appropriate reading material in a school setting. But in order to ensure reading material for all types of students, such genres usually have to be included" (p. 172). The fact that none answered graphic novels, and 39% answered the English literary canon, can (as mentioned in subchapter 4.2.2) imply that several of the teachers have a traditional perception of what literature

is and which types of texts they find valuable. Considering the results found in this present study, it does not appear like the teachers use cartoons for the students who might need this type of reading material. Still, it should be noted that the teachers were asked to tick off the three texts they use the most. It can therefore not be concluded that graphic novels aren't used at all.

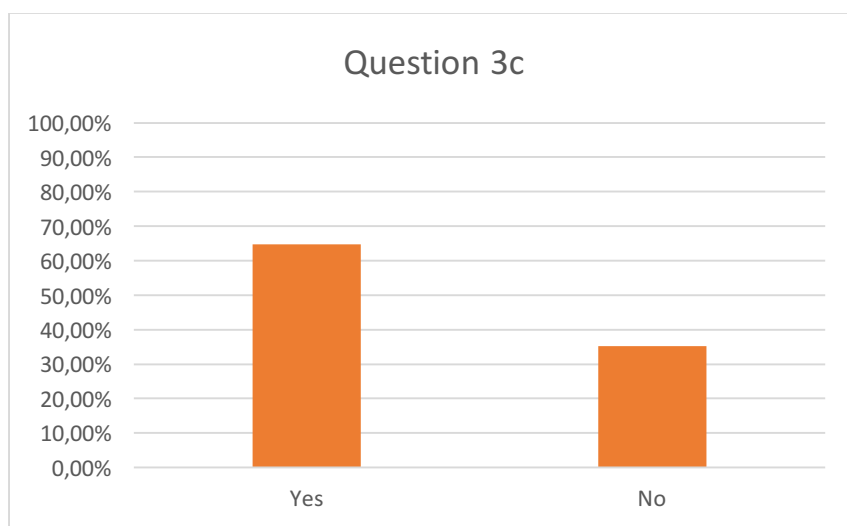


Figure 8

In question 3c the teachers were asked if they think the competences students develop by working with multimodal texts are equal to the ones they gain by working with literature. 65% answered yes and 35% answered no to this question. In question 2c, all the teachers said that they focused on the learning aspects through other media than literature. It is therefore notable that so many said that they didn't think the competences students can gain from multimodal texts are equal to the ones they gain by working with literature. Many did, however, explain that they found it hard to make a clear distinction, because it is important to vary teaching material to keep students engaged, and variation of texts can develop different types of competences.

Several teachers wrote comments such as multimodal texts and literature can complement each other; the texts can enhance equally good, but different, competences; students learn in different ways, and it is therefore important to vary teaching methods, and the visual and auditory aspects of multimodal texts are important for the students' learning. Teacher 002, for example, commented that

They develop better reading comprehension skills by reading literature. On the other hand, I think that multimodal texts and literature complement each other in giving students better intercultural competence. For example, it's important for the students to read how a Jamaican person writes and how they describe their culture through the story, but it's also important that they hear how they speak, dance, dress themselves, celebrate carnival, etc, through a video (appendix 6).

Simensen (2007) points out that it is important with variation in teaching because it can increase students' motivation (Simensen, 2007). She mentions that "to some extent, it is also a guarantee that different cognitive styles and learning preferences, etc. represented in the classroom are taken into account" (Simensen, 2007, p. 237). The teachers' answers indicate that varying between print based literature and digital multimodal texts can be a method of bringing variation into the classroom, and hence keeping up the motivation, as well as focusing on the different learning preferences and cognitive styles of the students.

Reading literature is better for *Bildung* because the students get more time for reflection, is suggested by one teacher. As many as six teachers wrote that it is easier to concentrate, reflect, and think independently when reading a book. One answered that the competences are not equal, because the students are not given the chance to go in depth (presumably when using digital texts). Another teacher wrote that she preferred using novels when the students were going to close-read the text. These answers suggest that literature in traditional printed form is preferred for better focus and reflection. The answers do also imply that the teachers are not aware of how multimodal texts can be used in a way that enhances concentration and reflection. This can be done, for example, by employing the perspectives Serafini (2015) presents (cf. subchapter 2.5.2).

As discussed in subchapter 2.5.3, there has been a change between the cognitive modes of the older and younger generations. The younger generations today, including children and teenagers, are more accustomed to hyper attention, as opposed to deep attention (cf. Hayles, 2007). The teachers in this present study seemed to find both types of attention important, but deep attention is mainly associated with print-based literature and not multimodal texts.

This result can be seen in contrast to one of the findings in Beenfeldt's study (2016). She found that her students became quite immersed when reading graphic novels, as the images appeared to help the students become engaged and focused when reading. None of the teachers in my study did, however, report that they use graphic novels, which could indicate that they do not see the learning potential in these types of multimodal texts, or that they mainly thought of multimodal texts as digital texts when answering the questionnaire.

One of the teachers wrote that multimodal texts might enhance skills students need outside the classroom. Teenagers' lives are filled with digital technology, and good skills are necessary to navigate through this digital and rapidly changing landscape. As Serafini (2015) mentions, one can easily take it for granted that teenagers know how to navigate through the digitalized society they live in. Even though they are digital natives, they need to learn multimodal literacy in school (subchapter 2.5.2).

One of the two teachers who answered aesthetic sense in question 2b, commented on question 3c that "I think the competence is the same (vocabulary and intercultural competence), except for the aesthetic sense which I think is developed better through reading literature" (015, appendix 6). This teacher seems to value the experience the students go through (Rosenblatt, 1969) and the interaction they can have with the text they are reading (Bredella, 2008). The teacher appears to relate these experiences to literature instead of multimodal texts. Even though the aesthetic is an important aspect of reading literature, multimodal texts such as movies and graphic novels can also be very aesthetic. Beenfeldt (2016) found that the aesthetic aspect of graphic novels helped the students become more active in the reading process and in the group discussions. The images did also help the students understand the text better, as they could give an indication to what unfamiliar words could mean (Beenfeldt, 2016).

4.2.4 Digitalization

The final part of the questionnaire focused on the impact of digitalization. The first question (4a) asked "during the time you have been teaching English, do you think that your teaching has been affected by the digitalization that is going on in our society?" All except one answered yes to this question. The diagram has therefore not been included in the chapter. The participant who answered no, had only worked as a teacher

for a little over a year, which probably explains his answer. One teacher commented further on this question, and wrote “obviously. The way we work in class, the way students take tests, the way we find information, have changed enormously” (006, appendix 6).

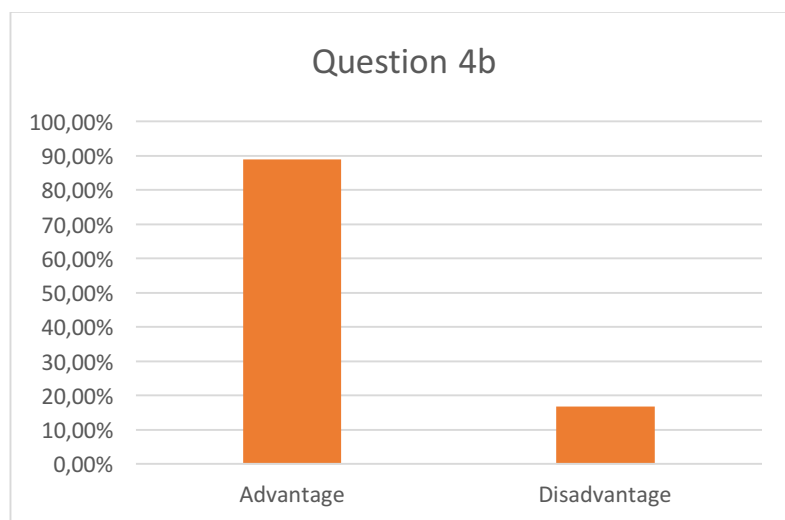


Figure 9

In question 4b the teachers were asked whether or not they found this digitalization an advantage or a disadvantage to their work. 17% said that they found it a disadvantage (see figure 9). It should be noted that these three teachers who constitute the 17% ticked off both options, and commented that it was both an advantage and disadvantage. 89% of the participants answered advantage, so most of them were positive towards it. Some teachers had comments to specify their answer. One wrote “mostly advantage, but I am dismayed at how poorly the students write without spell check, computers, electronic dictionaries” (006, appendix 6). Another participant wrote that it “can be a positive supplement, but not always” (005, appendix 6). The results from question 4b indicate that digital tools, such as computers and the internet, can be positive supplements in the classroom. Even though none of the participants found digitalization to be a complete disadvantage, not all of them found it to be a complete advantage either.

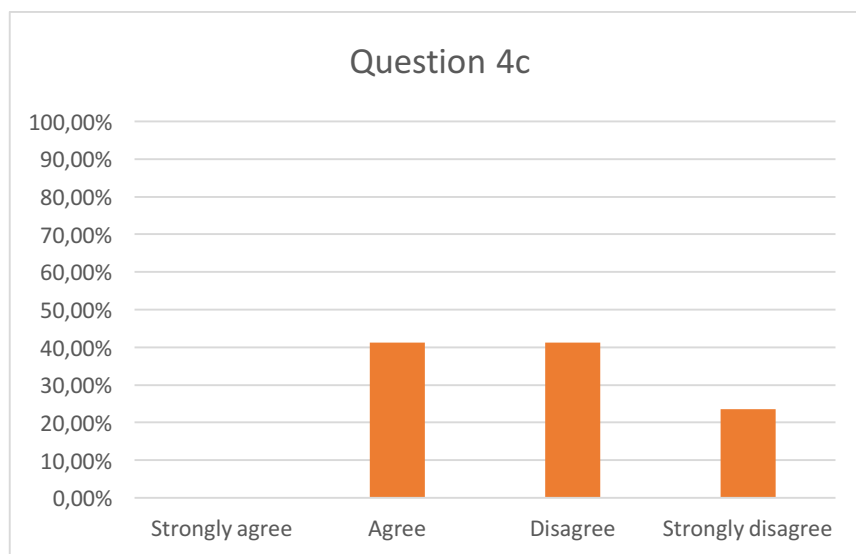


Figure 10

The final question in the questionnaire, question 4c, asked whether or not the teachers agreed with the statement that digital texts will eventually replace literature in the EFL classroom. They were also asked to elaborate on their answer. No one strongly agreed with this statement (see figure 10). 41% agreed, and 41% disagreed. 23% answered that they strongly disagreed.

The teachers were quite conflicted when discussing the role of digital texts versus print-based literature. Some wanted to strongly hold on to printed literature, and argued that students would still prefer print over digital texts. Others seemed to be in favor of the digitalization and commented that their students choose digital texts over printed when given the choice.

Teacher 015 commented “I think reading literature will always be a valued competence. But different platforms might of course take over (computer screens, ebooks, tablets, etc)” (appendix 6). While teacher 007 wrote

The reason I do not strongly agree is first and foremost that quite a few students prefer reading texts on paper. My students have just started reading a novel – individual choice – and just a handful in each class has chosen e-books. I have no idea why (appendix 6).

Again, as in question 3c, many commented that a combination of literature and digital multimodal texts is the best method. Some competences can be learned through

both types of texts, and some competences can be learned best through one of them.

Teacher 014 commented

I believe we are headed in that direction, but I do not necessarily think that is a good thing. Digitalization helps us reach students who struggle with reading comprehension, however reading literature has its own rewards, and I hope it will not be totally replaced (appendix 6).

Two teachers wrote that it is important for students to get a break from the digital world, and instead turn to the printed text. Another teacher wrote something similar in question 3c. This teacher wrote that she preferred literature because students spend so much time on digital texts in other classes. This shows that some of the teachers find it valuable that students get a break from the screen and the digital sphere. This opinion corresponds well to Ziehe (2007), who expresses that the school should be an alternative and contrast to students' everyday life.

Three teachers wrote that students concentrate better and learn more when working with the printed form, which was also commented in question 3c. This aspect of reading literature is discussed further in subchapters 4.5.2 and 4.5.3.

There were some teachers who indicated that students prefer the digital form, digital texts are as good as printed text, and literature can be read on a screen as well. Helga expressed that "I think literature is already available in digitalized form, and many students prefer this when given a choice. For instance reading a novel or short story can be done via audio books or e-books, rather than a paper version" (appendix 6). This is a grey area where it can be difficult to distinguish literature and multimodal texts from each other. The distinction between literature and multimodal texts, as understood in this particular thesis, was discussed in the theory chapter (subchapter 2.1).

4.2.5 Final remarks concerning the questionnaire

The general trend among the teachers who participated in the survey was that a mixture between printed literature and digital multimodal texts is the best method. A comment that occurred several times throughout the questionnaires was that variation is important. Literature and multimodal texts are both used frequently by the teachers who participated in this survey, and the teachers have different preferences for working with these different types of texts. It did also become clear that there are many different

perceptions of *what* literature and multimodal texts are, which might influence how the teachers work with these types of texts. It can also complicate the answers they gave concerning how often they work with them.

When it comes to learning values related to literature, most of the teachers focused on intercultural competence, *Bildung*, vocabulary, and language comprehension. This indicates that literature is used for its ability to develop *Bildung* in students, but also as an instrument to teach the language. Several of the teachers commented that literature is the best option for focus and in-depth reading, as compared to multimodal texts. Multimodal texts were, on the other hand, mostly associated with a more superficial way of learning, as well as to vary teaching in order to appeal to the different learning preferences of students. This indicates that the teachers might not be aware of how they can approach the multimodal aspect to properly explore the complexity in these types of texts.

4.3 Results and discussion from the interviews

This part of the chapter is devoted to the results from the interviews conducted with five of the 18 participants. The process of choosing these has been explained in subchapter 3.5.2. In this part of the chapter, the most salient findings from the interviews will be presented and discussed. The interviews were, as previously mentioned, a way of gathering more information about the issues this thesis is dealing with from a selection of the teachers. It was also a chance to further discuss inconclusive or interesting results from the questionnaire, such as how the teachers categorize literature and multimodal texts, how they perceive the function of these different types of texts in the classroom, and the learning values of these texts. As it was pointed out in the previous section, both multimodal texts and literature appeared to be defined in different ways by the teachers, and the texts seemed to be related to different types of learning. Before the discussion of the results, there will be some brief information concerning the general attitudes the interviewees expressed in the questionnaire.

In the questionnaire Inga answered that she used literature more frequently than multimodal texts. She expressed that she thought variation was important, both in order to keep students interested and because the individual students learn in various ways. Some of the reasons she mentioned for not letting go of literature, were that it can

challenge our imagination more and that it is important to get a break from the digital world we surround ourselves with.

Anne strongly advocated for holding on to literature in the printed form. She experienced that students are not given the chance to go in depth the same way when working with multimodal texts, and that most students will prefer the printed form when given the choice. Her answers were quite short and concise, it was therefore interesting to interview her to get more elaborate answers.

Helga's experience was that many students prefer the digitalized version of a book, and in her opinion this does not affect the learning process negatively. She did, however, express that her students found it difficult to focus when reading novels. As a solution to this, she used movies as a method of varying her teaching and the reading experience. The impression she gave through the interview was that literature is important because it can improve the language of students, in addition to teach students about culture and society.

Based on the questionnaire it was difficult to say if Malin leaned more in favor of either literature or multimodal texts. She seemed to have a pragmatic view on the ongoing digitalization, and said that she did not think digital texts will replace traditional literature, but it will be something we have to use in addition to the printed form. Which isn't necessarily just negative.

In the questionnaire, Thomas was quite clear on his views on what literature and multimodal texts are. In his opinion, literature should not only include fiction, but factual texts as well. He explained that students meet many of the same words in factual texts as they do in fiction, and both can therefore be important in language learning. When it came to digitalization, he was a strong supporter in some areas and to some extent, but believed that it is important to have options outside the digital world.

4.4 Categorization of literature and multimodal texts

The third question in the interview asked whether or not the teachers agreed with the categorization of literature and multimodal texts made in the questionnaire. In the results from the questionnaires it became evident that the teachers had many perceptions of what literature and multimodal texts are.

E-books can be hard to define as just one or the other. It was categorized as a multimodal text in the questionnaire, in order to separate it from the traditional printed form of literature. In the interview, Inga and Malin expressed that they would categorize e-books as literature and not a multimodal text. Inga said she thought it was a bit difficult to categorize it as one or the other, but she argued that an e-book is literature because it is the same book as if you had it in printed form. When asked if she thought the screen changed the format and categorization of the book, she did not have a clear answer and said that she supposed there were different perceptions of this issue. Malin first agreed to the categorization made in the questionnaire, but when asked more specifically about e-books she agreed that it can be on the borderline. She said that “for the most part e-books are books except that you read them on a screen” (appendix 13).

Anne perceived multimodal texts as interactive texts – a type of text that consists of modes such as images, sound and video which is designed with the purpose that people can interact with it. She would therefore, for instance, not categorize movies as multimodal texts. She said that she thought of multimodal texts as digital texts, made to exist online on a screen, and categorized them as texts “that are made to function in interaction with those who read and use them, but also that the reader becomes more active” (appendix 11). Why she defined multimodal texts in this way was not discussed further. Her definition is, however, quite different from how Serafini (2015) writes about the concept. According to Serafini (2015), multimodal texts can be either print-based or digital.

Thomas said he thought that fiction should not be the only genre categorized as literature, which was something he expressed in the questionnaire as well. When asked about the categorization I had made in the questionnaire, he answered “because we read literary texts all the time, but not always fiction (...) So yes, not exactly agreeing with the categorization. Like one being literature and the other is not” (appendix 14). Factual texts can also be literature, according to Thomas.

Fenner (2011) on the other hand, distinguishes between fictional literature and factual texts. When writing about literature, she refers to it as fiction. She writes that there are several reasons for why fiction can teach the students competences which the factual text can't. One of the reasons is that authentic literature represents “personal voices in the culture” (Fenner, 2011, p. 42, my translation). Fenner (2011) continues by

mentioning that literature “presents people’s experiences, feelings and values in a rich language that must be interpreted by the reader” (p. 42, my translation). Factual texts, on the other hand, can provide information and create a basis for developing the students’ knowledge (Fenner, 2011).

The teachers’ answers show that there are many different perceptions of *what* literature and multimodal texts are, which is an implication that could affect their teaching. Thomas, for instance, appeared to use multimodal texts quite a lot and argued that the students could gain reading development from reading both multimodal texts and literature (fiction). This does, however, depend on the type of multimodal text in question. In this case, Thomas used factual texts as an example. Even though this might be the case, it is important not to forget the other learning values that can be gained from reading fiction (subchapter 2.4). Inga and Anne, on the other hand, gave the impression of valuing literature over multimodal texts. Multimodal texts seemed to be something they used more for variation in their teaching rather than the learning value multimodal texts can provide (subchapter 2.5).

4.5 The function of literature

The results from the questionnaires and the interviews related to this topic, presented some re-occurring aspects of the function of literature that will be discussed. Through the analysis of the data, I found four aspects which stand out and are therefore considered the most relevant results to include in the discussion. These four aspects are: an instrument to teach language; focus and concentration over a longer period of time; in-depth reading; and *Bildung* and intercultural competence.

4.5.1 An instrument to teach language

Something that became evident through both the questionnaires and the interviews, is that literature is valued by the participants when it comes to language learning. Even though this is not the only aspect of learning the participants related to literature, it was one of those they appeared to find most important. Language learning through texts is emphasized by the curriculum as well. The purpose section states that “language learning occurs while encountering a diversity of texts” (LK06).

Anne had ticked off both vocabulary and reading comprehension in question 2b. She did, however, not bring up any of these aspects when talking about the learning benefits literature can provide in her interview. There, she focused mainly on *Bildung* and intercultural competence, which will be discussed later in the chapter. This could indicate that she sees vocabulary and reading fluency as something students will improve automatically while reading literature, even though these are not the main reasons for why she uses literature in her teaching.

Helga was one of the teachers who put a lot of emphasis on the linguistic advantages of reading texts, including literature. Her experiences were that students who read a lot are also those who are best at writing. She said

I say to my students that if they write English poorly, they need to read more. Frankly it doesn't matter what they read, they can read online and newspapers and other texts, but don't have to always read books. But I think that if they do this they will at least be good at writing after a while, but it takes time. It is a long process. I think they can learn language, vocabulary, words, grammar. And they do it by reading literature. It is a good supplement to learning it more technically when we are learning grammar and going through the rules. This is important as well, but you get a lot of it for free if you are good at reading (appendix 12).

Apparently, reading literature is not Helga's main method of teaching the language to her students. But she does say that it can be a good supplement to learning grammar by going through the technical rules. Apart from this, she focused mainly on aspects such as *Bildung* and intercultural competence in her interview. This corresponded well to her answers in 2b in the questionnaire, where she ticked off intercultural competence, *Bildung*, and vocabulary. The quote above can therefore indicate that she sees the linguistic learning as an indirect benefit of reading literature and other types of texts, while she focuses on the other aspects in her teaching.

As discussed in the theory chapter, there are different perceptions of using literature as a tool to teach language. Maley (2001) argues for various ways literature can be included in language teaching in a beneficial manner. When explaining what teaching literature involves, he distinguishes between focus on learning language and linguistic orientation on one side, and the focus on studying and analyzing literature on the other. Either side of focus is a good argument to use literature in language teaching,

according to Maley (2001). He writes that “the use of literary texts to teach language can often also open the way for an enlargement of literary understanding and sensitivity” (Maley, 2001, p. 182).

While Maley (2001) argues for different reasons for using literature in the language teaching, involving both analysis of literature and linguistic learning, Fenner (2011) criticizes the fact that literature is so often used as an instrument to teach the language, and not used for its own value. Instead of using literature to teach students a “cultural topic or linguistic phenomenon” (Fenner, 2011, p. 42, my translation), Fenner suggests that the teachers should encourage the students to express their own interpretations of the text. Literature in the language classroom can be used to start a collective interpretation where the students can develop both intercultural competence and *Bildung*. By having this focus, the students will also improve their language skills, without this being the explicit focus (Fenner, 2011).

4.5.2 Focus and concentration over a longer period of time

Another aspect of working with literature that the teachers brought up in the interviews, was the chance to focus and concentrate on a text over a longer period of time. The consensus among the teachers was that literature is better suited when students are to learn focus and concentration, as opposed to multimodal texts.

When asked about challenges related to reading literature, Helga mentioned that it can be challenging to make students understand that it is okay to meet some resistance when working with a text. Students today are so used to having quick and easy access to everything through social media, and to teach them how to reflect, analyze and dedicate time on something they find difficult can therefore be a big challenge. Nevertheless, it is important that the students get this training. Simensen (2007) writes that “a prerequisite for optimal processing is the ability to tolerate a certain amount of uncertainty or ambiguity in comprehension” (p. 159). This ability involves being willing to guess the meaning of unfamiliar words. If the students are motivated to learn, they will continue to read even though they do not understand everything. Simensen (2007) makes a distinction between the reader who is trapped in a vicious circle where he doesn’t understand much nor read much, and the reader who is in the virtuous circle where he reads much and therefore understands better.

Malin expressed that

I do also believe that we, the school, can give them the opportunity to train and to have longer concentration than what social media demands from them today where everything happens so rapidly. But that they can actually sit down and focus on something over a longer period of time (appendix 13).

This comment does indicate that Malin finds it valuable for the students to gain a longer concentration span, as opposed to what they are used to from outside of school. Again, one can point to Ziehe (2007) and his opinions regarding keeping the school different from the students' everyday lives, which it appears like Malin is in favor of as well.

4.5.3 In-depth reading

Something closely linked to the ability to concentrate for a longer period of time, is the ability to become immersed by a text, as well as to go in depth in and reflect over what you read. Even though it was not a category the participants could tick off in the questionnaire, many teachers commented these aspects in relation to reading literature, as opposed to multimodal texts, in the open questions in the questionnaire. The interview did therefore provide an opportunity to discuss this aspect further.

To teach students to go in depth in a text and to reflect, can be a challenging task. Inga mentioned this both in relation to literature and multimodal texts. She said that

The challenge when you are working with literature, fiction that is, is perhaps a bit the same as when you are working with multimodal texts. Which is to get [the students] to reflect on a higher level, right, and to see the various levels of a text. (...) To make them see that they have to show some reflection, and to think on a higher level around a topic, to extract themes, just this for example can be difficult for many students, and this is important (appendix 10).

Bredella (2008) lists several reasons for why reading literature is significant in the foreign language classroom. Some of these involve the ability to interpret the text, focus on how one responds to the text, to become involved and reflect over the involvement, and to evaluate conflicts (Bredella, 2008). All of these aspects are related to the ability

to immerse in a text, go in depth, and reflect over what one has read and how this affects oneself.

When asked about the future function of literature in the English subject, Malin brought up “Ludvigsen utvalget” and their visions for the future school in Norway. She was concerned and said

I think that it will unfortunately be less and less. Or, this is just what I know from “Ludvigsen utvalget”. It seems like they talk about in-depth learning, but at the same time it seems like they are thinking about downgrading literature in general. Both in the Norwegian and English subjects. And I think this is a great loss. Because (...) some of the important things we teach [the students] is knowledge about humans, and then literature is about the best gate. So I think they will miss out on a lot. Not least that literature makes it possible to have philosophical discussions or, yes, evaluate one’s own life and to live and others’ lives and our society (appendix 13).

The Ministry of Education and Research’s “Stortingsmelding 28” (2016) does, as Malin points out, value in-depth learning. At the same time, this white paper has an aim to adapt the school to the future society. It points out that this is a society where knowledge and digital competences are invaluable. Students have to be prepared for the society that meets them after they have completed their education. It is therefore important that the school is able to keep up with the developments that are going on in our society, according to the white paper (Ministry of Education and Research, 2016).

The white paper acknowledges the fact that teaching material has changed a lot during the past 20 years (The Ministry of Education and Research, 2016). In section 7.5, it refers to reports by both Gilje (2015) and Knudsen (2011) when pointing out that there has been a transition from books to a larger quantity of teaching materials due to digitalization and the increasing use of the internet (The Ministry of Education and Research, 2016). This transition is something that Ørevik (2015) discusses as well. The white paper includes quotes from both the curriculum of 1997 (L97) and 2006 (LK06), where one can see that the word literature (fiction) was included in L97, but removed in LK06. Instead, LK06 says that teaching material can be both in print and digital. This indicates that literature in its traditional form is losing place in favor of digital material.

Nevertheless, it appears that several of the teachers in this present study favor the role of print-based literature. As it has been pointed out in this subchapter, they

express that literature is the best tool for in-depth learning, which is a contrast to the visions of the future school expressed by The Ministry of Education and Research (2016). Whether the teachers are right, or the role of literature should be reconsidered (Habegger-Conti, 2015), is discussed further in subchapter 4.6.1.

4.5.4 *Bildung* and intercultural competence

Bildung and intercultural competence were, as previously mentioned, the two learning aspects most of the teachers related to literature in the questionnaire. The interviewees were able to elaborate on this in the interviews. Some distinctions as well as similarities between what they had answered in the questionnaire and what they brought up in the interviews did therefore occur.

Inga, for example, had not ticked off *Bildung* in question 2b, nevertheless she brought it up throughout the interview when talking about the relevance of literature. She said, for example, that literature is important because one “can learn something about others and learn about oneself” (appendix 10). In the questionnaire, she had ticked off two options regarding the linguistic aspects of reading literature, but did not talk much about this in the interview. She had, however, ticked off intercultural competence, which indicates that she did not only think of linguistic reasons to teach literature when answering the questionnaire. Anne on the other hand, had ticked off *Bildung* and not intercultural competence. Despite this fact, she brought up both *Bildung* and intercultural competence in her interview when arguing for the importance of reading and working with literature.

These two examples can indicate that the teachers perceive intercultural competence and *Bildung* as two intertwined concepts, which they essentially are (Hoff, 2014). Bredella (2008) writes that “[literary texts] encourage us to put ourselves into the shoes of others and see the world through their eyes” (p. 25). By experiencing the world of others, the readers can also learn something about themselves. Bredella (2008) continues by writing that literary texts encourage the reader to understand others’ self-description, and thus “learn something from them for our own self-descriptions” (p. 25).

When asked about the relevance of literature, Helga argued that

Literature says something about the society it describes so that one can understand political and social contexts much easier by reading literature. Put it in a larger context. So I think it still plays a huge role in the EFL classroom and we won't stop reading literature even though it becomes digitalized and we can learn things in a different way by watching clips on YouTube and reading blogs (...) I think [literature] is an important part [of the EFL teaching] because one can get a completely different insight into a society or you can see a society from the literature's side because then people and emotions are described instead of factual stuff (appendix 12).

Literature offers a different perspective on the society and historical events compared to what one can learn from a factual text. By reading fiction one can learn about other people's experiences, emotions and destinies, and get access to their inner thoughts and feelings (Bredella, 2008). This is one of the reasons why it is so important to show teenagers today that reading literature is still relevant. As Anne answered to question ten "it is very important to read literature because through literature you get a genuine understanding of identity, the human being, and to be, live in a world, right. And to see things from other peoples' point of view" (appendix 11).

To read literature dealing with issues and events that the students can relate to, seemed important to Malin. In addition, she valued how literature provides insight into what it means to be human. When asked if she thought it was important for youths today to read literature, she said

I think that one should have knowledge of the world literature and that the world literature mirrors a lot of what it means to be human. And there are so many things one can learn. Just this to not feel alone in something, but to know that so much of the world literature discuss a lot of exactly the same things you are thinking and feeling, so it gives an insight in the human being by reading literature. Which I think is very important for [students] (appendix 13).

In the questionnaire, Malin answered that students gain the same reading competence when reading a complex news article as when reading fiction. She was asked in the interview to elaborate on this. When it comes to language, news articles and fiction can be equally good, she said. When speaking of *Bildung*, news articles can also develop this in students, but often in a different way than fiction. She said that news articles are often filled with personal stories, but they are used to appeal to our logos. While fiction "does not try to make these sorts of direct arguments to what we

should resonate to, but rather reaches mainly our feelings. Which might make it easier to relate to” (appendix 13). This is an aspect where multimodal texts such as news articles and fiction are different and can be used to reach different aspects of the reader. Still, it should be pointed out that multimodal texts too can appeal to feelings. Movies can, for instance, be used for their emotional value (Bakken, 2016).

Anne was asked in the interview to elaborate on what she put into the term *Bildung* in the particular setting of reading literature. She answered that she understands *Bildung* as “respect for the individual, understanding of values, understanding of others’ actions and way of being, and to be able to relate to others in a civilized manner. To learn to socialize with others different from oneself” (appendix 11). Empathy was also mentioned as an important part of *Bildung*, as Anne explained it “to understand more in depth and to be able to put yourself into another situation, and that this is important to function in a society” (appendix 11). These aspects of *Bildung* that Anne mentions, can be related to how English (2013) writes about the concept. She refers to Humboldt’s definition of *Bildung* when writing that it involves a process where the individual both grows and learns when meeting a world outside itself, and it learns to see itself from a new perspective when meeting the otherness in a new world (English, 2013). Bredella (2008) brings up empathy as an important aspect of reading literature. He especially links it to the aesthetic experience one can have when reading, because of the ability of experience events through the characters one can gain through empathy (Bredella, 2008).

4.6 The function of multimodal texts

The teachers were asked about their perception of and use of multimodal texts as well. The issues related to this that were discussed in the interviews can be divided into advantages and disadvantages of working with multimodal texts in the EFL classroom, as opposed to working with print-based literature. Many saw the authentic aspect as important when working with multimodal texts. This aspect will, however, be discussed in the next subchapter (4.7). It should be noted that, as pointed out in the theory chapter, multimodal texts can be both print-based and digital. The multimodal texts discussed in the interviews were mainly digital ones, because the thesis is mainly concerned with the function of literature and multimodal texts in light of our digital society. I therefore

wanted to contrast literature against digital texts, and asked the questions accordingly. Also, the teachers did focus mainly on digital texts in their answers and reflections.

4.6.1 Challenges

Three challenges the teachers mentioned which stood out, were the distractions the students face on a computer, the complex language multimodal texts such as news articles contain, and the difficulty of going in depth.

There are innumerable distractions to face when you have access to a computer, which can make it difficult to stay focused. Inga said that the use of computers is perhaps the greatest challenge when it comes to using multimodal texts, because the students get so easily distracted. Therefore, she tried to limit the time her students have to use their computers. She did express that she was supporting the use of both literature and multimodal texts in her teaching, though she seemed most favorable towards literature. Working with the digital and multimodal texts seems to be more of a way of varying the teaching than to teach specific competences.

Both Malin and Thomas mentioned news articles as more complex and containing a more difficult language than literature. It can therefore be more demanding to work with these types of texts. Simensen (2007) writes that “in many cases, authentic material is not comprehensible because it is linguistically and/or conceptually too difficult for the level of teaching in question” (p. 151). Simensen writes about authentic texts in general, as opposed to constructed texts. It is therefore important to note that literature can be authentic as well. In this section, however, multimodal texts are in focus. Thomas said that in his experience the understanding of language is the greatest challenge, regardless of whether the text is literature (factual or fictional) or multimodal.

It is important to be aware that different types of texts consist of different types of language. To make the students aware of this is an important part of their language learning, both when they are interpreting and when they are going to produce texts themselves, which is a central part of the curriculum.

The teachers expressed that going in depth in a text is important for reflection, memory and learning. When asked in the questionnaire if the competences the students develop by working with multimodal texts are the same as those they gain by working

with literature, Anne answered no and commented “because they are not given the chance to go in depth” (appendix 6). She also expressed these opinions towards multimodal texts in the interview, where she said that a multimodal text will not provide the same concentration and reflection as literature when reading a longer text. She continued by arguing that you can concentrate on a game or something online too, but this type of concentration requires that you constantly get feedback, otherwise it becomes boring. Because of this, these types of texts provide a low degree of learning value, according to Anne. Again, it should be pointed out that Anne did define multimodal texts as interactive, digital texts, which could influence her answers. Despite her favoring of print-based literature, she did conclude that “I think maybe it is possible to practice reading digitally in a better way than what is done today, which the future may show” (appendix 11) at the end of her interview.

Malin said there is a higher risk for students to not be able to use good reading strategies when they are working with a multimodal text. She said that when the students are to work in depth with a text, she wants them to be able to write notes in the text, underline and to work with it in a more active way. This is not possible the same way when the text exists in a digital form. She said that when they work with a text in a digital form, for example a news article online, the students can easily find it difficult and start doing other things.

One can see the correspondence between the teachers’ experiences and the concepts of hyper and deep attention, as discussed by Hayles (2007). The students are used to reading and interacting with multimodal texts on a screen, where there is a constant shift and a need for feedback. Habegger-Conti (2015) brings up the points Hayles (2007) is making, but also asks whether or not the students can learn to focus and go in depth when reading new forms of media. Habegger-Conti (2015) suggests employing critical reading methods when working with multimodal texts as well, not simply when working with traditional print-based literature. Such methods can, for instance, involve employing the analytical perspectives suggested by Serafini (2015).

Felten (2008) argues for the same development. He writes that even though students today are more used to interacting with multimodal texts, the school does to a large extent focus on literacy in the traditional sense. This can be a problem because even though students are used to reading multimodal texts, it does not mean that they

have the multimodal literacy required to learn from these types of texts. Both Felten (2008) and Habegger-Conti (2015) argue that there is a potential when it comes to working with multimodal texts, that needs to be further developed. Whether multimodal texts can be used to teach all the same competences as literature, they do not say. Both do, however, argue that literacy related to multimodal texts should be better developed in school in the digital era we live in. Still, the teachers' answers indicate that they regard traditional literature the best tool when it comes to reading in depth and for reflection. One can therefore ask if the issue is that the students are not able to go in depth when reading a multimodal text, or that the teachers simply do not see the potential in multimodal texts in relation to such educational concerns, and are therefore not teaching the students good methods as to how they can work properly with multimodal texts.

4.6.2 Opportunities

Movies was the type of multimodal texts that was brought up most frequently in the interviews. As mentioned previously in the chapter, all of the teachers who participated in the questionnaire answered movies as one of the multimodal texts they use in their EFL teaching.

Movies can be a good tool because they can be easier to work with since they consist of images. Helga said that she used a combination of reading the book and watching the film adaption, for variation, and to make it easier for the students to create images to the story. She said that many students may not have read a book before when starting upper secondary. It can therefore be difficult to all of a sudden read an entire novel in English. The multimodal aspects such as sound, movies and images can therefore be a good help along the way. Helga said that

For these students, it can help to listen to the audiobook or see the movie. In addition to read. Yes, because then you vary because I think they have to understand the story and be interested in the story in order to bother reading on. If they don't understand anything from simply reading they won't bother reading the book. So in order to help them on the way you can use these multimodal texts as well (appendix 12).

Regarding audio books, Simensen (2007) writes that they can be a way of helping weak readers enjoy good books. She writes that “listening at the same time as reading may be particularly helpful for weak and less motivated learners” (Simensen, 2007, p. 172). This is an example of how digital versions of a text can be a helpful tool in EFL learning. When using audio books, readers employ their listening skills. Listening and reading are both skills needed for comprehension (Simensen, 2007).

Another point in favor of using movies in EFL teaching, as stated by two of the teachers, is that the students hear the language when watching a movie, which can improve their oral language. A movie contains sound and articulation, which can show students how words are pronounced, and they can hear the intonation.

The opinions and experiences presented in this subchapter are similar to the ones Bakken (2016) found in her research. The teachers who participated in her study, also expressed that movies can function as a media which is more accessible to a broader array of students, despite differences in ability and maturity (Bakken, 2016). While Bakken (2016) found that few of the teachers use movies primarily as a tool to teach the language, a couple of the teachers in my study mentioned that watching movies can be good for the development of the oral language. They did, however, not seem to think of this as the main reason for watching movies in the EFL classroom.

Like the results from the questionnaires, the results from the interviews also indicate that multimodal texts are mainly used as a tool to vary the teaching, make the students more engaged, help those who struggle with reading, and improve the oral language of the students. The teachers did not put much emphasis on the possibility of exploring the complexity of multimodal texts, based on the many modes multimodal texts consist of (cf. subchapter 2.1.2).

4.7 How the interviewees work with the different types of texts

Regarding how the teachers work with literature and multimodal texts, three factors stood out and will be discussed; the dependency on the textbook; choosing literature of good quality; and the use of digital resources.

4.7.1 Dependency on the textbook

There are textbooks designed for all school subjects, but teachers are not required to use textbooks in their teaching. In the questionnaire, four of the five interviewees ticked off the textbook as a factor that influences their choice of literature. It did, however, vary how much they seemed to rely on the textbook when talking to them in the interview.

Inga appeared quite dependent on the textbook, even though she was not entirely pleased with it. She ticked off the textbook in the questionnaire, and mentioned it several times throughout the interview. In the interview she appeared quite displeased with the tasks in the textbook, as she mentioned that they are often very superficial, and typically tasks where students are to show comprehension. She added that “it is important to have good reflection tasks” (appendix 10).

These experiences with the textbook tasks are similar to what Fenner (2011) writes about how many teachers work with literature. She writes that literary texts are often treated as a factual text, where students are asked to answer what the text is about after they have read through it (Fenner, 2011). Like Inga said, Fenner (2011) also writes that it is important for students to become involved in the text by reflecting over it and relating their own experiences to it.

When asked why she answered that she uses literature several times a week, and multimodal texts just once a month in the questionnaire, Inga said that this was because she mainly uses the textbook and the texts she finds there. She said that she uses the textbook as a base and supplement with other things, such as multimodal texts. In question 2e in the questionnaire, Inga commented “mostly, we listen to a text/short story before working on vocabulary and comprehension questions. Finally, the students work with in-depth questions regarding themes, characters and similar, and we have a class discussion” (appendix 6). These answers indicate that even though she is not entirely pleased with the textbook, she seems to be very reliant on it. When expressing that the tasks are not that good, she did not say anything about making her own tasks or finding tasks from other places than the textbook. These answers also imply that Inga mainly thinks of digital texts as multimodal texts. The textbook can definitely be defined as a multimodal text, because it includes several types of texts as well as images.

Malin was the only teacher who did not tick off the textbook in the questionnaire. When asked about tools she uses in her teaching, including textbooks, she said that she does not use it much. She did not use the textbook at all in second and third grade, but in first grade she did tend to use it because she found it quite good. Her answer in the questionnaire was therefore modified by the interview. She explained why she did not rely on the textbook or use it much, by saying

It's just that I read and watch and find many things myself that I use. Because I think what I see and read are what I have to give access and insight to use. Kind of the same as you think it is our role to, just when it comes to watching the news, it is our role to give them a place to start, to kind of look for the news and understand what it is about. Because this is something they lack (appendix 13).

Her use of texts and other media that she faces in her everyday life, and brings into the classroom, can be related to the use of authentic texts and situations, which will be discussed further in subchapter 4.7.3.

4.7.2 Choosing literature of good quality

Three of the teachers answered that they allow their students to choose literature themselves, in question 2d in the questionnaire. The two remaining teachers were asked in the interview why they did not tick off this option. Both of the teachers (Inga and Anne) said they wanted their students to read literature of a certain quality, and that their experience was that when students choose literature themselves, most of them tend to choose quite easy-reads.

Inga was asked in her interview why she did not let her students choose books for themselves, but mainly relied on the English literary canon and the curriculum when deciding which books her students should read. She answered that she allows her students to decide at times, but that she wants them to read books and texts of good quality, which is not always the case when they decide for themselves. Inga referred explicitly to Vygotsky when saying that “one shall challenge them a bit, right. Because some have a tendency to choose a bit too easy or too difficult [texts]. And it is important that they read texts they are challenged by” (appendix 10). A text of good quality, for

instance a short story, can also be used to draw lines to culture and society and to learn how to analyze a text, according to Inga.

Anne said, like Inga, that she allowed her students to choose themselves at times. However, her students often chose easy reads with little substance. This perception was based on her many years of experience as an EFL teacher. If the students should be allowed to always pick books themselves, and choose books they would have read anyway, her role as a teacher would become unimportant in this setting. Anne argued that “my job and my goal is to try to increase their competence by making them read things they might not have chosen otherwise. And to afterwards see the great pleasure in that many actually thought it was a good book” (appendix 11). After reading such a book, Anne mentioned that the students might have increased their reading level and can therefore find pleasure in more advanced literature than what they previously would have chosen for themselves. To encounter and explore something different from oneself and one’s personal world is also an important aspect of *Bildung* (Ziehe, 2007). By introducing students to literature they would not have read otherwise, teachers can contribute to the students’ *Bildung*.

Both Inga and Anne answered the English literary canon in question 2d in the questionnaire. This, and their opinions presented above, can imply that there is a connection between wanting the students to read books of good quality, and not allowing them to choose literature themselves. Books included in the canon of a given culture, are of a certain quality and fit for study (Maley, 2001). These books can be more challenging to read and seem more unavailable, and might therefore not be picked by the students themselves. It is therefore the teacher’s job, as Anne says, to find these books for the students and challenge them to read them. The focus on the literary canon does also indicate a traditional understanding of literature, as opposed to e.g. multicultural literature promoted in the curriculum (cf. subchapter 4.2.2).

Maley (2001) writes that “the appropriacy of the texts selected for a particular class remains a crucial factor in the success of the approach” (p. 184). The texts have to be suitable to the topic the students are learning about. Other factors teachers have to take into consideration when choosing texts for students are length, the complexity of the language, and somehow relatable to the students’ world knowledge (Maley, 2001). Despite all of these criteria, Maley (2001) writes that above all, “the text has to have the

capacity to engage the interest of the student” (p. 184). No matter the quality of the books the teachers choose, they have to be engaging to the students. This mirrors what Helga said at one point during her interview, that if students are not interested in the story, they will not bother to read on.

4.7.3 The use of digital resources

Anne expressed that she didn't really see any reason for including the digital when reading literature. The reasons for this, she argued, were

I feel that for me literature does still have very little to do with the digital and that the digital is merely a form. Which of course can affect the literature if it is written only digitally. But mainly the literature and what literature can teach the students are already things that are already written in a non-digital age, and it is therefore not that natural to include digitalization in the content at least (appendix 11).

She concluded this argumentation by saying that the digital can be used for the sake of activating students, but that she didn't see a reason for using the digital for the understanding of the literature itself. The use of digital resources does, however, not necessarily have to be related to reading literature. There are many other functions digital resources can play in an EFL classroom, especially when it comes to the use of multimodal texts.

In the part about basic skills in the English subject curriculum, it is stated that the use of digital resources provides opportunities to experience English texts in authentic situations, meaning natural and unadapted situations (LK06). In order to explore some of the teachers' thoughts and experiences related to digital resources, they were asked how they understand this quote and how they implement it in their teaching.

What several of the teachers answered, was that the textbooks are rarely up to date. It can therefore be valuable to use the internet to find news and other current topics in the media. Digital resources also make videos with authentic use of the language easily accessible. On YouTube for instance, there are millions of videos either homemade or produced where English is used by native speakers in authentic situations. This can be a good tool when, for example, students are going to learn about different

accents, Helga mentioned. Even though movies are not authentic per se, as pointed out by Helga, students still get a meeting with the language spoken by native speakers.

Malin expressed that the textbooks are rarely up to date, especially not in our constantly changing world. Newspapers and the internet are therefore of great help when it comes to the use of authentic texts when the focus of the class is current events. She said that

When something is happening we are in [at the internet] looking at it right away, we are in looking at the authentic and we are in and reading. When we now have focused on the election of course [The American presidential election 2016], we are in reading articles about it and looking at it, yes we are trying to make them [the students] get an insight by looking at what is happening now (appendix 13).

This example shows what a great help the digital can be in the EFL classroom. To catch up on current events is practically impossible through books. Digital media is constantly updated, and by finding authentic texts for example on online American newspapers, students can be informed on changes and news which are happening while they are in their classroom. This answer corresponds well to her questionnaire, where Malin answered that she uses social media and online newspapers, which are relevant when it comes to keeping up on current affairs. She did also answer that she uses multimodal texts several times a week.

A challenge related to the use of authentic texts that Thomas mentioned, is the language use of native speakers. One can encounter this native use of language through news articles and watching movies, which will be different from a Norwegian person speaking English. This can be challenging because it can be more advanced English. Thomas said that even though it can be more challenging, it is good that students can encounter the natural and authentic language and situations. He said that even though he uses the textbook as a foundation, he only uses it a little. He often uses digital resources from the English-speaking world which have not been altered. This answer is a bit different from his answers in question 3a in the questionnaire. One should have thought that he would have answered several times a week, given how much he expressed that he uses multimodal texts in his teaching through his interview. This answer does,

however, correspond with the types of multimodal texts he says he uses in question 3b, which are all sources of authentic use of English.

Both Felten (2008) and Serafini (2015) emphasize the importance of implementing multimodal texts in teaching, especially the digital ones. Even though students encounter these types of media on an everyday basis, it is not self-evident that they know how to interpret them (Serafini, 2015). The fact that so many of the teachers in this study seem to value digital resources in their teaching, can be regarded as a step in the right direction. When the teachers spend time going through complex news articles, showing how to analyze movies, and introducing their students to native use of the language, students are equipped with tools they can use when they encounter these types of texts outside of school. Tools that are a part of teaching students multimodal literacies (Cazden et al., 1996; Felten, 2008; Serafini, 2015).

Even though they did not mention how they promote multimodal literacy in their teaching explicitly, Malin and Thomas mentioned some aspects of it in their interviews. When asked about the challenges of using multimodal texts in her teaching, Malin said that it could be difficult for students to use good reading strategies when working with multimodal texts. One example of how she solved this when working with news articles, was to show the news article on a smartboard and go through it together with the students. She explained

So that I take section after section and then we discuss what was said in this section, and then we take the next one. Because I have experienced that if I, because if you want to hand out news articles you often want to hand out complex ones that they need to work more extensively with. But this is often too difficult for them to do on their own (appendix 13).

This is an example of how teachers can implement digital multimodal texts in their teaching in a manner that teaches students multimodal literacy. By thoroughly going through complex news articles together, the students can learn methods they can employ when analyzing such multimodal texts on their spare time. However, Malin focused mainly on the text itself, and did not say much about the multimodal aspects of this type of text, such as images and hyperlinks. Nevertheless, when she uses this method of helping her students understand complex, digital texts like this, it can be a step in the

direction of teaching her students multimodal literacy (Serafini, 2015; Cazden et al., 1996).

When answering the same question, Thomas said

There isn't that much of a difference. The challenge is first and foremost to gain understanding of text. There are some different challenges of course. In a factual text or academic text there might be a more difficult language. But in literary texts it can be more difficult to understand symbols for example and that type of things (appendix 14).

This indicates that Thomas too focuses mainly on the text itself, and not that much on all the other modes a multimodal text consists of. It is not just literature that employs symbols, multimodal text can also consist of symbols that the students should learn to interpret if they are to properly develop multimodal literacy which they can employ in their encounter with multimodal texts in their everyday lives.

4.8 Final remarks concerning the interviews

When summarizing the interview findings, there are some aspects that stand out. When discussing multimodal texts in the interviews, the teachers mainly talked about digital texts. That being said, the researcher also has to take some responsibility concerning this result. When conducting the interviews, I often used multimodal texts and the phrase digital media alongside each other, which probably narrowed the answers the teachers gave. The teachers did, however, not contradict me or add other types of multimodal texts to the discussion. Whether this was because of how the questions were posed or if they mainly think of multimodal texts as digital texts can, however, not be certain.

It did not seem to be much focus on the importance of promoting multimodal literacy among the teachers, and it appeared to vary how the teachers work with multimodal texts. Some, such as Anne and Inga, seemed to use them as a way of varying their teaching, which supports the results from the questionnaires. On the other hand, Thomas and Malin expressed that they use multimodal texts more purposefully, such as news articles, and help their students to analyze them and figure out what they mean. They seemed, however, to mostly focus on the textual aspects of multimodal

texts, and not on all the other modes such a text consists of, which is necessary if the students are to develop multimodal literacy.

All the teachers, both in the questionnaire and the interviews, seemed to still highly value literature and its function in the EFL classroom. Regardless of whether it is read in printed or digital form. The consensus in the interviews supported the findings from the questionnaires, that literature is preferred for in-depth reading and concentration, and is associated with concepts such as intercultural competence and *Bildung*, to a larger extent than multimodal texts. Thomas summarized it well when expressing

I believe it [literature] will continue to be an important part of the subject. As a way to learn about English and links to the English world with society and culture and language learning of course and everything. And that it is very important to use literature as a way to understand, yes to understand for example society in the US or society in England or that type of thing. So I believe that literature will still be very, very important. At least I hope so. I can't imagine what it should be replaced by anyhow (appendix 14).

Chapter 5 Conclusion

This final chapter includes a brief summary of the thesis, conclusions from the conducted research, and implications for teaching practice. Finally, there will be a discussion of limitations in the thesis and reflections of what could have been done differently, followed by suggestions for further research.

5.1 Summary and conclusions

The aim of this thesis has been to research Norwegian EFL teachers' perceptions of the roles of literature and multimodal texts in the English subject in light of our digitalized society. The aim has not been to give a key answer in relation to what is right or not. It has been to simply explore how the participants perceive and experience this issue in their profession as EFL teachers. In order to do so, the thesis has made use of a mixed methods study. 18 teachers answered a questionnaire, and five of these teachers participated in an in-depth interview as well. Since the teachers all work in Hordaland and Rogaland, the results from the thesis can not be said to reflect the perceptions of teachers from all over Norway. The results can, however, provide insight into some teachers' perceptions of said issues.

5.1.1 Conclusions from the research

The results from the data analysis have been presented and discussed in chapter 4. This section will therefore draw the final conclusions of the research by briefly answering the research questions, and will not spend much time repeating and discussing the results.

- How do upper secondary EFL teachers perceive the roles of literature and multimodal texts in the English classroom in today's digitalized society?

Even though there were differences among the teachers who participated, in terms of how they understand the concepts literature and multimodal texts, how they work with these texts, and how they perceive their function in the EFL classroom, they were generally on the same page. There were no major differences in their perceptions of the concept and role of literature, and all expressed that literature is still highly relevant and

important to include in the classroom. Some answers which stood out, however, were that literature should not include only fiction, but factual texts as well, and literature might as well be read in digital form as in print.

There were more differences in how the participants perceived multimodal texts and how they reported that they use these texts. Even though the majority of the participants reported that they frequently use multimodal texts, there were variations concerning their definitions of the concept as well as how they incorporate such texts in their teaching. Several of the participants reported that their students find digital multimodal texts more engaging to work with than literature, and such texts can therefore be a good tool to vary teaching in order to motivate students.

- Do the teachers report that literature's function in the classroom is affected by digitalization? If so, how?

Even though the participants highly valued literature in EFL teaching, many did express that it can be difficult to engage their students in reading literature, because the students are not used to it. Several teachers expressed that it is difficult for the students to concentrate when reading literature because they are more used to interact with digital multimodal texts. Regarding whether the print-form or the digital form of literature was preferred, the teachers had different opinions. What they did agree on, however, was that literature can not be replaced by other media in terms of many of the learning possibilities literature includes. Despite some exceptions, the general agreement was that literature should still be read in print form, even though literature is available in digital forms, such as e-books and movie adaptations. As Anne said in her interview

The role of literature is the same as it has always been. It has contributed to *Bildung*, understanding, empathy, insight in previous and present humans' lives, and the recognition aspect, to form your own identity. All these things exist completely independent from whether it exists a computer or not. So I think that the role of literature is as important today as it used to be (appendix 11).

- What kind of learning do the teachers link to the reading of literature and multimodal texts, respectively?

The consensus shows that both literature in print-form and digital texts hold important and valuable learning aspects and opportunities. It is therefore important to include both types of media in EFL teaching, according to the participants. Students learn in different ways, and can therefore benefit from a variation of methods and media in the learning process. Reoccurring learning aspects linked to reading literature were *Bildung*; intercultural competence; language learning; in-depth reading; and reflection. Multimodal texts, on the other hand, were generally linked to their function in varying teaching; presenting native, authentic use of spoken language; appeal to the different learning preferences of students; as well as intercultural competence. Multimodal literacies did not appear to be a specific concern among the participants, which was surprising given the importance of teaching students such literacy in our digital society. This could be because the participants were not asked explicitly about multimodal literacy in neither the questionnaires nor the interviews. They could, however, have brought it up themselves.

5.1.2 Practical implications of findings

The findings of this study could contribute to making teachers more aware of the importance and benefits of focusing on multimodal literacy in their classroom. The findings indicate that multimodal literacy is not an incorporated aspect of the participants' teaching, which it essentially should be in our digitalized society. Even though the findings indicate that the participants use multimodal texts quite frequently in their teaching, they do not seem to focus explicitly on multimodal literacy. The findings indicate that literature is still highly valued by the participants, much to do with reasons such as literature's value regarding developing students' *Bildung*, intercultural competence, reflection, and in-depth learning. A teaching implication of these findings could be that teachers can become more aware of how they can develop these competences in their students through multimodal texts as well. Still, according to the participants it is important that students encounter print-based literature in school, both because of the learning potential literature holds, and to encounter something different from their everyday lives (cf. Ziehe, 2007), in this case the digital sphere. This thesis can therefore contribute to support the use of print-based literature in upper secondary EFL teaching, as well as promote an increased focus on multimodal literacy.

5.2 Limitations

A limitation of this study is that I could have been clearer from the very beginning as to how the concept of multimodal text was to be used for the purpose of this thesis. The term was often mixed with digital texts, or digital media, both by myself when I was conducting research, as well as in the questionnaire and interview guide. If I had been more precise in how the term was to be used, and more concise with which terms I used, the work would have become not just easier, but also more precise. In order to make the study more concrete, it could have narrowed down the focus even more to simply include digital texts. That being said, however, both the questionnaires and the interviews explored how the teachers perceive both literature and multimodal texts. By doing so, this study has illustrated how difficult it is to agree on how these concepts should be understood.

Another limitation of the study is that it has not researched teaching practice, only teacher cognition (cf. Borg, 2006). The study has researched how teachers perceive the roles of literature and multimodal texts, and how they report they use them. Therefore, the study can not draw any conclusions regarding how the teachers' cognition is applied in practice, because what teachers say does not always correspond to what they do (cf. Borg, 2006).

5.3 Suggestions for further research

In a larger study, a more extensive number of teachers from all over the country could have been included. By doing so, one could have compared the opinions of the participants in this study, to see if teachers across the country share their opinions or have different perceptions of the issues researched in this study. One of the results this thesis presents is that the participants perceive especially multimodal texts in various ways, which appears to impact how they use these texts in the classroom. To research if this is a general trend among teachers in Norway could provide valuable knowledge.

An aspect of literature and multimodal texts that can be researched more thoroughly, is the aesthetic aspect. Further research could have focused more on the aesthetic aspect of both literature and multimodal texts, and research how teachers perceive this aspect in relation to the different media, and its function in the classroom.

Finally, it could be interesting to research teaching practice regarding the issues explored in this study. As mentioned in the limitations, this study has researched the participants' perceptions of these issues. To research if their answers in the questionnaires and in the interviews correspond to what they actually do in practice, could provide a different perspective to the results found in this study.

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Appendices

Appendix 1: Approval from NSD



Hild Elisabeth Hoff
Institutt for fremmedspråk Universitetet i Bergen
Sydnesplassen 7
5007 BERGEN

Vår dato: 03.11.2016

Vår ref: 50430 / 3 / HJP

Deres dato:

Deres ref:

TILBAKEMELDING PÅ MELDING OM BEHANDLING AV PERSONOPPLYSNINGER

Vi viser til melding om behandling av personopplysninger, mottatt 06.10.2016. Meldingen gjelder prosjektet:

50430	<i>An investigation of upper secondary EFL teachers' perceptions of the role of literature in the English classroom in today's digitalized society.</i>
Behandlingsansvarlig	Universitetet i Bergen, ved institusjonens øverste leder
Daglig ansvarlig	Hild Elisabeth Hoff
Student	Silje Klungland

Personvernombudet har vurdert prosjektet og finner at behandlingen av personopplysninger er meldepliktig i henhold til personopplysningsloven § 31. Behandlingen tilfredsstiller kravene i personopplysningsloven.

Personvernombudets vurdering forutsetter at prosjektet gjennomføres i tråd med opplysningene gitt i meldeskjemaet, korrespondanse med ombudet, ombudets kommentarer samt personopplysningsloven og helseregisterloven med forskrifter. Behandlingen av personopplysninger kan settes i gang.

Det gjøres oppmerksom på at det skal gis ny melding dersom behandlingen endres i forhold til de opplysninger som ligger til grunn for personvernombudets vurdering. Endringsmeldinger gis via et eget skjema, <http://www.nsd.uib.no/personvern/meldeplikt/skjema.html>. Det skal også gis melding etter tre år dersom prosjektet fortsatt pågår. Meldinger skal skje skriftlig til ombudet.

Personvernombudet har lagt ut opplysninger om prosjektet i en offentlig database, <http://pvo.nsd.no/prosjekt>.

Personvernombudet vil ved prosjektets avslutning, 30.06.2017, rette en henvendelse angående status for behandlingen av personopplysninger.

Vennlig hilsen

Kjersti Haugstvedt

Hanne Johansen-Pekovic

Kontaktperson: Hanne Johansen-Pekovic tlf: 55 58 31 18

Dokumentet er elektronisk produsert og godkjent ved NSDs rutiner for elektronisk godkjenning.

Appendix 2: Information letter to the teachers

Førespurnad om deltaking i forskingsprosjekt

Upper secondary EFL teachers' perceptions of the role of literature in the English classroom in today's digitalized society

Bakgrunn og formål

Som masterstudent i framandspråk med fordjuping i engelsk didaktikk ved Universitetet i Bergen gjennomfører eg i skuleåret 2016/2017 eit forskingsarbeid i forbindelse med mi masteroppgåve. Dette skjer under rettleiing av Hild Elisabeth Hoff, førsteamanuensis i engelsk fagdidaktikk ved UiB. I prosjektet vil eg undersøke korleis lærarar oppfattar rolla til skjønnlitteratur i engelskundervisninga i dagens digitaliserte samfunn. Du blir spurt om å delta i denne studien fordi du underviser i engelsk i den vidaregåande skulen.

Kva inneber deltaking i studien?

Deltaking i studien vil innebere å svare på ei spørjeundersøking og eventuelt stille til eit intervju. Spørsmåla i både spørjeundersøkinga og i intervjuet omhandlar ditt syn på, og erfaring med, funksjonen og rolla til skjønnlitteratur, multimodale tekstar og digitalisering i engelskundervisninga.

Datamateriale vil bli samla inn gjennom:

- Spørjeskjema delt ut til lærarar som underviser engelsk i Vg1.
- Intervju av eit par utvalte lærarar som deltok på spørjeundersøkinga.

Det vil bli teke lydopptak av intervjuet som seinare vil bli transkribert av meg.

Spørjeundersøkinga vil ta ca. 15 min å svare på. Intervjuet vil ta omlag 30-60 min. I intervjuet vil det bli stilt spørsmål ein ikkje så lett kan svare kort på i ei spørjeundersøking, og du kan bli bedt om å utdjupe nokon av svara du gav i spørjeundersøkinga.

Kva vil skje med informasjonen frå deg?

Alle personopplysningar vil bli behandla konfidensielt. Svara på spørjeundersøkinga og intervjuet vil vere anonyme i oppgåveteksten, både i forhold til namn på deltakarar og på

skulen. Spørjeundersøkinga vil ikkje vere anonym når den vert utført, i og med at eg kjem til å velje ut nokon eg vil spørje om å stille på intervju i etterkant, ut i frå svara dei gir. Det vil kun vere eg og min rettleiar som vil ha tilgang på namn og opptak. Namnelista vil bli oppbevart avskilt frå øvrige datamateriale. Svar på spørjeundersøkinga og transkriberte intervju vil bli lagt ved i oppgåva. Dei skal bli anonymiserte slik at det ikkje skal gå an å spore dei tilbake til deltakarane. Prosjektet vil etter planen bli avslutta i juni 2017. Data samla inn i spørjeundersøkinga og intervjuet vil deretter bli sletta. Prosjektet er meldt til Personvernombudet for Forsking, Norsk Samfunnsfaglig Datatjeneste a/s.

Frivillig deltaking

Eg understreker at det er frivillig å vere med på dette prosjektet, og du treng ikkje gi nokon grunn om du ønsker å reservere deg. Du står også fritt til å trekke deg frå prosjektet, uansett grun og når du måtte ønske det. Dersom du vel å trekke deg, vil alle opplysningar om deg bli anonymisert. Eg vil og understreke at du ikkje er nøydd til å stille til intervju sjølv om du seier ja til å delta på spørjeundersøkinga.

Med dette håpar eg sjølv sagt at du ønsker å delta i studien. Din innsikt og erfaring vil vere av stor verdi for meg i denne oppgåva. Dersom du har ytterlegare spørsmål er du velkommen til å ta kontakt med meg på e-post: Silje.Klungland@student.uib.no. Du kan nå min rettleier på Hild.Hoff@uib.no

Med venleg helsing

Silje Klungland

Samtykke til deltaking i studien

Eg har mottatt informasjon om studien, og er villig til å delta

(Signert av deltakar, dato)

Eg samtykker til å delta på (kryss av på eit av alternativa)

- Kun spørjeundersøkinga
- Spørjeundersøkinga, og eg er open for å stille til intervju dersom det er ønskeleg

Appendix 3: Information letter to the headmasters

Til rektor ved X skule

Førespurnad om å få utføre forskning

Bakgrunn og føremål

Som masterstudent i framandspråk med fordjuping i engelsk didaktikk ved Universitetet i Bergen, ynskjer eg å gjennomføre eit forskingsarbeid på skulen dykkar. I prosjektet vil eg undersøke korleis lærarar oppfattar rolla til skjønnlitteratur i engelskundervisninga i dagens digitaliserte samfunn. Masteroppgåva skjer under rettleiing av Hild Elisabeth Hoff, førsteamanuensis i engelsk fagdidaktikk ved UiB.

Kva inneber studien?

Datamateriale vil bli samla inn gjennom:

- Spørjeskjema delt ut til lærarar som underviser i engelsk på Vg1 ved skulen.
- Intervju av eit par utvalte lærarar som deltok på spørjeundersøkinga.

Det vil bli tatt lydopptak av intervjuet. Spørjeundersøkinga vil ta ca 15 min å svare på. Intervjuet vil ta 30-60 min.

Frivillig og anonym deltaking

Lærarane vil bli informert om at det er heilt frivillig å delta på intervjuet og spørjeundersøkingane. Dei vil også vere heilt fri til å trekke seg frå prosjektet, uansett når dei måtte ønske det. Alle personopplysningar vil bli behandla konfidensielt, og alle deltakarar (både lærarar og skulen) vil bli anonymisert i oppgåveteksten.

Spørjeundersøkinga vil ikkje vere anonym når den vert utført, i og med at eg kjem til å velje ut nokon eg vil spørje om å stille på intervju i etterkant, ut i frå svare dei gir.

Prosjektet vil etter planen bli avslutta i juni 2017. Data samla inn i spørjeundersøkinga og intervjuet vil deretter bli sletta. Prosjektet er meldt til, og godkjent av, Personvernombudet for Forsking, Norsk Samfunnsfaglig Datatjeneste a/s.

Med dette håpar eg sjølvsagt på positivt svar. Dersom de har ytterlegare spørsmål er du velkommen til å ta kontakt med meg på e-post: Silje.Klungland@student.uib.no

Med venleg helsing,
Silje Klungland

Tillating til forskingsarbeid ved X skule

Eg gir med dette tillating til at Silje Klungland kan gjennomføre forskning på lærarar hausten 2016.

(Dato og signatur)

Appendix 4: Interview guide

This is the guide to a semi-structured interview with upper secondary EFL teachers. It is part of the research for my master thesis that I write at the University of Bergen. The purpose of this interview is to ask additional questions to the questionnaire, and to elaborate on the answers given in the questionnaire.

Introduction with briefing

(before turning the recorder on)

1. Thank you for participating.
2. Information about the thesis and research, the topics for the interview.
3. What the answers will be used for.
4. Information about right to withdraw.
5. Approximate time; 30-60 minutes.
6. Other questions?

The interview

(turn recording device on)

1. To what extent do you think that your education prepared you for how to implement literature in your teaching?
2. Was there any focus at all on digital media or multimodal texts in your education? If so, how? Can you give examples?
3. In the survey, I categorized both literature and multimodal texts in terms of what types of texts they include (in question 2 and 3b). Do you agree with this categorization, or do you understand literature and multimodal texts in a different way?
4. What are the challenges you face when using multimodal texts vs. literature in your teaching?

5. How do you perceive the role of literature in the English classroom in today's digitalized society?
6. What do you think the function of digital media in the English subject will be in the future?
7. Do you think there are things to learn from literature that the pupils cannot learn from multimodal texts, and vice versa?

Follow up: How do you implement this in your teaching?

8. What tools (examples) are available to guide you in your teaching of literature and multimodal texts?

Follow up: What do you think of the quality of these?

9. In the part about basic skills in the English subject curriculum, it is stated about digital skills that "The use of digital resources provides opportunities to experience English texts in authentic situations, meaning natural and unadapted situations". How do you understand this quote, and how do you implement it in your teaching?

10. Do you think it is important for youths today to read literature?

Follow up: Why/why not?

11. What do you think the function of literature in the English subject will be in the future?

Other possible questions related to the answers given in the questionnaire

Appendix 5: Questionnaire

This questionnaire is part of the research for my master thesis at the University of Bergen, where I want to explore how upper secondary EFL teachers perceive the role of literature in the English classroom in today's digitalized society. Your answers will be treated confidentially. You might be contacted by e-mail for an in-depth interview, shortly after I have read your answers. I highly appreciate you taking the time to answer this questionnaire.

1. To start with I have some questions concerning your educational background and career.

1a For how long have you been teaching English?

1. Less than 5 years
2. 5-9 years
3. 10-15 years
4. More than 15 years

1b How many of said years have you been teaching at upper secondary level?

Answer:

1c What is your educational background?

Answer:

2. In this part I will ask about your use of literature (novels, novel extracts, short stories, poetry) in your teaching.

2a How often do you use literature in your teaching?

1. Several times a week
2. Every other week
3. Once a month
4. Every other month
5. Hardly ever

6. Other/comment:

2b What do you consider to be the three most important aspects of language learning the students can gain from reading literature?

1. Vocabulary
2. Language comprehension
3. Literacy
4. Bildung (danning)
5. Intercultural competence
6. Grammar
7. Aesthetics sense
8. Reading fluency/comprehension
9. Other:

2c Do you focus on these aspects of language learning through other media than literature?

1. Yes
2. No

If yes, do you have some examples?

2d If you use literary texts in your teaching, what influences the choice of literary texts you have your students read? (Choose 1-3 options)

1. The textbook (novels that are mentioned or recommended in the book)
2. Literary texts concerning subjects the students can relate to
3. I allow the pupils to choose literary texts themselves
4. I choose from the English literary canon
5. The student's language proficiency level
6. The curriculum
7. Other/comments:

2e How do you work with literature in your teaching? (Choose the 1-3 options you use the most)

1. The students read as homework
2. In-class reading
3. Group discussions
4. Lectures by the teacher
5. The pupils have to hand in a written work (for instance a book report)
6. Other/comments:

3 In this part of the questionnaire you will be asked about multimodal texts and how you implement such texts in your teaching.

3a How often do you use multimodal texts in your teaching?

1. Several times a week
2. Every other week
3. Once a month
4. Every other month
5. Hardly ever
6. Other/comments:

3b What types of multimodal texts do you use in your classroom? (Choose the 1-3 options you use the most)

1. E-books
2. Online newspapers
3. Social media (Facebook, Instagram, YouTube)
4. Movies
5. Music
6. Graphic novels and cartoons
7. Images
8. Other:

3c Do you think the competences students develop by working with multimodal texts are equal to the ones they gain by working with literature (as in question 2b)?

1. Yes

2. No

Please provide a brief explanation to your answer:

4 In this part you will be given questions concerning digitalization.

4a During the time you have been teaching English, do you think that your teaching has been affected by the digitalization that is going on in our society?

1. Yes, I have
2. Not really

4b If you think your teaching is affected by digitalization, do you find this an advantage or a disadvantage to your work?

1. Advantage
2. Disadvantage

4c As mentioned in the introduction to this questionnaire, the master thesis I'm writing is researching if/how digitalization affects the teaching of literature in the EFL classroom. Do you agree with the statement that digital texts will eventually replace literature in the EFL classroom?

1. Strongly agree
2. Agree
3. Disagree
4. Strongly disagree

Could you please write a couple of sentences to elaborate your answers in 4c:

Thank you for your time and contribution!

Appendix 6: Questionnaire analysis

1. To start with I have some questions concerning your educational background and career.

1a For how long have you been teaching English?

5. Less than 5 years I
6. 5-9 years IIII
7. 10-15 years II
8. More than 15 years IIII IIII

1b How many of said years have you been teaching at upper secondary level?

Answer: 5,5; 8; 25; 13-14; 10; 16; 15; 6; 30; 1; more than 15, whole career; all (5-9); all (more than 15); 7; 10; 8; 13; all (more than 15);

1c What is your educational background?

Answer: **Master of Arts in English, from the University of Bergen (001)**; Answer: Bachelor in English from Brazil, **Masters in English/Linguistics at UiB**, one year of Spanish at UiB, Pedagogy at HSH (002); **“lektor” master in English Literature/Didactics (003)**; **Masters in English (Cand.Philol) from University of Bergen (004)**; **Teacher training college, French mellomfag, Master of English (005)**; Answer: **English hovedfag**, Japanese storfag, French årskurs, Nordisk årskurs, Spanish forkurs + introductory courses in philosophy, phonetics and linguistics (006); **master degree at UiB 2002 (007)**; Master in Religious Studies, **Bachelor in English**, one year with history, and soon a Masters in Nordic literature (008); **Cand.Phil with a major in English, and Norwegian and Literature as additional subjects. (Lektor med tilleggsutd., hovedfag i engelsk, mellomfag i norsk og litteraturvitskap) (009)**; **Lektorutdanning UiB (010)**; **Mellomfag**, equals 90 studiepoeng (011); **University education (012)**; **Master in English (UiS)**, Master in Applied Linguistics (Surrey, England), Master in Special Education (UiS) (013); To bachelorgrader ved UiB – **mellomfag engelsk (014)**; **teacher/journalist (015)**; **Erfaringsbasert master i undervisning med fordjuping i engelsk (016)**; **Cand.philol. (mellomfag engelsk) (017)**; **Cand.philol in English from the**

University of Bergen 1996. Besides English, I have studied Norwegian and “Allmenn litteraturvitenskap” (018)

2. In this part I will ask about your use of literature (novels, novel extracts, short stories, poetry) in your teaching.

2a How often do you use literature in your teaching?

7. Several times a week IIIII
8. Every other week IIIII I
9. Once a month IIII
10. Every other month
11. Hardly ever
12. Other/comment: **About half of the time available; I use literature every day in periods, hence it is difficult to say what the average is (007); It really depends on the topic (008); It depends on the topic** we are studying., and on the class: I teach Vg1, Vg2 and Vg3 English (008); **I don't know, it differs (011); It depends on what we are doing in class.** Sometimes we use literature several times a week, sometimes there is a long break from literature. Also, if you use “literature” in the meaning “fiction”, you exclude all the texts we read that are factual, like newspaper articles, factual texts etc. We read a lot of them as well, in addition to fiction. I would say that we read more factual texts than fictional texts, and I do not think you should label only one of these “literature” (012); I teach vocational English this year, I use literature more often when I teach English for general studies (014); **It depends on what we are working with. It is difficult to pin it down as “several times a week” or “every other week.” (016); It depends on the parts of the subject I teach.** I teach Social Science English (Samfunnsfaglig engelsk vg3). We use poetry when we work with history, we read short stories to highlight a topic for instance did we last week read “The Leaving” by Budge Wilson when working with women’s rights in the US. We use poems to show the consequences of British cultural imperialism, “Colonial Girls’ School”. We used an excerpt from Jojo Moyes’ novel The One plus One when we talked about class differences in contemporary Britain, or “Richard

Cory” to comment on the American Dream. The students choose a novel and read it in the course of the subject. I often ask them to look for social and political aspects in the novels or how the novels comment on i.e. British or American society (018)

2b What do you consider to be the three most important aspects of language learning the students can gain from reading literature?

10. Vocabulary IIIII IIIII
11. Language comprehension IIIII IIIII
12. Literacy III
13. Bildung (danning) IIIII IIIII II
14. Intercultural competence IIIII IIIII I
15. Grammar
16. Aesthetics sense III
17. Reading fluency/comprehension IIIII
18. Other: The answers vary with the “læreplan” for each level/subject

2c Do you focus on these aspects of language learning through other media than literature?

3. Yes IIIII IIIII IIIII III
4. No

If yes, do you have some examples?

The use of [film](#), pictures, newspaper articles (001); [Movies](#), [videos](#) and articles (002); through [factual texts](#) (003); we also read [factual texts](#) and [listen/watch auditive material](#) that covers at least some of these issues (006); [Movies](#) and [news](#) (007); [film](#) (008); [Factual texts & films](#) (008); [Films](#), music, and texts in general (011); [Films](#), [factual literature](#), for example (012); [Films](#), [documentaries](#), [TED talks](#), articles from text books, magazines (013); [Videos/documentaries](#). Discussions etc (014); Vocabulary training through [films/documentaries](#), different oral activities. Intercultural competence through [factual texts](#) (015); Example of a text about intercultural competence = Trade and Intercultural Communication, NDLA.No., The same text I mentioned is also used to work with vocabulary., Working with bildung = An example is working with

advertisements and analyzing them to understand the rhetorical devices used to influence a consumer to make decisions related to different products (016); [films](#) (017); [Watching documentaries and films](#) related to the English speaking world. We also use articles from American and British magazines and newspapers. Last autumn we watched Made In Dagenham to learn about Britain in the 60s and women's position then (018)

2d If you use literary texts in your teaching, what influences the choice of literary texts you have your students read? (Choose 1-3 options)

8. The textbook (novels that are mentioned or recommended in the book) IIIII IIIII III
9. Literary texts concerning subjects the students can relate to IIIII IIIII I
10. I allow the pupils to choose literary texts themselves IIIII III
11. I choose from the English literary canon IIIII II
12. The student's language proficiency level III
13. The curriculum IIIII III
14. Other/comments: when I teach English programfag, I sometimes use texts from the canon or contemporary literature that I know and like myself (006); Web sites such as <http://www.our-story.ca/winners/writing/5415:under-his-wing#story> (007); The textbook (novels that are mentioned or recommended in the book); or rather what literature there is in the textbook; poetry, short stories and excerpts of novels and plays, I allow the pupils to choose literary texts themselves, for extra reading (009); I am influenced by all of the points above (012); Literary texts concerning subjects the students can relate to: My students read "Slam" as it has teenage pregnancy as one of its theme., I choose from the English literary canon: For example, my Vg3 students of English Literature and Culture just read "Lord of the Flies.", The curriculum: My Vg2 students studying Electricity and Electronics just worked with "The Tony's Story." (016); (actually, we read excerpts from novels and short stories from the book) (017)

2e How do you work with literature in your teaching? (Choose the 1-3 options you use the most)

7. The students read as homework IIIII III
8. In-class reading IIIII IIIII III
9. Group discussions IIIII IIIII IIIII
10. Lectures by the teacher IIIII
11. The pupils have to hand in a written work (for instance a book report) IIIII III
12. Other/comments:

Mostly, we listen to a text/short story before working on vocabulary and comprehension questions. Finally, the students work with in-depth questions regarding themes, characters and similar, and we have a class discussion.(001); All of the above (004); Often a mixture between 1+2; students may also get a literary they have studied on a test (006); Movie making (007); I never let them read at home, because then those who are the weakest will not read (008); novels they mostly read as homework (009); All of the above (014); Well, it varies from class to class and also depends on if we are working with a short story or a book (016);

3 In this part of the questionnaire you will be asked about multimodal texts and how you implement such texts in your teaching.

3a How often do you use multimodal texts in your teaching?

7. Several times a week IIIII I
8. Every other week IIIII I
9. Once a month IIIII
10. Every other month I
11. Hardly ever I
12. Other/comments: Several times a week; incl. short films on e.g. YouTube, online newspapers +++, For each level: a full length film ca. once a month, to make something or other in our curriculum “come alive” for them (009); I don’t know how often (011); Again, it depends on what we work with. I sometimes find a little film from Youtube or a clip to illustrate something (018)

3b What types of multimodal texts do you use in your classroom? (Choose the 1-3 options you use the most)

9. E-books III
10. Online newspapers IIIII IIIII IIII
11. Social media (Facebook, Instagram, YouTube) IIIII III (three have specified YouTube here)
12. Movies IIIII IIIII IIIII III
13. Music III
14. Graphic novels and cartoons
15. Images IIIII I
16. Other: news video clips (006); It varies with the level and what is available for relevant topics (009); I use YouTube, but I do not consider it a social media (011);

3c Do you think the competences students develop by working with multimodal texts are equal to the ones they gain by working with literature (as in question 2b)?

3. Yes IIIII IIIII I
4. No IIIII I

Please provide a brief explanation to your answer:

I do not think that you necessarily learn more by working with either, but I think that it is **important to vary the material you use in order to keep the students interested and curious**. I would also argue that working with text only (no images) is more challenging, and I think we need that in order to **challenge our imagination**. Perhaps it even makes us more creative or enables to **think independently to a greater extent** than when we work with images for instance? **At the end of the day, each student is individual and benefit from different material /methods of teaching.** (001)

They develop better reading comprehension skills by reading literature. On the other hand, I think that **multimodal texts and literature complement each other in giving students better intercultural competence**. For example, it's important for the students to read how a Jamaican person writes and how they describe their culture through the story, but it's also **important that they hear how they speak, dance, dress themselves, celebrate carnival, etc, through a video.** (002)

Because they are not given the chance to go in depth (003).

May vary how students learn; visually or by hearing. Literacy: Learn best by reading as opposed to e.g. watching films. Bildung (danning): More time for reflection if they read? (005)

I think the competences may be equally good, but not necessarily similar. Reading literature takes more time and requires more reflection. For multimodal texts, on the other hand, especially auditive material, students need to grasp the meaning faster, and they enhance skills needed outside the classroom (006)

I think students gain a better understanding by watching and listening in addition to reading (007);

They gain the same reading competence reading complex newspaper articles as they get by reading literature (fiction) (008).

Impossible to generalize about this, since the students' skills and learning strategies are highly individual. Important to vary what is on offer for them (009);

I believe research has shown that students learn more and concentrate better using literature and hand writing (010);

I answer both because I do not measure their competence every time I use a method or a media (011);

I do not like to separate "literature" from newspaper articles, for example. They meet many of the same words and are exposed to relevant elements in these multimodal texts, which I believe are important in language learning (012);

They gain competence either way, but different kinds (013);

Especially when it comes to intercultural competence and Bildung the students benefit from watching documentaries and TEDtalks to broaden their perspectives. I also believe they learn a lot from creating multimodal texts themselves (014);

I think the competence is the same (vocabulary and intercultural competence), except for the aesthetic sense which I think is developed better through reading literature (015);

I think my answer is actually "Not Always." For example, when my students read Lord of the Flies, they also saw the movie which was an adaption of the book. The movie took certain cinematic liberties related to the content, for example, eliminating the whole conversation Simon has with the pig's head, which led to a completely different interpretation of the book's thematic message (evil resides in all of us.) (016);

The question is slightly difficult to answer, as both multimodal texts and literature contribute to language learning, in different ways. We have for instance watched *Of Mice and Men* recently, and some of the students found it helpful when getting an overview of the plot. Moreover, I think it is an advantage that they get the auditive part when watching the film. On the other hand, the novel is better when we are to close-read the text. I prefer the analog version, as the students spend much time reading and writing digital texts at school in other classes (017);

I think I lean more to yes than to no here. Reading literature forces the students to think more and imagine things on their own, while the multimodal texts provide them with many impressions and images that they can develop further. I think a combination of literature and multimodal texts is the best (018)

4 In this part you will be given questions concerning digitalization.

4a During the time you have been teaching English, do you think that your teaching has been affected by the digitalization that is going on in our society?

3. Yes, I have IIII IIII IIII II
4. Not really I

Obviously. The way we work in class, the way students take tests, the way we find information, have changed enormously (006)

4b If you think your teaching is affected by digitalization, do you find this an advantage or a disadvantage to your work?

3. Advantage IIII IIII IIII I
4. Disadvantage III

Can be a positive supplement, but not always; mostly advantage, but I am dismayed at how poorly the students write without spell check, computers, electronic dictionaries (006); both (012); both (016); I need to specify my answer: I prefer to make use of a combination of digital and analog texts (017)

4c As mentioned in the introduction to this questionnaire, the master thesis I'm writing is researching if/how digitalization affects the teaching of literature in the EFL classroom. Do you agree with the statement that digital texts will eventually replace literature in the EFL classroom?

1. Strongly agree 2. Agree IIIII II 3. Disagree IIIII II 4. Strongly disagree IIIII

Could you please write a couple of sentences to elaborate your answers in 4c:

1. I do not think and do not hope that digital texts will fully replace literature in EFL classrooms, because I think that **variation is vital in the classroom in general**. We spend so much time in front of our computer screens/on our smartphones that I think it is **important that we get a break from the digital world from time to time**. Research has also shown **that we learn more by for instance writing by hand compared to writing on the computer**, and obviously, **the use of a computer in the classroom is a source of distraction for the students**, so working with texts on paper might be advantageous in that sense as well. However, the preference of the students might dictate the choice of material to a greater extent in the future and my impression is that **this generation seems to prefer the digital world**, so who knows what the future will hold. (001)
2. What do you mean? Can't they read literature on a screen? If you are asking if multimodal texts will substitute literary texts I disagree. **I think and hope we will continue to have both**. (002)
3. **The students still prefer paper if given the option to choose. They concentrate more when reading on paper**. There are a few exceptions. (003)
4. I think **literature is already available in digitalized form, and many students prefer this when given a choice**. **For instance reading a novel or short story can be done via audio books or e-books, rather than a paper version**. I am not sure if **this affects the learning process negatively, in my experience it does not**. (004)

5. There will probably be a mixture. It can be an advantage to teach literature by using a variation of methods. (005)
6. I don't see that there is a discrepancy between digital texts and literature, and that the one will or can exclude the other. Literature will continue to be read in classrooms because of its wonderful ability to mirror society, people and their lives and feelings in a far better way than factual texts (digital or not) can (006)
7. The reason I do not strongly agree is first and foremost that quite a few students prefer reading texts on paper. My students have just started reading a novel – individual choice – and just a handful in each class has chosen e-books. I have no idea why (007)
8. It will not replace it, but digital texts certainly will be something that we also have to use in addition to literature on paper (008)
9. Literature, even great literature, also exists on digital platforms/in digital formats, so the question is based on the false assumption that only printed matter is literature. I hope that we eventually will get access to digital versions of all the literature we need for our teaching (009)
10. I think this is the direction things are taking, for better or worse (010)
11. I cannot answer this, I cannot look into the future ☺ (011)
12. I hope books won't be replaced, but I fear they will. I strongly support digitalization to some extent and in some areas, but not a total replacement. I believe it is important to have books and literature options outside the digital world. I think many agree with my view, which is the reason I believe/hope the total change will not happen (012)

13. A digital text can never replace the experience of sharing literature that is read and discussed – by real people in a natural school setting (013)
14. I believe we are headed in that direction, but I do not necessarily think that is a good thing. Digitalization helps us reach students who struggle with reading comprehension, however reading literature has its own rewards, and I hope it will not be totally replaced (014)
15. I think reading literature will always be a valued competence. But different platforms might of course take over (computer screens, ebooks, tablets, etc). But I don't think reading literature will be replaced by multimodal texts that not are about reading literature (015)
16. See 3c (016)
17. As stated in 4b), I vote for a combination... (017)
18. It is obvious that we spend less time reading literature now when did earlier. Many of the themes we look at can be illustrated by a film or something from the Internet. However, there ought always to room for poetry, short stories, novels and plays that can give the students their unique approach to the English-speaking world. An established literary text can comment on a topical question in different, but interesting ways than a contemporary digital text. An example from last year was my English class working with war and Post-Traumatic stress disorder. How did we do that? Well, we studied "Soldier's Home" by Hemingway, we studied a rock song by David Gilmore and we studied a recent version of Shakespeare's Macbeth. I found that Shakespeare's text spoke clearly to the students, particularly in the spectacular acting of Michael Fassbender and the filmatic devices of the director. I also found that the students saw the similarities between the Renaissance drama and Hemingway and Gilmore, the texts were in a dialogue. I think it is vital that we teach the students to concentrate, reflect and think for themselves, and studying a literary text gives

them this opportunity. Having said that, the digital texts and mediums can do a lot to enhance and “make topical” texts from the literary canon. (018)

Appendix 7: Codes from the questionnaire

Educational background

- Teacher training college with master in English (4)
- University education with master in English (7)
- Bachelor or mellomfag in English (5)
- Other (2)

Literature (2a)

- Choice depends on topic (5)
- Difficult to give an exact/average answer (3)
- Difficult to label only one of factual/fictional as literature (1)

Language learning through other media than literature (2c)

- Movies/videos (13)
- News/articles (6)
- Factual texts (5)
- Pictures (1)
- Music (1)

The competences the students develop, equal in literature and multimodal texts (3c)

- Important to vary in order to keep students interested and curious
- Working with text (literature) important in order to challenge and develop imagination (2)
- Intercultural competence better learned through multimodal texts (1)
- Easier to concentrate/reflect/think independently when reading (6)
- Pupils learn in different ways, therefore important to vary (3)
- Gain same reading competence reading literature as multimodal texts (4)
- They enhance skills needed outside the classroom when working with multimodal texts (1)
- A combination is best, complement each other (4)

- Better reading comprehension skills by reading literature (2)
- Better aesthetic sense when reading literature (1)
- Prefer literature, as students spend so much time on digital texts in other classes (1)
- The auditory and visual aspects of multimodal texts are important for the pupils' learning (4)
- Helpful to combine movie with book in order to make the students to grasp the meaning of the plot (1)
- The novel is better when we are to close-read the text (1)

To what extent do you agree with the possibility of multimodal texts replacing the role of literature in the EFL classroom? (4c)

- Variation/combination of both is important (7)
- Important to get a break from the digital world and turn to the printed text instead (2)
- The students learn more and concentrate better when working with printed form (3)
- The pupils prefer the printed form (2)
- The pupils prefer the digital form (2)
- The use of computer is a source of distraction in the classroom (1)
- The digital text is as good as the printed text (2)
- Literature can be read on a screen as well (3)
- Literature holds many advantages that cannot be replaced by multimodal texts (4)
- Many of the themes we look at can be illustrated by a film or something from the Internet (1)
- Digitalization helps us reach students who struggle with reading comprehension (1)
- Reading literature will always be a valued competence (1)

Appendix 8: Color coding of question 4 in the interview

4. *What are the challenges you face when using multimodal texts vs. literature in your teaching?*

001: Om det er utfordringer på begge sider. Ja altså det som er med utfordringen er jo kanskje det med at, utfordringen er vel kanskje muligens større med, nei nei det kommer helt an på. Når det gjelder skjønnlitteratur, altså tekster i bøker altså noveller og poesi og sånn, så er det jo litt det jeg sa at jeg føler at elever er selv om de forventer jo at vi skal bruke bøker og lese tekster og sånn så er *de ikke vant med å lese bøker, de er ikke så vant med tek skjønnlitteratur. Det er mitt inntrykk, så kanskje utfordringen der er litt å holde motivasjonen oppe. Litt sånn språklige utfordringer tidvis, selvfølgelig. Men så når det gjelder, når det gjelder de multimodale tekstene så er jo kanskje den største utfordringen, viss jeg ikke kommer på noe annet er vel kanskje dette med at de må ha pcen. ikke sant. At de er på en skjerm. At de jobber på pc. Jeg er ganske bevisst på det i timene mine at jeg prøver å mmm altså de får jo lov til å notere på pc men de får ikke alltid det heller. Jeg har tenkt et par ganger at jeg bare bør la de få slutte å få lov til å notere i det hele tatt, men jeg vet at ja så veldig ofte når jeg går igjennom ting, så så sier jeg at de må legge ned pcen, ikke sant at viss vi skal ha diskusjoner og sånn så må de legge ned. Så prøver å være litt bevisst på det, for de forsvinner veldig lett. Sant, og det skjønner jeg jo litt for det er jo lett å forville seg ut på andre nettsider enn det en kanskje skal. Så det er jo iallfall en utfordring med når viss de skal jobbe med multimodale tekster. Om det er noe annet. ja ellers, utfordringen med litteratur altså skjønnlitteratur det blir jo litt kanskje det samme som når du jobber med multimodale tekster, *det er jo å få de til å reflektere på et litt høyere nivå ikke sant og ta og se ulike nivå i en tekst.* Det kommer jo også veldig an på eleven og klassen og, det vil jo være veldig variabelt, i på spesielt på vg1-nivå for der er må jo alle ha engelsk sant. Og det er jo variabelt hvor, hvor flinke de er og hvor godt de liker faget. så det er jo en utfordring ikke sant, kan være. *Å få de til å se, at de må vise litt refleksjon, at det er klart tenke litt på et høyere nivå omkring tema, trekke ut tema, bare det for eksempel kan være vanskelig nok for mange elever, og det er jo viktig.* Men det blir jo litt det samme, det er jo kanskje litt det samme som altså det er jo ikke lettere eller vanskeligere*

da tenker jeg da i utgangspunktet, når du jobber med multimodale eller skjønn eller ja vanskelig skjønnlitteratur. Kanskje det eneste er film, film for eksempel at det for noen kan være lettere å jobbe med for da ser du jo du har bildet ikke sant som du, kanskje det er lettere å huske enn noe du leser. Og kanskje det også er noe i tråd med det jeg sa at de ikke er så vant med å lese heller. Og ikke er vant med på en måte å danne seg egne bilde i hodet når de da leser skjønnlitteratur, bøker, noveller. Så kanskje det, på en måte er litt film kan være litt lettere sånn sett da. Lettere å huske og lettere å jobbe med. Jeg vet ikke, ja.

003: Altså nå har jo ikke jeg brukt direkte det jeg kaller for multimodale tekster sant. Så det gjør meg jo litt gjør det litt vanskelig å svare på egentlig spørsmålet. Men kan du si jeg har jo brukt digitale programmer i litteraturundervisningen. Men da har det gått litt mer på ordforråd, språk og så videre men det har også gått på det å selvfølgelig bruke digitale tavler for eksempel. Til analysere en tekst, karakterisering, tema studentene eller elevene kan bidra med elektronisk tavlene som kommer da opp felles i klassen når de snakker om litteratur da. Så der har jeg jo der kan du jo si at jeg har brukt det. Altså det jeg syns ikke det er noe vanskelig å bruke det egentlig men jeg føler jo at det for meg er litteraturen fremdeles veldig lite har veldig lite med det digitale å gjøre og det digitale er for meg bare en form. Som selvfølgelig kan påvirke litteraturen hvis den skrives bare digitalt, men hovedsakelig er litteraturen og det elevene lærer av litteratur er jo ting som allerede er skrevet i en ikke-digital tidsalder og da er det ikke så naturlig alltid å bruke å trekk inn digitaliseringen i det innholdet i hvert fall men men da i tilfelle kun for å aktivisere kan det jo tenkes men for det litteræres skyld ser jeg liksom ikke noe grunn til akkurat å bruke digitalt et digitale verktøy for forståelsen av litteratur. Men hvis digitaliseringen hvis man kan tenke seg altså selvfølgelig og det har jeg jo også gjort delvis bruke litt animasjoner og ting på nettet eller digitale programmer til diskusjon og så videre om litteratur så kan det jo fungere. Det har jeg jo gjort, jeg har brukt diskusjonsgrupper på nett for eksempel om litteratur. Og der er det jo sånn at det positive der er jo det at det blir veldig demokratisk og at også elever som er mye mer beskjeden i klasserommet kan bidra i en slags samtale på nettet om litteraturen, mens den i klasserommet oftere blir dominert av elever som snakker mye face-to-face da. Men det er likevel ulike typer samtaler det blir litt mer enveiskommunikasjon når det er

digitaliser enn når man sitter i et rom hvor det er face to face. Så det er jo en del utfordringer ja det er muligheter og det er begrensninger vil jeg si. Kommer an på hva man ønsker å oppnå. Ja, mhm. Snakket jeg ikke noe om det å lese da. Det vet jeg ikke om jeg skal nevne der. Det å lese litteratur er jo definitivt fordel syns jeg og det har jeg jo undersøkt fordi at de liker best å lese på papir, men det kommer kanskje ikke inn akkurat her.

004: Ja jeg ser jo det at av og til når jeg bruker bare litteratur når de skal bare lese selv så må de ha et fokus på tekst over lenger tid som de kanskje ikke er så vant til. Spesielt når de skal lese en roman eller en lang novelle så tar det litt ekstra – så noen ganger bryter vi opp da en roman ved å se litt film eller høre på teksten eller for å prøve å få en variasjon i det. Men at det er en stor utfordring det vil jeg ikke si men, det er kanskje litt utfordrende å få de til å skjønne at eller å få de til å streve med å lese. Å skjønne at det er greit at man må streve litt, det er det som må til. For de er så vant til å få det veldig fort eller veldig lett tilgjengelig med, ja korte tekster og filmsnutter og sånn på facebook og på twitter og altså på sosiale medier. så det å lese og fordype seg i lengre tekster det er de ikke vant til. Så det er en utfordring. Ja. Men multimodal texts ja. det er jo ikke noen utfordringer der det syns de jo bare er gøy. Nei noen ganger hvis for eksempel, du nevnte e-books, å høre på en lytte tekst det er heller ikke alltid lett for de. da detter de ofte ut, det sier de ofte selv. At da detter de gjerne ut. og da syns de det er bedre å lese selv faktisk. Så de er både og. Så variasjon er jo, så det er bra at man har begge deler for da kan man variere litt. For å hjelpe de på veg. Ja, de utfyller hverandre sant når du leser. Nå har vi begynt å lese en lengre bok eller roman og da har jeg tenkt å lese litt først og så gjerne se filmen før de er helt ferdige sånn at de liksom kan få et bilde av det da. Ja, får se. Og kanskje eventuelt bruke sånn lyttetekst også, men ikke for lenge sånn at de detter ut. Ja, men det jeg tenkte da er å se om de ja om de greier å lese hele denne boka på egenhånd. Noen gjør jo det. Noen er flinke til det mens andre strever mer. Ja det er det hva de er vant til, og noen har aldri lest en bok en eneste bok før i hele sitt liv. Og kommer på videregående der de må lese bok da er det kanskje vanskelig når du ikke har lest før. Ja så for de for de kan det kanskje hjelpe å høre lydbok eller se filmen. I tillegg til å lese. Ja, da varierer du for liksom få jeg tror de må få skjønne historien og bli interessert i historien for å gidde å lese videre. Hvis ikke de skjønner noen ting bare

av å lese så gidder de ikke å lese boka. Så det er liksom for å hjelpe de på veg, så kan man bruke disse multimodale tekstene også.

008: Noe av det går vel kanskje på at hvis du gir altså hvis du hvis jeg bruker litteratur så har jeg som oftest skrevet det ut eller at de har det i bøkene sine. Hvis jeg har skrevet ut, det er det jeg ofte liker best hvis de skal jobbe i dybden med det, så har de alltid mulighet til å skrive på teksten selv til å streke under og til å på en måte jobbe med teksten aktivt på en annen måte. **Multimodale tekstene så blir det en større fare for at de ikke klarer å ha noen gode lesestrategier. Det er fare for at de noen synes at det blir for vanskelig så begynner de å gjøre andre ting i stedet for fordi de sitter oppe med en skjerm. Og at de da forsvinner.** Så det blir ofte hvis jeg jobber med det så pleier jeg faktisk å ha det på vi har sånn smartboard da men jeg bruker det jo ja uten at du- da bare viser jeg gjerne nyhetsartikkelen og så leser vi den sammen. Sånn at jeg tar avsnitt for avsnitt og så diskuterer vi hva som ble sagt i dette avsnittet og så må vi ta neste. For jeg har litt sånn erfaring med at hvis jeg, for hvis du vil gi ut avisartikler så vil du ofte gi noen som er litt komplekse noe som de trenger å jobbe litt ekstra med. Men ofte så er det for vanskelig for de å sitte å gjøre på egenhånd. De trenger ofte mye mer sånn hjelp. Mens det kan kanskje være litt lettere med litteratur at de kan sitte på egenhånd fordi de kan, du kan peke på litt at de kan må streke under og liksom faktisk jobbe seg inn i teksten da. tror egentlig det største utf- ja for som tekster så er jo begge komplekse, altså uansett.

012: Det er ikke så stor forskjell. **Utfordringen er å få forståelse av tekst først og fremst.** og det er jo litt ulike utfordringer selvfølgelig. I en faktatekst eller faglig tekst så er det kanskje vanskeligere språk. **Men så i litteraturtekster så er det vanskeligere å forstå symboler for eksempel og den type ting.** så det er litt ulik type forståelse av tekst som må forklares da selvfølgelig. og konsepter som tas opp i disse multimodale tekstene selvfølgelig som en nyhetsartikkel eller sånn de er jo gjerne vanskeligere for de å forstå eller språket er mer avansert. Mens litteraturen da, eller skjønnlitteraturen, den er mer rettet mot de gjerne så det er lettere for de å forstå sånn sett. Det er vel en stor første utfordringen eller største. For min del.

Appendix 9: Codes from the interviews

1 Fokus på litteratur i utdanningen

Mye fokus på litteratur i studiet (4)

Lite fokus på hvordan inkludere det i undervisningen (3)

Lærte lite om det pga. valg av andre fokusområder i studiet (2)

Studiet kunne vært mer forberedende for hva som kom i skolen (1)

Jobbet mye med ulik litteratur i utdanningen forberedte godt på å like og bruke litteratur (2)

Fokus på hvordan inkludere det i undervisningen (1)

2 Fokus på multimodal tekster i utdanningen

Ikke i fokus i utdanningen (4)

Fokus på noen typer tekster (2)

Fokus på det i pedagogikk/didaktikk (1)

Fokus på å benytte seg av andre metoder enn å bare lese (1)

Elevene har mer aksept for film enn bøker (1)

3 Enighet med kategoriseringen av litteratur og multimodal tekster

Vil kategorisere e-books som skjønnlitteratur, ikke multimodal tekst (2)

Vil ikke kategoriser film som multimodal tekst (1 ½)

Ser på multimodale tekster som interaktive tekster (1)

Litteratur er ikke bare skjønnlitteratur. Kan være faktatekster også (1)

Musikk, altså sangtekstene, kan være litteratur også (1)

4 utfordringer knyttet til bruk av litteratur og multimodale tekster i undervisningen

Elevene ikke vant til å lese bøker (skjønnlitteratur) Vanskelig å motivere de og å få de til å holde fokuset på tekst over lengre tid (2)

Blir lett distraherert når de jobber med pc (2)

Språklige utfordringer knyttet til lesing av skjønnlitteratur (1)

Utfordringer til å få eleven til å reflektere på et høyere nivå over tekst (2)

Film kan være lettere å jobbe med for da ser elevene bilder (2)

Ser ingen grunn til å trekke inn det digitale i arbeidet med litteratur da litteratur stort sett er skrevet for å eksistere i en ikke-digital form

Blir fort mye enveiskommunikasjon når man bruker digitale former, i forhold til å ha face-to-face arbeid i klasserommet

Kan være utfordrende å få elevene til å skjønne at det er greit å måtte streve litt for å forstå litteratur. De er så vant til å få alt så fort og lett tilgjengelig igjennom sosiale medier

Utfordrende å bruke lyttetekster for da detter elevene fort ut

Variasjon er bra for de kan utfylle hverandre (2)

Vanskelig å ha gode lesestrategier når man bruker multimodale tekster

Nyhetsartikler og faktatekster er mer komplekse og har vanskeligere språk (2)

5 Rollen til litteratur i klasserommet i dagens digitaliserte samfunn

Oppfatter rollen som viktig (5)

Utfordrende å få elevene til å forstå hvorfor det er viktig å lese skjønnlitteratur

Litteraturens rolle kommer i bakgrunnen til det digitale

Litteraturen har en verdi fordi den kan lære bort ting på en annen måte enn faktatekster eller det digitale (3)

Det språklige aspektet viktig (2)

Å lese bøker krever evne til å fokusere og konsentrere seg over lengre tid (3)

Viktig å lære om skjønnlitterære virkemidler

Litteratur viktig for danning og interkulturel kompetanse (4)

De samme verdiene gjelder for e-books også

Gleden av å lese bøker viktig å få

6 Funksjonen til digitale medier i engelskklasserommet i framtiden

Håper at det skrevne ord i fysiske bøker vil vedvare og at ikke alt blir digitalisert

Blir mer sliten av å jobbe foran en skjerm (2)

Sunt og lurt med variasjon og blanding av de to formene (2)

Tror ikke det vil bli mer digitalisert i selve engelskundervisningen enn det det er i dag

Undervisningen vil bli mer digitalisert (4)

Digitaliseringen vil forandre på tradisjonelle arbeidsmetoder for lærere og elever (3)

Det kan komme en motreaksjon der det analoge blir kommer mer på bane igjen og man vil gå vekk fra det digitale

Helt overordnet vil skolen bli mer digitalisert under store teknologiske endringer

Kildekritikk kan bli mer utfordrende i en mer digitalisert skolehverdag

Læreplanene kommer til å legge opp til mer bruk av digitale medier

Ønsker å fremdeles å holde på trykte bøker da det ikke er så mange fristelser i de som på en pc

7 Ting å lære fra litteratur som man ikke får lært igjennom multimodale tekster og omvendt

Når man leser bøker må man danne sine egne bilder og fantasiverden og kan derfor bidra til økt kreativitet

Lesing kan gi bedre språkferdigheter – lærer mer vokabular (2)

Man blir en mer aktiv deltaker i læringsprosessen når man leser

De som strever med å lese kan lære mer tematisk ved å se film

Når man ser film så hører man språket, noe som kan forbedre det muntlige språket (2)

Å lese en lengre tekst krever mer refleksjon og fordypning (3)

Det digitale aspektet kan gjøre læringen mer spennende og engasjerende

En kombinasjon av begge deler er nødvendig og bra (3)

Litteratur kan gi innsikt i andre menneskers liv og historier (2)

8 Tilgjengelige verktøy til arbeidet med litteratur og multimodale tekster

NDLA (4)

Nettstedet til læreboken (3)

Læreboken (5)

Kollegaer (2)

YouTube (2)

Eget oppsamlet materiale og erfaringer (4)

Guider med spørsmål og analyser av litterære tekster på nett

Masteroppgaver

Man må være kritisk og vurdere hva som passer i undervisningen (2)

Kvaliteten på refleksjonsspørsmål i bøker og på nett er ofte ikke så veldig god

Å se på videoer eller en skjerm for lenge kan fort bli veldig passiverende

9 Spørsmål om læreplanen – digitale autentiske tekster

Mer meningsfullt å bruke tekster som har en funksjon ute i det daglige liv, som ikke er konstruerte

Kan også finne autentiske tekster i bøker (også læreboka), trenger ikke være digitale

Vil aldri bli helt autentiske situasjoner i klasserommet

Kan bruke nettet til å ha kontakt med elever fra andre land

Digitale hjelpemiddel fører til lett tilgjengelighet av videoer med autentisk bruk av språket (klipp fra youtube, en nyhetssak) (3)

Bruke det til å diskutere saker som er oppe i media (4)

Det autentiske språket kan være mer krevende enn det de lærer på skolen (2)

Lærebøkene ikke alltid like relevante når det kommer til autentiske eller oppdaterte tekster (3)

Film er kanskje ikke autentisk, men man får et møte med språket der

10 Er det viktig at ungdom leser bøker

Ja, det er viktig (5)

Man blir mer aktivt deltakende i egen læring

Det utfordrer hukommelsen (2)

Man må analysere og reflektere mer (2)

Du kan lære om deg selv (danning) (3)

Man kan bli mer tolerant og åpen og utvide horisonten ved å lese om andre

Språklige fordeler (3)

Mer læring i å lese bok enn å se film (4)

Å se film gir ikke det samme læringsutbyttet, men det er bedre enn ingenting

Prøve å forstå verden fra andres ståsted (2)

Få kunnskap om og nye perspektiv på samfunnet og historiske hendelser og epoker (3)

Bøker, selv de gamle klassikerne, taler til ungdommen i dag

Verdenslitteraturen speiler veldig mye av det som er menneskelig (2)

Man trener opp konsentrasjonen (2)

Veldig leit at unge ikke leser så mye i dag

11 Funksjonen til litteratur i engelskfaget i fremtiden

Tror både digitale medier og skjønnlitteratur er kommet for å bli (2)

Tror at det vil fortsette å være en blanding (2)

Litteraturen vil vedvare – vanskelig å erstatte (2)

Vil bli mer litteratur i digital form

Rollen til skjønnlitteratur vil bli kortet ned i faget (2)

Appendix 10: Transcribed interview with Inga (001)

Transcription 001 interview

S: = meg selv

L: = læreren

S: Intervju med kandidat 001. Første spørsmål. To what extent do you think that your education prepared you for how to implement literature in your teaching?

L: Ja, i hvilken grad? Ja, det vanskelig det vanskelig å snakke om fordi at det er så lenge siden

S: Ja

L: men det er jo veldig mye litteratur på studiet

S: mhm

L: så helt klart sånn sett så er det jo et veldig fokus på litteratur. Jeg valgte jo ikke, du kunne jo velge sånne litteraturmoduler. Jeg valgte kanskje faktisk mer språk

S: ja

L: språkmoduler. Iallfall på masterlevel. Sånn at litteratur teori hadde ikke jeg noe særlig av altså. Men det er klart der får du jo en forberedelse, får jeg et inntrykk av at det er som regel en litteraturteorimodul

S: ja

L: ikke sant. Men eller så, det som jeg har tenkt da i etterkant av studiet, jeg tok jo masters jeg har jo ikke gått på lektor, på noe lektorutdanning

S: nei

L: for det er jeg for gammel til holdt jeg på å si. Men det jeg satt, det jeg tenker på er at det er veldig mye som selvfølgelig er veldig relevant når du skal undervise i engelsk på videregående. Når du tar både master og grunnfag og i det hele tatt når du studere engelsk

S: mhm

L: men det er jo og mye som, som er på en måte litt nytt. Fordi at på, du skal jo igjennom for eksempel ulike, engelsktalende land.

S: Ja

L: Som for eksempel India, ikke sant. Og der er det jo lite av på studiet. Nå er dette kanskje en liten digresjon da men, men det er jo og noe som jeg har tenkt litt på da. At,

sånn sett så kunne det studiet forberedt meg bedre på hva som kom da, men det er jo ikke direkte jo det er jo litt relatert til litteratur

S: ja

L: og altså men ellers så kunne vært mer fokus på, selvfølgelig. Men det handler jo og litt om valgene en tar. Jeg valgte jo ikke litteraturteori, for når jeg studerte så vi, var det ikke sånn at jeg var sikker på at jeg ville bli lærer

S: nei

L: sant. Så jeg tenkte litt på, jeg angret litt på at jeg ikke tok litteratur faktisk.

S: ja

L: Men, for jeg synes jo at det er veldig kjekt, men av en eller annen grunn så tenkte jeg at kanskje det var lettere å gjøre det bra på språk.

S: ja, så da tok du det.

L: ja, så det var litt det som var motivasjonen. Ja, jeg synes begge deler er kjekt.

S: Ja.

L: Ja. Ja, jeg vet ikke om jeg kan si så mye mer vettug om akkurat det.

S: Neida, men det er helt greit det

L: ja

S: det er jo dine erfaringer så.

L: Ja

S: da kan vi gå til neste spørsmål.

L: Mhm

S: Was there any focus at all on digital media, or multimodal texts, in your education? And if so, how? And do you have any examples?

L: nei, altså det kan jeg ikke husker. Altså det er jo multimodal, det er jo sammensatte tekster, ikke sant

S: ja

L: enten digitalt eller altså lyd, bilde, sant

S: ja, mhm

L: nei. Jeg kan ikke husker at det var noen ting av det. Men det er klart når jeg tok ped

S: ja

L: jeg har en mastergrad i engelsk, og så tok jeg pedagogikk, da var det jo litt mer fokus på, på multimodale tekster. For eksempel det med å bruke, det å bruke sammensatte

tekster. Bilde, lyd å og forså vidt ikke så mye på nødvendigvis. Når du sier digital, tenker du da internett først og fremst, altså

S: det må ikke være det. Det kan fokusere mest på multimodal texts, og det kan jo være tegneserier, filmer

L: ja, ja ikke sant

S: Men og nettsider, og altså

L: Ja, ja. Ikke så mye egentlig fokus på type sånn film egentlig eller tegneserier

S: mhm

L: men, men kanskje mer på sammensatte, altså du kunne treffe på sammensatte sammensatte tekster. Ja forså vidt litt kanskje tegneserier, men akkurat hva som var fokus og hvorfor vi snakke om det, det husker jeg ikke.

S: nei

L: jeg husker det rett og slett ikke. Jeg vet ikke om jeg klare å si noe lurt om det

S: men følte du det fokuset dere hadde, som ga deg inspirasjon eller innspill til å hvordan du kunne bruke det i som lærer?

L: egentlig ikke

S: nei

L: men men, jeg bruke jo selv mye film

S: mhm

L: ikke mye, men jeg prøver å få inn litt film. fordi jeg syns det er veldig kjekt å se film selv.

S: ja

L: men da har jeg mest brukt internett for å lete etter gode oppgaver, sant. Eller, eller at du spør kollegaer ikke sant hvordan de har jobbe med en bestemt film. Det er jo forskjellige måter å jobbe med film på. Du kan jobbe litt med formatet film

S: ja

L: ikke sant, det med hvordan en filmer og hvordan ting er framstilt. Men og tematisk ikke sant, så det blir jo ofte en blanding.

S: ja

L: men kanskje mest først og fremst tematisk. Da at filmen tar for seg et tema som har vært igjennom, som blir belyst på en bedre måte eller, ja.

S: mhm

L: mhm

S: ja

L: ja

S: Kan gi en annen vinkel

L: for eksempel

S: på det dere har om. Mhm

L: Og så føler jeg jo kanskje, jeg føler jo kanskje at elevene er mitt inntrykk er at veldig mange, det kommer litt an på da elevmassen. Men veldig mange, det er egentlig få som egentlig leser bøker.

S: mhm

L: Det er en kanskje litt på grunn av tida, ikke sant, at det er mer aksept for film, altså det er

S: ja

L: de er alltid mer gira på å se film

S: mhm

L: enn å lese bøker, ikke sant. igjen det kommer litt an på type klasse. Jeg har jo minoritetsspråklige klasser og så har jeg jo vanlige stusp klasser ikke sant, men egentlig begge klassene så blir jeg litt sånn overaska over hvor lite, for jeg har spurt de litt av og til

S: ja

L: litt overaska over hvor lite bøker de leser. ja

S: ja, fint.

L: mhm. Så film, film er jo alltid populært, men det blir jo ikke så mye film. Kanskje to filmer i halvåret, maks i engelsk ja.

S: ja tar litt tid

L: nei ikke tid til mer akkurat

S: ja

L: ja

S: ja, nei men så vi kan jo gå videre til neste.

L: ja, mhm

S: So in the survey i categorized both literature and multimodal texts in terms of what types of texts they include og da kan vi se her etterpå (refererer til kopi av

spørreskjema) hvor det er. Do you agree with this categorization, or do you understand literature and multimodal texts in a different way? Så da er det litteratur på spørsmål 2

L: skal vi se

S: hmm. Ja, det er her. novels, novel extracts, short stories,

L: ja sånn ja, ja

S: poetry, som litteratur

L: mhm

S: og I 3b (blar I spørreskjema) multimodal texts

L: ja nettopp, ja. Ja, jeg må innrømme at jeg ble litt sånn usikker, for jeg tenker jo og i utgangspunktet når du skriver literature

S: mhm

L: Så tenker jeg i utgangspunktet på skjønnlitteratur, da tenker jeg det som du altså disse kategoriene som du skrive her. Men så begynte jeg å tenke litt, og så tenker jeg jo at for eksempel altså e-books

S: ja

L: jeg tenker jo litt på det som, som altså multimodal, jeg ser jo at det passer i den kategorien, men at og det er jo forså vidt skjønn det er jo skjønnlitteratur.

S: ja

L: og på en måte film og. Men, men ellers så er jeg jo med. Men jeg er jo med på at de er i denne kategorien og

S: ja

L: at det er multimodale tekster. Helt med på det. Men, men jeg, jeg tenkte litt på det at, ja e-books for eksempel kanskje spesielt. Og det er jo liksom skjønnlitteratur, men hvorfor

S: ja

L: hvorfor tenker jeg det, det er jo det store spørsmålet. men det er vel fordi at e-books det er jo en bok, ikke sant

S: ja

L: Og når jeg tenker skjønnlitteratur så tenker jeg disse kategoriene her som du har, ja de som du listet.

S: ja, på

L: her, ikke sant. Ja, ja. Short stories, poetry, novel extracts, og novels. Ja. Or do you understand literature and multimodal in a different way. Ja, nei, ja men det er det egentlig sånn tenker jeg om, omkring det.

S: ja

L: ja, mhm.

S: Ja, nei jeg syns det er litt vanskelig selv så jeg definerte det sånn men så er det spennende å høre hva dere

L: ja sant vell

S: om dere tenker på en annen måte, eller hvordan det er

L: ja, mhm mhm

S: Ja, men da er du stort sett enig, eller?

L: ja, jeg er det. Jada, jeg er det.

S: Ja

L: mhm

S: Men ja jeg og tenker på e-books, det er jo en bok, den samme boken kanskje som det er viss du hadde hatt i fysisk form, men

L: ja sant

S: så er det det med den skjermen da,

L: ja, det er det

S: om det forandrer på formatet eller ikke

L: ja ikke sant vell. Så det er jo spørsmålet, men det mhm ulike syn

S: ja

L: ja, mhm

S: ja. spørsmål fire da. What are the challenges you face when using multimodal texts vs. literature in your teaching?

L: okay. utfordringer knyttet til disse. Hva som er vanskelig med disse i forhold til, altså med multimodal versus vanlig vanlige tekster?

S: ja, om det er forskjellige utfordringer, ja.

L: ja. Om det er utfordringer på begge sider. Ja altså det som er med utfordringen er jo kanskje det med at utfordringen er vel kanskje muligens større med, nei nei det kommer helt an på. Når det gjelder skjønnlitteratur, altså tekster i bøker altså noveller og poesi og sånn, så er det jo litt det jeg sa at jeg føler at elever er selv om de forventer jo at vi

skal bruke bøker og lese tekster og sånn så er de, de er ikke vant med å lese bøker, de er ikke så vant med tek skjønn skjønnlitteratur.

S: mhm

L: det er mitt inntrykk, så kanskje utfordringen der er litt å holde motivasjonen oppe. Litt sånne språklige utfordringer tidvis, selvfølgelig. Men så når det gjelder, når det gjelder de multimodale tekstene så er jo kanskje den største utfordringen, viss jeg ikke kommer på noe annet er vel kanskje dette med at de må ha pcen

S: ja

L: ikke sant. At de er på en skjerm. At de jobber på pc. Jeg, er ganske bevisst på det i timene mine at jeg prøver å altså de får jo lov til å notere på pc men de får ikke alltid det heller. Jeg har tenkt et par ganger at jeg bare bør la de få slutte å få lov til å notere i det hele tatt, men jeg vet at ja så veldig ofte når jeg går igjennom ting, så så sier jeg at de må legge ned pcen, ikke sant at viss vi skal ha diskusjoner og sånn så må de legge ned. Så prøver å være litt bevisst på det, for de forsvinne veldig lett.

S: ja

L: sant, og det skjønner jeg jo litt for det er jo lett å forville seg ut på andre nettsider enn det en kanskje skal. Så det er jo i hvert fall en utfordring med når viss de skal jobbe med multimodale tekster. om det er noe annet. ja ellers, utfordringen med litteratur altså skjønnlitteratur det blir jo litt kanskje det samme som når du jobber med multimodale tekster, det er jo å få de til å reflektere på et litt høyere nivå ikke sant og ta

S: mhm

L: og se ulike nivå i en tekst. Det kommer jo og veldig an på eleven og klassen og, det vil jo vær veldig variabelt, i på spesielt på vgl-nivå for der er må jo alle ha engelsk sant

S: ja

L: og det er jo variabelt hvor, hvor flinke de er og hvor godt de like faget. så det er jo en utfordring ikke sant, kan være. Å få de til å se, at de må vise litt refleksjon, at det er klart tenke litt på et høyere nivå omkring tema, trekke ut tema, bare det for eksempel kan være vanskelig nok for mange elever, og det er jo viktig. Men det blir jo litt det samme, det er jo kanskje litt det samme som altså det er jo ikke lettere eller vanskeligere da tenker jeg da i utgangspunktet, når du jobber med multimodale eller skjønn eller ja vanskelig skjønnlitteratur. Kanskje det eneste er film, film for eksempel at det for noen

kan være lettere å jobbe med for da ser du jo du har bildet ikke sant som du, kanskje det er lettere å huske

S: ja

L: enn noe du leser.

S: mhm

L: og kanskje det og er noe i tråd med det jeg sa at de ikke er så vant med å lese heller. Og ikke er vant med på en måte å danne seg egne bilde i hodet når de da lese skjønnlitteratur, bøker, noveller. Så kanskje det, på en måte er litt film kan være litt lettere sånn sett da.

S: ja

L: lettere å huske og lettere å jobbe med. Jeg vet ikke, ja.

S: Ja. Da får de det, lettere mottakelig enn en bok.

L: på en måte ja, mhm ja. Det er det jeg tenker da.

S: ja, fint. Spørsmål 5 How do you perceive the role of literature in the English classroom in today's digitalized society?

L: Ja hvordan, jeg oppfatter det fremdeles som veldig viktig da. og føler jeg, jeg føler jo jeg ikke må krangle med elevene men jeg må på en måte prøve å få de til å forstå viktigheten av skjønnlitteratur. Og da altså skjø du kan jo snakke om skjønnlitteratur litt sånn som det vi snakket om sånn som skjønnlitteratur fysiske bøker men og e-books ikke sant og jeg må av og til du kan jo lese skjønnlitteratur på nett og, sånn at sånn sett så er det jo ikke en motsetning der viss du tenker på vanlige bøker og multimodale tekster sånn sett. Men jeg må ofte snakke med elever om hvorfor det er viktig å lese skjønnlitteratur, sant gått igjennom punkt med de hva de lærer seg det er godt for hukommelsen for eksempel kan lære noe om andre kan lære om seg selv, ja det er mange gode grunner for veldig mange synes de ser ikke helt poenget. Det er akkurat sånn som viss det bare er viss det bare er fakta er det godt nok. Altså det skjønner de at er viktig men de skjønner ikke at skjønnlitteratur kan være viktig ikke bare som underholdning og som noe som er kjekt men og noe de kan lære noe av. Og selvsagt og i engelsk så vil de jo og lære språk ikke sant, det er viktig for språk å lese. Ja, så jeg oppfatter det som viktig, men du møter jo litt motstand blant elever, så jeg prøver jo å på en måte få de til å se at det er fremdeles er viktig å lese bøker, noveller ja, og poesi for den del.

S: mhm, ja

L: ja, mhm

S: fint. Spørsmål seks what do you think of the function of digital media or multimodal texts in the English subject will be in the future?

L: the function of (mumler, leser for seg selv). Ja, det er godt spørsmål. hva jeg tror eller hva jeg håper. Jeg håper eller jeg tror jo, eller jeg vet ikke helt hva jeg tror. Jo jeg tror jo egentlig at det at det skrevne ord det skrevne altså det fysiske, bøker og skjønnlitteratur vil vedvare altså. At ikke alt blir digitalisert. Litt sånn som det var jo litt sånn som jeg sa når jeg tror jeg når jeg svarte på spørsmålene sant, at det blir jo sli jeg blir iallfall veldig sliten i hodet av å sitte på en skjerm hele tiden, det tror jeg ikke jeg er sunt jeg blir merke at jeg blir trøtt av det jeg merker viss jeg skal rette en prøverbunke så blir jeg mye surere, det merke jeg faktisk hvis jeg sitter og retter det på pc enn å rette på papir på på ark. Og det handler kanskje litt om at det handler nok litt om at du kanskje skriver mer når du retter på pc at du blir slitnere av det, det merke jeg jo litt. Men men og jeg tror det handler litt om det der å sitte foran en skjerm og at du blir sliten av det. så så jeg vet ikke helt om jeg tør si hva jeg tror for jeg føler jo at ting blir mer og mer digitalisert men, men likevel så tror jeg at vi kommer til å at ikke alt kommer til å bli digitalisert, jeg håper iallfall et vi kommer til å ha en god en blanding

S: mhm, ja

L: Det tror jeg at er sunt og lurt med variasjon

S: ja, sant.

L: ja

S: ja

L: ja

S: mhm, spørsmål syv. Do you think there are things to learn from literature that the pupils cannot learn from multimodal texts, and vice versa?

L: bra spørsmål. det er jo det som jeg nevnte før at kanskje dette med og når du leser en tekst versus viss du tenker en fil hvert fall da å lese en bok versus å se en film

S: mhm

L: så er det jo mer det er jo kanskje en grunn til at det er litt motstand ikke sant, det er jo mer arbeidsomt det er jo litt mer på en måte jobb å lese ei bok kanskje syns mange. fordi at altså da må du jobbe det blir en utfordring for din egen holdt på å si tankeverden

og fantasi at du må lage egne bilder og du må lese versus en film der du får på en måte litt mer servert, du blir litt mer passiv kanskje, på en måte. sånn at (mumler – leser spørsmål) ja sånn at der tror jeg jo kanskje at du kan lære mer av det å lese en bok er mer utfordrende e. For eksempel når det gjelder språk for da ser du jo det skrevne ord ikke sant, du ser jo ordene, det kan jo være bra for å utvide vokabular for eksempel men og for å at det kan være bra for å utfordra din egen fantasi og blir jo kanskje kreativitet, jeg vet ikke.

S: mhm

L: Ja, at du blir mer aktiv deltaker i i den læringsprosessen på en måte.

S: mhm

L: Ja, så det jeg vet ikke jeg vet ikke som det, omvendt, jeg vet ikke om jeg kommer på noe, kanskje jeg er litt sånn biast jeg vet ikke

S: ja

L: Jeg er veldig veldig glad i å se film jeg er det altså

S: ja

L: men jeg tenker jo kanskje at du muligens lærer mer av å lese bok. Samtidig så er det jo, vil det jo være de som synes det er stress å lese vil jo kanskje ha et større læringsutbytte av å se en film

S: ja

L: At de kan lærer mer iallfall sånn rent sånn tematisk, at det blir lettere å skjønne tema for eksempel. Men jeg tror rent sånn språklig så så kan en få mer ut av å lese. Selv om jeg tror at en får mye ut av å se en film og, for da hører en jo språket ikke sant.

S: ja, sant

L: får input der, sant

S: ja

L: mhm

S: hm. ja, så hadde jeg et oppfølgingsspørsmål til det

L: mhm

S: How do you implement this in your teaching, i så fall.

L: ja. Mmm nei, ja implement og implement. Jeg pleier jo å si det til til elevene. Det er veldig mange elever som ikke helt vet hva de skal gjøre for å bli bedre i engelsk og kanskje ikke har så mye grammatikkfeil men om de har litt småfeil så selvfølgelig kan

jeg gi tilbakemelding på men jeg pleie jo å si det til elevene at de bør lese for å bli bedre i engelsk språklig da. Men ellers hvordan jeg implementerer det. Akkurat det som i forhold til det jeg har snakket om, vet ikke helt hvordan jeg implementere det men jeg tenker jo at en kan lære ulike ting av altså film gir jo et sånn auditivt input men det å lese vil jo ha en mer sånn visuelt og kanskje ja er bedre for å utvide vokabular men kanskje de på en måte passer henger litt sammen da at de utfylle hverandre,

S: ja

L: Ja, vet ikke om jeg klarer å si noe mer lurt om hvordan jeg implementere det. Vi ser film og leser liksom, og prøver å gjøre de bevisst på det og si det til de direkte da at for å bli bedre så er det lurt å se film og høre engelsk eller høre på radio, men det er lurt og lurt å lese se ordene

S: ja

L: ja

S: ja, fint

L: Ja, mhm

S: Ja, spørsmål åtte What tools are available to guide you in your teaching of literature and multimodal texts? Så for eksempel læreplanen eller nettstedet til læreboken eller lærebøkene eller

L: Ja, ja. det er jo nettstedet som NDLA for eksempel, som er veldig der er det alltid veldig mye greit å bruke. så er det jo nettstedet til boken, kan være hjelpsomt det varierer litt fra bok til bok den boken som vi har brukt her syns jeg ikke der har ikke nettstedet vært så hjelpsom

S: nei

L: Targets der syns jeg, eller ja den syns jeg har hatt bedre nettside da. men det er jo sånne ting som det ikke sant. Ja sant follow up, jeg er jo kanskje litt over på quality. Jeg syns det er veldig greit å ha å ha for eksempel en foresatt fasit til oppgavene sant. For der er det ofte ting som en ikke tenker selv som en kan plukke opp og ta opp med elevene.

S: ja

L: og så er jeg litt opptatt av at det er gode oppgaver det syns jeg ikke alltid er like gode spesielt refleksjonsoppgaver til tekstene pleie jo veldig ofte når jeg leser en tekst å høre på teksten så leser de teksten elevene og så er det repetisjon eller sånne comprehension

tasks der de viser forståelse ikke sant der er det jo bare veldig overfladiske spørsmål . Så er det viktig med sånne gode refleksjonsoppgaver der de må og der syns jeg ofte kanskje at det skorter litt i bøker. Og kanskje og forsåvidt på på nettsiden og. De nettsidene vi bruker kunne kanskje vært flere sånne oppgaver sånne som elevene kan gjøre på pc-en det kan jo være litt sånn kjekt å variere med. Jeg kan ikke tro at det kan være lurt å kun gjøre sånne oppgaver interaktive oppgaver, men greit å variere litt med det. Så det kunne det vært kanskje mer av. Ja

S: Ja

L: som en sånn variasjon bryte litt opp når de kjeder seg

S: ja,

L: rett og slett. men ja kvaliteten, ja på det meste er det bra kvalitet.

Refleksjonsoppgåvene kan ofte være bedre, men det gjelder kanskje bøkene og. Nei nå er jeg kanskje litt over på selve bøkene, altså lærebøkene (S: jaja, men det er jo hjelpemiddel det og), ja kanskje spesielt den boken som vi har nå syns jeg ikke det er så gode refleksjonsspørsmål.

S: Nei

L: Kanskje, ja. Mhm. Sånn average kvalitet.

S: Ja, ja

L: mhm

S: Ja, fint.

L: Ja

S: spørsmål ni det er et spørsmål om læreplanen da

L: Mhm

S: In the part about basic skills in the English subject curriculum, it is stated about digital skills that the use of digital resources provides opportunities to experience English texts in authentic situations, meaning natural and unadapted situations. How do you understand this quote, and how do you implement it in your teaching, if you do?

L: Ja. ja, jo jeg ser jo det altså. Og det var det jo veldig mye fokus på husker jeg på ped. spesielt på disse her ikke pedagogikk men

S: Didaktikk

L: Didaktikken ja, sto det helt stille. Ja didaktikken, på autentiske tekster

S: ja

L: Og og jeg er veldig enige i det tror jeg er bra at en bruke autentiske tekster og ikke sånne konstruerte tekster det er litt mer meningsfullt å på en måte bruke tekster som har en funksjon ute i det virkelige liv. men, men det syns jeg jo egentlig er det sa, altså digitale ressurser ja det jo en ting, men det er jo i lærebøkene så er det jo som regel og iallfall de som vi bruker så er det jo det er jo autentiske tekster ikke sant.

S: Ja

L: Noen av de er jo selvsagt gode da, noen er jo tilpasset ikke sant, at du kan ha utdrag av en roman for eksempel eller sånn. Men ellers så er jo de aller fleste tekstene som vi jobber med, de er autentiske.

S: Ja

L: sånn at jeg ser ikke egentlig noen motsetning der.

S: Nei

L: på på bøker, altså fysiske bøker versus for eksempel film.

S: Ja

L: At det er på en måte det kunne lika så greit stått skjønnlitteratur her, ikke sant

S: Ja

L: Ikke sant, eller.

S: Mhm

L: Jeg vet ikke om jeg svarer på spørsmålet, gjør jeg det?

S: Nei, nei men det er jo dine tanker rundt det

L: Ja, hvordan jeg hvordan jeg forstår det

S: Ja

L: Ja, jo mhm. Og altså hvor naturlig, altså det er jo vet ikke om jeg tenker så nøye over det der å prøva å skapa naturlige situasjoner for å bruke engelsk. Men altså det blir jo aldri helt naturlig i en klasseromsetting uansett, men det er klart, elevene sitter jo og diskuterer ting for eksempel på engelsk og diskutere saker som er oppe i media nå og som sånn sett er da meningsfullt på den måten. Men ellers så ja vet jeg ikke om jeg tenker så mye over det, fordi at det er lagt til rette for det

S: Ja

L: Gjennom lærebøkene, dette med autentiske tekster iallfall

S: Ja

L: Ja, mhm

S: Ja, spørsmål ti do you think it is important for youths today to read literature. And why or why not.

L: Ja, jeg tror det er viktig og det er jo litt sånn ja jeg har jo sagt det litt allerede ikke sant. jeg tror det er veldig mye en kan lære om litteratur at en blir og så tror jeg når en leser så versus å tar hele tida å bruke film som en sammenlikning men jeg tror når en leser så er en enda mer i en sånn aktiv deltaker i egen læring

S: Mhm

L: det å lese en bok gjør at du må utfordre hukommelsen ikke sant og huske ting. kanskje du må du lære deg å bli mer analytisk sant, og bearbeide den informasjonen du har og sette sammen ulike deler. du kan lære nok om om deg selv ved å lese om andre personer for eksempel kanskje du kjenner deg igjen. kanskje du ikke kjenner deg igjen men da lære noe om deg selv, så jeg tror det er viktig å for å lære noe om seg selv og og å lære mer om ja det hjelp hukommelsen bli mer analytisk reflektere mer bli mer tolerant åpen, kanskje lære nye ting utvide horisonten og selvsagt og språklig.

Språklige fordeler, ja.

S: Ja, fint

L: Mhm, så jeg tror absolutt at det er viktig.

S: Ja, bra

L: Ja, de kan lære mye av det.

S: Ja

L: Mhm

S: spørsmål elleve what do you think the function of literature in the English subject will be in the future. Har kanskje snakka litt om det tidligere, eller mer multimodal tekster da, men

L: Åja ja nettopp

S: Litteratur

L: Åja kanskje jeg misforsto det spørsmålet. Men altså for å si, for å si litt om både altså litteratur og media så tror jeg at jeg tror jo at både digitale media om litt skjønnlitteratur er her for å bli.

S: Ja

L: det håper jeg jo iallfall, men men samtidig så er jeg jo litt bekymret i og med at jeg det er klart at ting er mer lettvent

S: Mhm

L: når det ligger på nett du kan se en film og kanskje dagens ungdom som er så opptatt altså det er jo det i følge det en leser de er veldig sann opptatt av å prester gjøre det bra og på alle fronter ikke sant

S: Mhm

L: du har skole du har fritid du har utseende og det er så mye fokus på, så kanskje de ja det at de har så mye og så høye krav stiller så høye krav til seg selv gjør jo kanskje at det er lettere og greiere å ha digitale tekster eller ja altså film ja bruke digitale media heller enn å sette seg ned med en bok da

S: Ja

L: Så jeg er jo litt redd for det, men jeg håper jo og tror jo at vi kommer til å fortsatt ha ei blanding

S: Ja

L: tenker jeg hvert fall er veldig viktig.

S: Ja, fint.

L: Jah, mhm

S: Ja, flott. da kan vi gå over på de tre siste spørsmålene som jeg skrev til noe av det du har svart i undersøkelsen da

L: Mhm

S: so In question 2d you answer that what influences the choice of literature you use in your teaching. I see that you mostly stick to the curriculum and the English literary canon. So is there a reason why you choose literature like this, and not, for instance, letting your students choose themselves?

L: Ja, ja det er jo et godt spørsmål. det hender jo at elevene får velge selv når vi har leseprosjekt. Da får de les velge egne bøker. Men jeg prøver å tenke litt på kvalitet ikke sant jeg er litt redd for kanskje litt sann gale å ikke stole på elevene sine men for noen kunne helt sikkert funnet noen veldig gode tekster. Men, men jeg tenker at det kunne blitt litt for lettvinde tekster. Og vi vet jo at i følge godeste Vygotski så skal en jo på en måte ta de en skal jo utfordre de litt ikke sant. For enkelte har jo litt lett for å ta litt for lette tekster enten litt for lette eller litt for vanskelige.

S: Ja

L: Em og og det er viktig det er jo viktig at de leser tekster som de blir litt utfordret på. Selvsagt må det helst ikke være for vanskelige heller, men da har du jo alltid den at du kan hjelpe de ikke sant. Viss det er veldig utfordrende tekster så kan du snakke om det hva som er utfordrende og prøve å forklare og, ja.

S: Ja

L: så så li ja kanskje ja derfor jeg helst velger det selv sånn at jeg vil det skal være en viss kvalitet at en kan få noe ut av det enten at en kan trekke linjer til kultur ikke sant, og samfunn. Eller bruke det i en sånn litterær analyse hensikt, ikke sant (S: ja) se på ulike ulike trekk ved ei novelle for eksempel.

S: Ja

L: Ja, mhm

S: Ja, fint det. so In question 2e you answer that you work with literature in the classroom only. Is there a particular reason why you don't have the pupils read at home by themselves?

L: Ja sånn ja. Ja vet du hva det er egentlig det er egentlig fordi altså jeg når jeg gir de det der med å gi de lekse ikke sant, . Jeg husker i begynnelsen da jeg var lærer så så gav jeg de jo ofte lekse som jeg ikke sjekket

S: Mhm

L: Og jeg opplevde jo da jeg blei litt, for i begynnelsen så er du så opptatt av så er du ny og du er opptatt av det faglige og altså alt alt er så nytt så du klarer ikke å fokusere på alt. så men etter hvert når du får det faglige litt mer på plass, så tenker du litt mer på okei gjøre de egentlig leksene sine.

S: Ja

L: så da har jeg begynte litt mer med innleveringer. At de leverer inn leksene og får godkjent ikke godkjent sant.

S: Ja

L: Og jeg ser jo når før før jeg begynte med det så har jeg jo sett at det er mange som ikke gjøre leksene sine ikke sant

S: Mhm

L: Og det der med leselekser er litt mer sånn kanskje det er fordi at jeg gir ikke så mye leselekse altså og det er fordi det er kanskje fordi at jeg tenker at de ikke kommer til å gjøre det at det er så lett å ikke gjøre. Fordi men det er jo egentlig litt feil fordi det kan

jo være synlig i den forstand at jeg kan jo spør de, og viss ikke de er i stand til å svare så det er jo litt sånn kjipt å gjøre jeg har ikke lyst til å på en måte sette de fast at de skal synes at det er veldig kjipt at altså

S: Nei

L: Føler seg uthengt sant. Men så tenker jeg viss jeg på en måte pusher på dem at de skal levere og gjøre oppgavene så har jeg mer lettere forsvare da at jeg spør de spør de spørsmål for da har de hatt det i lekse og de har skrevet noe og levert noe.

S: Ja, sant

L: Nå snakket jeg meg kanskje litt ut da men, da men ja det er litt derfor jeg ikke jeg gir ikke leselekse så mye nei det gjøre jeg ikke. Det burde jeg kanskje gjort

S: Ja, neida men det er opp til den enkelte hvordan en velger det.

L: Ja, ja

S: Ja. so You answer that you use literature in your teaching several times a week. In comparison you use multimodal texts only once a month. Why do you have this distinction?

L: Det er jo først og fremst fordi at jeg bruker mye læreboken, det er først og fremst den jeg bruker. Vi bruker tekster der short altså noveller, poesi, utdrag fra romaner og oppgaver og sånn der. Og så er det film tar jo litt tid sant så det kan du ikke bruke så mye. Men jeg bruke jo og, ja once a month var jo kanskje litt lite, jeg bruker jo avisartikler for eksempel, på nett som lenker til avisartikler, små filmklipp. og sånne ting. Så kanskje det var kanskje once a month er litt lite. At det kanskje litt oftere enn det altså for som sagt så bruker jeg jo små klipp og sånn men jeg har jeg her liksom boken som en sånn base da og så supplerer jeg heller sånn at det er kanskje derfor jeg blir litt det blir mest fra boken.

S: Ja

L: Og og litt fordi film tar lang tid. Men filmklipp er jo kjekt det bruke jeg jo en del, kanskje jeg må moderere svaret mitt litt der

S: Ja,

L: Jeg bruke det litt oftere ja

S: Ja

L: Ja, det gjør jeg. svarte jeg på det spørsmålet

S: , ja du gjorde vel egentlig det

L: Ja mhm

S: Ja, men det var alle spørsmålene hvis ikke du har noe mer du vil legge til

L: Nei, jeg tror ikke det ikke som jeg kommer på

S: Nei men det er greit. Fint.

Appendix 11: Transcribed interview with Anne (003)

Transcription 003 interview

L: = lærer

S: = meg selv

S: Intervju med kandidat null null tre. Ja, spørsmål en to what extent do you think that your education prepared you for how to implement literature in your teaching?

L: Ja den syns, utdanningen min syns jeg har forberedt meg godt på å undervise litteratur i og med at vi har lest og jobbet mye med litteratur, både rent litterært og selvfølgelig mer på det didaktiske planet hvordan litteraturen kan brukes. Men jeg tenker først og fremst på det litterære at ja å lese og jobbe med masse forskjellig litteratur har i utdanningen forberedt meg godt på det å like og bruke litteratur.

S: Ja

L: Ja

S: Mhm

L: Så

S: Fint. Ja så da fikk du på en måte inspirasjon til å ta det med videre med

L: Ja, ja da fikk, absolutt. Men jeg har jo alltid likt å lese da

S: Ja

L: selv, både på norsk og engelsk. Sånn at det har nok vært en egen litteraturinteresse fra før jeg begynte å studere

S: Ja

L: Som har gjort at jeg alltid har likt litteratur. Men å bli presentert for ny litteratur på studiet har jo gjort at jeg har fått sett en del lest en del annen litteratur en jeg ellers ville ha valgt hvis jeg ikke hadde studert engelsk.

S: Mhm

L: selvfølgelig

S: Ja

L: Ja, så yes

S: Ja, fint. Spørsmål to da was there any focus at all on digital media or multimodal texts in your education? And if so, how or can you give examples?

L: Nei nå tok jo jeg masteren min i voksen alder så det var jo li likevel lite fokusering på hvis jeg tenker digital litteratur. Men bruk av digitale medier var det jo på en måte naturlig. Men altså hvis jeg tenker digital litteratur så tenker jeg for eksempel ting som er laget for å være digitale. Men det er kanskje ikke det du tenker på eller? Det er noen noveller og dikt som er for bare å eksistere på en skjerm

S: Mhm

L: men det har jeg ikke vært noe særlig borti. Men digitaliseringen her mer ja har mer vært rettet inn mot det tekniske da. Så jeg vil si at det ikke har vært noe særlig fokus på det nei i litteraturen.

S: Nei

L: Så svaret mitt er da vel nei.

S: Greit. spørsmål tre, in the survey, I categorized both literature and multimodal texts in terms of what types of texts they include. Refererer til spørsmål 2 og 3b

L: Kan jeg bare ha det her, foran (finner fram til spørsmålene I spørreskjemaet).

S: Ja. do you agree with this categorization, or do you understand literature and multimodal texts in a different way?

L: Ja. Jeg forstår jo hva du mener med digitaliseringen, altså litteratur, jada altså litteratur hva det er så tenker jeg jo vanlig skjønnlitteratur sant.

S: Mhm

L: Med romaner, noveller, dikt og og så videre. short stories og så videre, altså. Men men å tenke multimodale tekster så tenker nok jeg at det er digitale tekster med med bruk av levende ofte bilder på på på nettet eller altså programmerte tekster med bilde på nett, eller på skjerm da.

S: Mhm

L: Det er det jeg legger i multimodal tekst. Ikke en fi en film tenker jeg er en film ikke en multimodal tekst. Så jeg tenker ikke på en film som en multimodal tekst, det gjør jeg ikke, nei.

S: Nei

L: Så, ja

S: Du tenker hovedsakelig på tekster, da, som er på nett med

L: Ja jeg tenker på tekster som er nett og som er laget spesielt for å fungere på nett, multimodale tekster

S: Mhm, ja

L: Ja

S: Såne interaktive

L: Interaktive, veldig ofte interaktive tekste ja. Altså, ja som er laget for å ja programmer, spill og andre ting som er laget.

S: Ja

L: Ja. De som skal på en måte altså fungere liksom i samspill med de som leser og bruker de, men også at leseren blir mer aktiv da. Sånn at de kan spille litt ikke sant, i tillegg. Og bruke og svare på ting underveis at man det kan legges inn en sånn digital historie oppgaver underveis ikke sant som kan brukes.

S: Ja

L: Ja

S: Fint

L: Så man kan være med bli en del av historien mer som det var et rollespill da. Det tenker jeg vel mer på som en multimodale tekster.

S: Ja

L: Ja (blar i spørreskjema) yes. Åja skal du ha det her

S: neida, det går bra. Men da kan vi gå til spørsmål fire

L: Fire (blar i spørreskjemaet)

S: ja, nei her (viser til intervjuguiden)

L: Ja her ja

S: so what are the challenges you face when using multimodal texts vs. literature in your teaching?

L: Ja. Altså nå har jo ikke jeg brukt direkte det jeg kaller for multimodale tekster sant. Så det gjør meg jo litt gjør det litt vanskelig å svare på egentlig spørsmålet. Men kan du si jeg har jo brukt digitale programmer i litteraturundervisningen. Men da har det gått litt mer på ordforråd, språk og så videre men det har også gått på det å selvfølgelig bruke digitale tavler for eksempel. til analysere en tekst, karakterisering, tema studentene eller elevene kan bidra med elektronisk tavlene som kommer da opp felles i klassen når de snakker om litteratur da.

S: Mhm

L: Så der har jeg jo der kan du jo si at jeg har brukt det. Altså det jeg syns ikke det er noe vanskelig å bruke det egentlig men jeg føler jo at det for meg er litteraturen fremdeles veldig lite har veldig lite med det digitale å gjøre og det digitale er for meg bare en form. Som selvfølgelig kan påvirke litteraturen hvis den skrives bare digitalt, men hovedsakelig er litteraturen og det elevene lærer av litteratur er jo ting som allerede er skrevet i en ikke-digital tidsalder og da er det ikke så naturlig alltid å bruke å trekk inn digitaliseringen i det innholdet i hvert fall men, men da i tilfelle kun for å aktivisere kan det jo tenkes men for det litteræres skyld ser jeg liksom ikke noe grunn til akkurat å bruke digitalt et digitale verktøy for forståelsen av litteratur. Men hvis digitaliseringen hvis man kan tenke seg altså selvfølgelig og det har jeg jo også gjort delvis bruke litt animasjoner og ting på nettet eller program programmer digitale programmer til diskusjon og så videre om litteratur så kan det jo fungere. Det har jeg jo gjort, jeg har brukt diskusjonsgrupper på nett for eksempel om litteratur.

S: Ja

L: og der er det jo sånn at det positive der er jo det at at det blir veldig demokratisk og at også elever som er mye mer beskjeden i klasserommet kan bidra i en slags samtale på nettet om litteraturen, mens den i klasserommet oftere blir dominert av elever som snakker mye i et face-to-face da. Men det er likevel ulike typer samtaler det blir litt mer enveiskommunikasjon når det er digitaliser enn når man sitter i et rom hvor det er face to face.

S: Ja

L: Ja

S: Fint.

L: Det var jo litt, det var jo en del om ja digitaliseringen

S: Ja

L: Så det er jo en del utfordringer ja det er muligheter og det er begrensninger vil jeg si. Kommer an på hva man ønsker å oppnå.

S: Ja, flott.

L: Ja, mhm. Snakket jeg ikke noe om det å lese da.

S: Nei.

L: Det vet jeg ikke om jeg skal nevne der. Det å lese litteratur er jo definitivt fordel syns jeg og det har jeg jo undersøkt fordi at de liker best å lese på papir, men det kommer kanskje ikke inn akkurat her.

S: vi kan kanskje ta det litt her på dette spørsmålet

L: Mhm

S: Spørsmål fem How do you perceive the role of literature in the English classroom in today's digitalized society?

L: Ja jeg vil jo si at litteraturens rolle er for såvidt den samme som den alltid har vært den har bidratt til dannelse, forståelse, empati, innsikt i tidligere menneskers liv og nåværende og altså gjenkjennelse-aspektet, forme sin egen identitet alle disse tingene her eksisterer helt uavhengig av om det eksisterer en datamaskin eller ikke. Så jeg tenker at rollen litteraturen litteraturens rolle er like viktig i dag som det den var før. men at litteraturens rolle muligens kan komme litt i bakgrunn fordi at den ikke er digital nok for en del ungdommer det kan godt hende. men det mener jeg jo at det er ikke litteraturens skyld, det er bare det tidsaspektet som kommer inn her og at det blir lite tid igjen for en del iallfall unge mennesker i dag å lese litteratur, fordi selv om de har lyst til å lese litteratur så har de lite tid igjen for det er veldig mye tid brukes på på sosiale medier og andre annen type digital aktivitet. Mens det å lese litteratur krever en viss ro og fordypning.

S: Mhm

L: Så noe som er vanskelig å kombinere med det digitale for der er det veldig lett å ja bru gjøre andre ting underveis. Jeg mener det krever en viss type en del konsentrasjon for å kunne lese litteratur, men må kunne skjerme seg litt fra forstyrrelser.

S: Ja

L: For mange gjelder iallfall det. Ikke for alle men for mange.

S: Ja, fint. Då må en ha et annet fokus

L: Ja, man må ha et annet fokus og man må vite at man kan lese uforstyrret i en viss tid iallfall, en times tid vil jeg si.

S: Ja, sant

L: Mhm, ja

S: Ja. spørsmål seks da. What do you think the function of digital media or multimodal texts in the English subject will be in the future? Trenger ikke være fjern fram fortid eller framtid, men.

L: Ja, framtiden ja i engelskundervisningen så vil jeg jo si at det digitale eksisterer jo i dag absolutt for eksempel bare nett-aviser og sånne ting. Man leser og bruker det digitale fordi at det er lett tilgjengelig YouTube-videoer og alt mulig jeg tror de brukes av mange engelsklærere jeg har iallfall brukt det selv. Og det vil nok fortsette i framtiden, jeg tror ikke nødvendigvis at det digitale vil få en større rolle jeg tror kanskje tvert om at det har vært så veldig mye fokus på det digitale at det kommer en kanskje en motreaksjon hvor det er face to face at det blir at samtalen her og nå blir vel så viktig som å sitte med det digitale, men det er to trender i samfunnet om det. Den ene er jo veldig digitalisering, og det andre er litt sånn at en må legge vekk det digitale sant. Det vil jeg jo si at det blir en sånn mellomting. Jeg tror ikke at det blir sånn veldig store endringer. Det eneste jeg kan si at det blir store teknologiske endringer og hvordan de skal påvirke skolen. Men da tenker jeg på helt overordnede ting som roboter og tilstedeværelse og ting som kan revolusjonere en ganske nær framtid når det gjelder ikke bare lærerfunksjonen men mange andre funksjoner i samfunnet. Men det det gjelder jo et helt annet aspekt enn selve bare engelskundervisningen.

S: Ja

L: Ja, det blir på en måte overordnet da, ja.

S: Ja

L: Ja

S: Mhm. spørsmål sju. Do you think there are things to learn from literature that the pupils cannot learn from multimodal texts, and vice versa?

L: Ja altså det kommer litt an på om man som sagt definerer den multimodelle multimodale tekstene, men jeg tror at du kan lære ting fra begge. Altså hvis man tenker multimodale at det er kortvarige tekster med lys og bilde og aktivitet på på en skjerm så fører ikke den til en fordypning og en refleksjon, som det gjør når du leser en lengre tekst. Det er vel kanskje hovedforskjellen. Sånn at du, du mangler fordypningen men du konsentrerer deg om et spill eller du konsentrerer deg om noe på nettet på en annen måte men det krever hele tiden at du får respons og tilbakemeldinger når du deltar på noe på nettet så hvis ikke du får det da blir det veldig kjedelig. og da vil jeg jo tenke at

læringen digitalt er også veldig lite tilstede. litteraturaspektet jeg kan jo ikke se at de kan altså det eneste de kan selvfølgelig lære handling, så tenke litt sånn lavere trinn så klart at barneskoletrinnet og så videre der brukes jo litteratur og digitale på for eksempel rollespillene der kan man jo dra nytte av det digitale, rollespillet om Rødhette og ulven og så videre har jeg jo sett brukt. og det er klart at da engasjerer de seg på en annen måte. Hvis de bruker filmene og så skal de selv på en måte gjøre det samme. For eksempel lage en film er jo veldig engasjerende. da. Men det er jo ikke så det digitale kan gjøre det mer spennende fordi at man har mye mer tekniske hjelpemidler og det er lettere nå enn før, ellers så vil jeg jo si at det skiller seg jo veldig lite ut fra tidligere tiders rollespill i klasserommet egentlig.

S: Mhm

L: Så det er ja, så jeg sier okay de kan lære en litt andre ting men jeg tror ikke. men altså det med å gå og fordype seg og reflektere seg, reflektere over litteratur tror jeg ikke de kan få noe særlig fra multimodale tekster. Det må i tilfellet kun være hvis de skal skrive og levere lengre tekster digitalt, men det blir jo akkurat det samme som før på hånd bare at det skal leveres digitalt nå. Så det vil jo ikke skille seg noe ut.

S: Mhm, nei

L: Annet enn at det er digitalt la- skrevet da. Ja

S: Ja

L: Ja, det er jo en egen, ja.

S: Ja

L: Yes. Er det svar på spørsmålet?

S: Ja, det er jo dine tanker om det.

L: Bare å komme med tilleggsspørsmål hvis du

S: Jaja

L: Ja

S: ja jeg hadde laget et på forhånd her ja.

L: Åja

S: Hvordan du i så fall implementerer dette i din undervisning da

L: Ja

S: Med bruk av litteratur og

L: Ja, det er jo det at de lager slideshow for eksempel, eller bruker prezi eller lager

S: Ja

L: det har jeg jo brukt i en- litteraturundervisningen men det har jo vært i tredjeklasse da. Men de har brukt ferdige programmer og altså ferdige slide-programmer med hvor man kan gjøre veldig mye morsomt med animasjoner og ja bilder på på en skjerm sant, og lage veldig mye kreativt da.

S: Mhm

L: Så det var jo, ja det er jo på en måte veldig bra. Det kan man jo ikke gjøre på uten det digitale for det det digitale gjør at en del elever kan bli mere kreativ for det er så mye lettere å bruke det tekniske tingene. Og lage en film for eksempel er så mye gøyere og lettere nå enn det det var før

S: Mhm

L: Sånn at der kan de jo, sånn at det fins jo mange sånne ferdige programmer som det ligger ting nesten ferdig laget sant, så du kan bare fylle inn

S: Ja

L: det kan nok oppleves gøy for en del, ja

S: Ja

L: Og eventuelt læringsfremmende, mhm.

S: Ja

L: Mhm

S: Får være kreativ på en annen måte en det kanskje noen føler at de er hvis de bare leser en bok.

L: Ja det er noen som kan det, være kreativ på en annen måte.

S: Ja, mhm

L: Ja, litt avhengig av trinnet og års

S: Ja, sant

L: Mhm

S: Spørsmål åtte. what tools are available to guide you in your teaching of literature and multimodal texts? For eksempel læreboka eller læreplanen eller nettsted til bøkene.

L: Ja, å ja sånn ja. Ja, nei nå altså har jo de fleste tekstbøkene da hvis du tenker vgl da de har jo sine egne nettsteder. De kan man godt bruke, så er jo bruker vi jo den NDLA

S: Ja

L: Læringsplattformen der kan man bruke. Men så vil jeg jo si at hvis du er en lærer med litt erfaring så vil jeg jo si at du også kan fritt fram finne ting ved å søke. Så det bruker jeg det siste bruker jeg mye selv at jeg bruker nok veldig mye egne ting som jeg bare søker opp selv, selv om de ligger ferdig presentert på en lærebokside så er det ofte kortere for meg å bare finne den videoen og det stykket jeg vil eller så dukker det jo opp andre ting. At jeg på en måte, ja lager jeg bruker ofte det selv. Jeg lager det selv da, eller jeg finner det selv. Jeg er ikke så avhengig av lærebokens nettsted.

S: Nei.

L: Bruker ikke den så mye.

S: Nei

L: Nei

S: Du bruker mer dine egne erfaringer

L: Jeg bruker mine egne erfaringer ja

S: Ja

L: Mhm, det gjør jeg absolutt.

S: Ja. Og da kan du jo finne mye forskjellig også.

L: Ja, altså YouTube er jo veldig bra, søke på ting og korte glimt av ting og intervjuer med kjente forfattere og alt mulig sant, det ligger jo veldig mange ting.

S: Ja

L: Sant, så det er enormt egentlig hva man kan finne og bruke der. Men det er mest suksess syns jeg hvis du bruker det veldig kort

S: Ja

L: Mhm. Sånne korte biter innimellom for det veldig, jeg føler jo at det blir veldig jaja altså før hadde man jo tv sant, man brukte spilte av et tv-program sant spilte av hele programmet men nå kan man, det er litt mer fragmentert. Man kan bruke et fragment for det tillater teknologien. Så det er jo en fin ting med det digitale.

S: Ja

L: Du kan bruke et kort fragment, kutte det, at det er mer akseptert. Men før så måtte du gjerne ha hele greiene eller det var hvert fall ikke så naturlig å skru av midt i et program da eller sånn. Så så der er det jo en fordel med det digitale, at det programmet og det tekniske er mye lettere å ja bruke deler av det. Men jeg føler at hvis du bruker for mye av det så blir det veldig passiviserende.

S: Ja

L: Mhm. Det blir det samme som å ha tv-en stående på en hel time. Altså hvis du skal ha skjerm, altså det blir mye det skjermer og lys, skjermlyset i seg selv etter min mening lett litt passiviserende på elever hvis de holder på i lenger tid. Altså hvis de holder på med det en hel time så er det veldig ofte de blir veldig trøtt.

S: Ja

L: Ja

S: Erfarer du at de blir mer trøtt av det enn å sitte å lese en tekst like lenge, eller?

L: Ja, det vil jeg faktisk påstå. De blir trøtt på en helt annen måte. enn du kan bli trøtt av å sitte å lese en tekst med det er kanskje for du tillater deg selv å slappe av og bare sitte der, men det er en veldig god ro det kan gi. Men den roen av å lese digitalt tror jeg ikke finnes på samme måte, der er det hele tids distraksjoner. At de finner på ting og gjør ting, pluss at lyset fra en skjerm uansett hvor godt de er laget i dag er virker veldig mange de mister litt etter hvert konsentrasjonen.

S: Mhm

L: Er min erfaring. De skal hvert fall være veldig disiplinerte hvis de klarer å lese kun digitalt og ikke la seg distrahere.

S: Ja

L: Ja. Det er lettere å distrahere mener jeg digitalt enn når de bare har en bok.

S: Ja

L: Mhm

S: Mhm. Ja, spørsmål ni da. Det er et spørsmål om læreplanen.

L: Mhm

S: In the part about basic skills in the English subject curriculum, it is stated about digital skills that “The use of digital resources provides opportunities to experience English texts in authentic situations, meaning natural and unadapted situations”. How do you understand this quote, and how do you implement it in your teaching if you do?

L: Ja, nå ser jeg autentiske situasjoner så er jo det brukt en del og det betyr ofte det at du skal ha kontakt med skoler fra andre land.

S: Mhm

L: Eller det kan det bety. Du kan ha på en måte som tidligere brevvenner eller digitalt som om du har kontakt med elever i andre land. Det er jo skoler du kan samarbeide med.

S: Mhm

L: Nå har ikke jeg brukt personlig det noe særlig da. Men det å sende mail og chatte med studenter og elever på tilsvarende nivå i engelskspråklige land er jo klart autentisk bruk av språket.

S: Mhm

L: Så der er jo digitale, det er mye lettere nå enn før å gjøre det da. Så ja. ellers ja, så det er vel kan du si, men når det gjelder det å bruke en video så er jo det også naturlig, da bruker en jo får du jo YouTube, da får du jo på en måte det naturlige autentiske språk så jeg vil jo si at det er en viktig del at men kan vise sånne små glimter fra, ja videoglimt da.

S: Ja

L: sant. Så det da får man jo liksom det autentiske. Ja, språket.

S: Ja, de hører det og

L: Digitale er, det er der det digitale er best men som sagt sant det skiller seg det heter digitalt men det skiller seg jo ikke egentlig så veldig ut fra tidligere tiders video og tv, det er bare mye enklere teknisk.

S: Ja

L: og lettere å få tak i. Lettere tilgjengelig. Mye lettere tilgjengelighet så derfor bruker man det mer.

S: Ja

L: Ja, vil jeg tenke.

S: Mhm, ja

L: Ja

S: Spørsmål ti do you think it is important for youths today to read literature? Why or why not?

L: Ja det er jo sånn yndligsspørsmål å få nesten, det kan man holde på i både i tide og utide.

S: Ja

L: men det syns jeg absolutt at det er og er veldig lei meg for at det ser ut mange leser mye mindre. Jeg vet ikke om det stemmer jeg har ikke sett noe undersøkelse på det, jeg bare føler eller det bare virker som at det er færre som leser i dag. Men det er noen som leser veldig mye fortsatt og er veldig opptatt av litteratur, og det selges jo for såvidt godt i bokhandlene har jeg forstått.

S: Mhm

L: Så sånn sett, men jeg er litt usikker på når det gjelder ungdommer i dag om de jeg vil tenke at mange leser mindre enn før, ja. Og det er mye på grunn at de ikke har tid og konsentrasjon.

S: Ja

L: men jeg vil jo si at det er jo veldig imp- er veldig viktig å lese litteratur for du får jo igjennom litteraturen en genuin forståelse for for identitet, mennesket og det å være, leve i en verden sant og se mennes- se ting fra andre menneskers synspunkt. og er en veldig viktig måte på en må- eller å kunne på en måte kunne forebygge konflikter og krig hvis man setter seg inn i en annen situasjon og da mener jeg litteraturen er den beste måten å gjøre det på. også lese med et åpent sinn og ikke nødvendigvis være enig men selvfølgelig ikke være enig men man kan prøve å sette seg inn i den andre siden, uten å være enig men bare forstå hvordan verden ser ut fra hans eller hennes ståsted da. Men at man læ- altså man lærer mye mer mener jeg gjennom å lese litteratur om også historiske ting som har skjedd og det å følge enkeltsjebner, individer bli kjent med de sant og få kunnskap da indirekte om den tiden de lever i og hva de har opplevd og så kan knytte det til det som skjer i historien for eksempel, ja

S: Mhm

L: Utviklingen eller avskaffelsen av slaveri og de svarte altså i USA sant og To Kill a Mockingbird sant som for eksempel er veldig brukt enda i undervisningen amerikanske drømmen av Arthur Miller, Death of a Salesman brukes også mye enda.

S: Mhm

L: Ikke i første klasse men seinere i videregående og forståelsen er jo like aktuell. Det er mange stykker av litteratur av klassikere som er like aktuelle selv om de er skrevet for femti år siden som på en måte ja, taler hvis bare ungdommen ville få lest den så ville de skjønne at den talte til de da, ja.

S: Ja.

L: Ja. Så jeg vil si absolutt veldig viktig at de leser litteratur i dag som sagt det er bare sånn som det er som jeg ser det for mange har mindre plass i tilværelsen enn før. Det syns jeg er veldig trist.

S: Ja

L: Ja

S: Ja. Men kan de ikke lære disse tingene fra å se tv-serier eller filmer, eller?

L: Å ja, nei jeg mener at man ikke kan det. Jeg har hørt enkelte si det og til og med lærere si at mener de kan lære like mye fra tv-serier, det mener jeg at man ikke kan i det hele tatt. Men man kan lære en del fra tv-serier og det er mange gode tv-serier også om historiske ting, sånn som man og fra filmer så man kan lære veldig mye av filmer

S: Mhm

L: gode filmer, det vil jeg absolutt si. men det er jo stort sett at når elever for eksempel har både lest boken og sett filmen så er det vel kanskje nitt prosent av elevene hvert fall nesten hver gang som sier at boken var bedre enn filmen.

S: Ja

L: Det vil jeg påstå at de aller fleste sier det hvis de ha klart å lese boken og så sett filmen. men det er klart har de bare sett filmen og ikke sett boken så er jo det mye bedre enn om de ikke hadde gjort noen ting

S: Ja

L: så de lærer jo mye igjennom å bare se filmen også. De kan leve seg veldig inn i en film. Og kanskje filmen i seg selv også kan bidra til at de faktisk får lyst til å lese boken. Sånn at man kan selvfølgelig ja. Men en tv-serie, altså det å se såpeopera og tv-serier er sier litt om samtiden vi lever i, men det er jo ikke noe det er jo ingen dybdelæring og mener jeg noe særlig dybdelæring i det at du lærer jo, ja. Sånn samtidsorienterte ting og det er mye underholdningsaspektet og ikke det, det er ikke ting som sitter igjen at man husker det etter å ha sett sånn Friends og sånne serier

S: Nei

L: For å si det sånn. Det er mer underholdningen, bare for underholdningen sin del ikke de som har skrevet det har ikke ment å, tror jeg da, har ikke ment at det skal stikke dypere at man skal gå og huske på det at det er noe de lærer av det det tror jeg er bare for å underholde.

S: Ja

L: Ja, så det. Vanligvis, det er noen gode tv-serier selvfølgelig Downton Abbey og så videre er om Brit- Storbritannia om utviklingen der og arosto- aro- hva heter det arostrokatiet nei hva heter det? Nå snakker jeg på arosto-

S: Aristokratiet

L: Arostokra- ja herlighet. Ja det er klart om overklassen i England

S: Ja

L: Så der er det jo veldig mye læring i tv-serien. Den er jo blitt veldig populær.

S: Ja

L: Det er jo et godt eksempel på en tv-serie som har fungert veldig godt som de har lært veldig mye av, om utviklingen i samfunnet der man igjen er knyttet til de personene man er blitt kjent med men det har gått over såpass lang tid at det nærmer seg nesten det å ha lest en bok da på en måte

S: Ja

L: for da kan man, det er så mange episoder sant og så mange timer man bruker. Så, så det er klart eksempler på gode serier men ja, mhm absolutt.

S: Ja. Men generelt vil du si at bøker

L: Ja jeg vil jo selvsagt si at bøker er best i lengden. Men jeg syns jo at det er veldig gøy å se veldig fint å se en film også

S: Ja

L: Det er lettere, nivået er ikke så høyt. Det er vanskeligere å hvis man terskelen vil jeg si er lavere for å se en film enn for å lese en bok så det jeg håper er jo at eller det jeg vet er hvert fall at mange ser filmen så er det jo det å håpe at de kanskje blir nysgjerrige til å faktisk lese boken, sånn at ja

S: Mhm

L: Det er flere som ser filmen da.

S: Ja

L: Det er bedre enn ingenting.

S: Ja, det er det. Mhm. Spørsmål elleve What do you think the function of literature in the English subject will be in the future?

L: Ja, jeg har vel sagt litt om det kanskje allerede.

S: Ja

L: Men jeg vil jo tro at den rollen ja det går liksom på det jeg har svart på spørsmål fem er det ikke det?

S: Jo

L: Litt den samme, men at jeg tror at rollen litteraturens rolle vil holde seg fortsatt. Og jeg tror som svært viktig og grunnleggende i og med at det skrives jo mange bøker i dag og de får jo for såvidt stor oppmerksomhet og de re kan si ofte mange ting om samfunnet som i- altså litterære forfattere som andre ikke klarer å si og kan forutse og litt utviklingen framover også videre. Jeg tror litteraturen har en stor rolle fortsatt men at det blir mere eksperimental li – altså eksperimental litteratur digitalt sett det tror jeg nok det kommer til å bli. Jeg tror bare at den kanskje kommer til å eksistere side om side med den mere tradisjonelle litterære litteraturen da.

S: Ja

L: Jeg tror kanskje at det blir begge deler, men altså litteraturen som poenget er jo bare at det er et talerør som skal nå fram til folket. Så det at det kanskje flere etter hvert vil få det igjennom det digitale aspektet etter hvert som folk hvis det blir sånn at det blir mer og mer brukt digitalt, altså jeg kan ikke helt se for meg det enda men kanskje om femti år altså at det er en annen måte det leses på og at skjermene det teknologiske har blitt mye bedre sånn at det er kanskje litt mer likt papir.

S: Mhm

L: Jeg vet ikke helt der. Men samtidig så vet jeg jo det at at det er e-bok salget er jo dalende og at det er en del bokhandlere har gått tilbake til papirbøkene.

S: Ja

L: Sånn at det er jo faktisk en tydelig trend der som vitner om at folk faktisk vil ha papiret, for det går litt på det emosjonelle aspektet og det å ha en bok i hånden. Og det er mange ting der som jeg kunne ha sagt mer om men det er vel ikke egentlig det jeg skal svare på.

S: Nei nei

L: Nei, nei. Det er jo noe jeg har jobbet med selv.

S: Ja

L: Mhm. Jada, så jeg tror rollen hvert fall er viktig videre absolutt.

S: Ja

L: Absolutt. Forutsatt at det blir lest. Men jeg håper jo den blir det er veldig viktig videre litteraturens stemme og rolle i samfunnet. Det håper og tror jeg vil være viktig videre ja. Mhm.

S: Ja, fint. Så har jeg noen, jeg har noen spørsmål til det du svarte på undersøkelsen.

L: Mhm. Å ja, ja.

S: In question 2b, you answer that bildung is one of the three most important aspects of language learning through literature. What do you “put into” this term in this particular setting? How do the students gain bildung through reading, in your opinion?

L: Ja, da mener jeg jo danning i den forståelse at jeg tenker respekt for enkeltmennesket, forståelse av verdier. forståelse av det en han- altså forstå andre menneskers handlemåte og væremåte og kunne forholde seg til de på si en dannet måte. Lære å omgås personer som er annerledes enn seg selv.

S: Mhm

L: Det tenker jeg mye på da. ja, så jeg tenker jo generelt på det med empati også da. Det å forstå litt mer i dybden og kunne sette seg inn i en annen situasjon, og at det er viktig for å kunne fungere sammen i et samfunn. Og, ja.

S: Ja

L: Ja, det er vel sånn hovedpunkter jeg kommer på. Sikkert flere ting men.

S: Jada, nei det er bra. så In question 2d, you have not ticked off any options suggesting that the students participate in the decision of which books they are to read. Why is this?

L: Å ja, ja. Ja det er, det er basert på en del års erfaring og selvfølgelig min tro på at jeg har rett selvfølgelig som lærer det vil si at av og til kan elevene få velge noen bøker. Men, jeg synes jeg har sett igjennom også en del andre klasser som jeg ikke selv har hatt når elevene får velge bøker selv så har de en tendens til å velge bøker som ja en del sånne lettlest serier eller kiosklitteratur som jeg kaller det, uten at det nødvendigvis er noe galt i det.

S: Mhm

L: Harry Potter er jo kjempebra litteratur og vanskelig å lese, så den har de fått lov å velge kanskje. Men det er noe med viss de velger ting de likevel selv ville ha lest da er jo min rolle som lærer veldig uviktig, så jeg min jobb og mitt mål er jo for å øke deres kompetanse er jo å få de til å lese ting som de kanskje ellers ikke ville valgt. Og så etterpå se da den store glede at veldig mange elever synes faktisk det var en god bok,

men de hadde aldri valgt den selv. Men da har de kanskje kommet litt opp på det lesenivået sitt. At det, at jeg har en bedre forutsetning for å velge så kalt kvalitetslitteratur da

S: Mhm

L: Og kan heller gi de et valg mellom ulike bøker som jeg kjenner til og kan stå inne for framfor at de skal velge helt fritt. Men selvfølgelig det er en del elever som kommer med forslag til bøker og hvis jeg ser at de forslagene er gode, så kan jeg finne på å si at det er greit.

S: Ja

L: Kommer litt an på ja klassenivå og situasjonen har jo hvor godt jeg kjenner eleven og vet at det er en veldig belest elev for eksempel som gjerne vil lese noe annet som kjenner til veldig mye, ja.

S: Ja

L: Litt forskjellig. Eller at det er en veldig svak elev som kanskje trenger en sånn easy reader eller, ja, lettlest bok da, mhm.

S: Mhm

L: Ja, eller kan få en lydbok rett og slett. Det er ofte også et alternativ. Mhm

S: Ja

L: Mhm

S: Greit. så in question 3c, you say that you do not think that the competences the students develop by working with multimodal texts are equal to those they gain through literature. you reason this with that they are not able to go in depth. Could you elaborate a bit more on what you mean by this? Are they not able to go in depth in for example films and comic books?

L: Åja, sånn ja.

S: Men nå tenkte kanskje ikke du på film som multimodale tekster.

L: Nei jeg tenker ikke på det men nei. nei jeg tenker jo at hvis du tenker bare på film generelt så vil jeg jo si at de har sjansen til å gå i dybden på en film for de blir jo kjent med en karakter der i en film og at de kan. Det kommer litt an på etterarbeidet etter filmen om de skal jobbe videre med å reflektere videre etter at de har sett en film så er jo film et veldig godt utgangspunkt. Det kan være et like godt utgangspunkt sånn sett for videre refleksjon, kanskje bedre for å starte refleksjonen kan det være sånn lettere å

få folk med på å jobbe med en film etter at de har sett den da, at det er letter e det er jo terskelen som sagt er lavere der for å se en film. Men jeg tenker jo veldig mye på det der med dybdelesing og det å gå i dybden på en ting. Men det er klart at det det er jo veldig vanskelig å oppnå det avhenger nok litt av alder og modning sant.

S: Ja

L: Så jeg vil jo si det at vg1 så er det delvis mulig. Men ikke for alle elever, så der er det jo film virker ofte kanskje lett- bedre virkemiddel for å få med seg større flertall av elever da. Men jeg mener jo fortsatt at det å gå i dybden da krever det konsentrasjon, det krever at de innlevelse. Og den innlevelsen og fant- bruk av fantasi får de ikke ved å se alt ferdig presentert på en film da. Men de må selv bruke sin egen forestillingsverden når de leser. Og de tar også andre evner i bruk da, så da kan de lettere mener jeg leve seg inn i ting, men det forutsetter at de får en god leseopplevelse.

S: Ja

L: Ja, det gjør det.

S: Ja. Siste spørsmål in question 4c you say that students will prefer paper if given the option to choose, because they concentrate more when reading on paper. Do you experience that the pupils have this degree of self-reflection that they are able to see the advantage of reading on paper?

L: Ja, nå var det jo fordi at jeg har selv hatt en forskning om det her i tredje klasse litteratur hvor jeg har hatt intervjuet elever om det. Så det går jo på vg3 nivå litteratur

S: Ja

L: Så det gjelder egentlig ikke vg1 som jeg skal snakke om her nå.

S: Nei

L: Så men

S: Men du kan jo si litt om det du fant ut av da

L: Ja, det de sa var noe med det de følte seg mer alene når de leste digitalt. Og at når de når de leste en bok så var det emosjonelle aspektet sterkt tilstede at de, de følte seg også mer som en del av en helhet ved å lese en bok faktisk, merkelig nok vil du tenke at det var omvendt at det var den digitale rammen at de var inni en digital verden hvor mange andre er, men nei det var det omvendte de sa. De likte boken de likte å bla i boken de likte papiret lukten av papiret, og så videre og så videre. Men jeg tror også det var noe

med det å gjøre at det er sånn som lesesenteret har forsket på i Stavanger er at det man leser på papir det husker man bedre da

S: Mhm

L: enn det man leser digitalt. Så jeg tror også at der henger det veldig mye sammen med det der med refleksjonsevnen, at man må jo huske det man skal reflektere over.

S: Ja

L: men jeg mener jo at jeg tror kanskje at det går an å trene seg opp til å lese digitalt på en bedre måte enn det som gjøres i dag, så det er vil jo framtiden vise da.

S: Ja

L: Ja, så yes.

S: Mhm, ja takk.

Appendix 12: Transcribed interview with Helga (004)

Transcription 004 interview

L: = læreren

S: = meg selv

S: Intervju med kandidat 004. Første spørsmål. To what extent do you think that your education prepared you for how to implement literature in your teaching?

L: Tja, viss jeg skal svare på norsk da

S: Ja

L: Så jeg studerte jo, tok litteraturstudie i hovedfag så det var egentlig en veldig bra forberedelse til å undervise litteratur.

S: Ja

L: i skolen også. selv om det ikke var noe sånn didaktikk rundt egentlig så egentlig lærte vi mye om eller leste mye litteratur og lærte mye om litteratur. så på den måten så fikk vi mye bakgrunnskunnskap da som var bra for når man skal undervise selv.

S: Ja

L: Mhm. Så det syns jeg egentlig den gjorde. Nå gikk jeg også på ped der jeg tok fagdidaktikk og der var det kanskje ikke noe fokus særlig på akkurat det, nei.

S: Nei

L: Det kunne det kanskje vært

S: Ja, så det var mer fokus i selve litteraturstudiet enn på pedagogikken.

L: Ja, det var mer.. jeg husker egentlig ikke hva det var fokus på. Det var ikke litteratur i hvert fall.

S: Nei

L: Men det var ikke litteratur i hvert fall.

S: Nei

L: Tror jeg, nei. Men det fikk jeg mye på hovedfag da.

S: Ja

L: Mhm. Mye lesing. Ja

S: Ja. Spørsmål to. Was there any focus at all on digital media or multimodal texts in your education? If so, how and can you give examples?

L: Nei det var lite tror jeg,

S: Ja

L: Ja altså da snakker vi om e-books (mumler videre mens leser liste over eksemplene i spørreskjemaet). Jo filmer snakket vi sikkert om, at man kunne bruke det. Selvfølgelig, og musikk. Men internett var ikke så, det var i startgropen på en måte.

S: Ja

L: ja. Lydbok lydbøker hadde vi kanskje.

S: Ja

L: Til bruk. At vi kunne bruke det. Høre på jada det var fokus på det, vi kunne høre på lyttetekster og sånn sant den slags multimedia

S: Ja

L: greie. Så det var det var jo. Det er sant det var det. Så det var fokus på at man kunne bruke forskjellige metoder enn bare å lese. At man kunne benytte seg av altså innleste tekster eller filmer for å forstå litteratur bedre.

S: Mhm

L: Mhm

S: Ja. Spørsmål tre. In the survey, I categorized both literature and multimodal texts in terms of what types of texts they include. Do you agree with this categorization, or do you understand literature and multimodal texts in a different way?

L: Nei der er jeg enig med deg.

S: Ja, enig?

L: Ja jeg er kommer ikke på noe annet.

S: Nei

L: Eneste er kanskje musikken altså, poetry. Det er jo ikke alltid det samme kanskje, det samme som musikk. Altså lyrics.

S: Ja

L: sangtekster

S: Ja, det kan jo være litteratur

L: Ja. Det bruker vi en del. Sånn som det er jo både i bøker lærebøkene er det ofte sangtekster som er skrevet.

S: Ja

L: Som ofte sangtekster, men vi bruker de jo som dikt gjerne. Det er noe annet når du kan høre på de sant da

S: Mhm

L: så folk noen ganger kan sangene sant

S: Ja

L: Ja, mhm. Men det andre, kommer ikke jeg på noe annet i hvert fall

S: Nei

L: Multimodal texts, nei. Mhm

S: Nei, greit. Spørsmål fire. What are the challenges you face when using multimodal texts vs. literature in your teaching?

L: Ja jeg ser jo det at av og til når jeg bruker bare litteratur når de skal bare lese selv så må de ha et fokus på tekst over lenger tid som de kanskje ikke er så vant til.

S: Ja

L: Mhm. spesielt når de skal lese en roman eller en lang novelle så tar det litt ekstra – så noen ganger bryter vi opp da en roman ved å se litt film eller høre på teksten eller for å prøve å få en variasjon i det.

S: Ja

L: Mhm. Men at det er en stor utfordring det vil jeg ikke si men, det er kanskje litt utfordrende å få de til å skjønne at eller å få de til å streve med å lese.

S: Mhm

L: Å skjønne at det er greit at man må streve litt, det er det som må til.

S: Ja

L: For de er så vant til å få det veldig fort eller veldig lett tilgjengelig med, ja korte tekster og filmsnutter og sånn på facebook og på twitter og altså på sosiale medier.

S: Mhm

L: så det å lese og fordype seg i lengre tekster det er de ikke vant til. Så det er en utfordring.

S: Mhm

L: Det er sant. Mhm.

S: Ja

L: Ja. Men multimodal texts ja. det er jo ikke noen utfordringer der det syns de jo bare r gøy. No- nei noen ganger hvis for eksempel, du nevnte e-books, å høre på en lytte tekst det er heller ikke alltid lett for de.

S: Nei

L: da detter de ofte ut, det sier de ofte selv.

S: Ja

L: Mhm. At da detter de gjerne ut. og da syns de det er bedre å lese selv faktisk. Så de er både og.

S: Ja.

L: Mhm. Så variasjon er jo, så det er bra at man har begge deler for da kan man variere litt. For å hjelpe de på veg.

S: Ja. Utfylle hverandre.

L: Ja, de utfyller hverandre sant når du leser, Nå har vi begynt å lese en lengre bok eller roman og da har jeg tenkt å lese litt først og så gjerne se filmen før de er helt ferdige sånn at de liksom kan få et bilde av det da

S: Mhm

L: Ja, får se. Og kanskje eventuelt bruke sånn lyttetekst også, men ikke for lenge sånn at de detter ut.

S: nei sant.

L: Ja, men det jeg tenkte da er å se om de ja om de greier å lese hele denne boka på egenhånd.

S: Mhm, sant

L: Mhm. Noen gjør jo det. Noen er flinke til det mens andre strever mer.

S: Ja.

L: Ja

S: Alt etter hva de er vant med.

L: Ja det er det hva de er vant til, og noen har aldri lest en bok en eneste bok før i hele sitt liv.

S: Nei

L: Og kommer på videregående der de må lese bok da er det kanskje vanskelig når du ikke har lest før.

S: Mhm, sant.

L: Ja så for de for de kan det kanskje hjelpe å høre lydbok eller se filmen. I tillegg til å lese.

S: Ja, for å variere det.

L: Ja, da varierer du for liksom få jeg tror de må få skjønne historien og bli interessert i historien for å gidde å lese videre. Hvis ikke de skjønner noen ting bare av å lese så gidder de ikke å lese boka.

S: Nei

L: Nei. Så det er liksom for å hjelpe de på veg, så kan man bruke disse multimodale tekstene også

S: Ja, mhm

L: Mhm

S: Fint. Spørsmål fem. How do you perceive the role of literature in the English classroom in today's digitalized society?

L: (leser spørsmålet igjen for seg selv)

S: Tradisjonell litteratur da.

L: Ja, så vanlig litteratur i klasserommet i engelsk, da?

S: Ja

L: Ja det jeg syns det er viktig. Det er en stor del av pensum sant. Og det er en stor del av for å forstå det andre man skal lære så bruker vi ofte litteratur sant.

S: Ja

L: For det sier, litteratur sier jo noe om samfunnet som de beskriver så man kan forstå politiske og sosiale sammenhenger mye lettere gjerne ved å lese litteratur. Sette det i en større sammenheng. så jeg syns det har en stor rolle, det spiller en stor rolle i engelsk i klasserommet enda og vi kommer ikke til å slutte med å lese litteratur selv om det blir digitalisert og vi kan gjøre mye annet man kan lære ting på en annen måte ved å se på filmklipp på YouTube å lese blogger altså man kan gjøre mye

S: Mhm

L: Men litteratur vil ikke forsvinne tror jeg

S: Nei

L: Nei, absolutt ikke. Det ville vært synd i hvert fall.

S: Ja

L: Ja. jeg tror det har det er en viktig del for man kan ja få et helt annet innblikk i et samfunn eller man kan se samfunnet fra en litt annen litteraturens side for da beskriver man personer og følelser og den siden av en sak i stedet for faktating.

S: Ja

L: Mhm

S: Tenker du de kan få mer av det eller en annen måte enn å se på film for eksempel for på filmer kan de jo også få innblikk i tanker og følelser.

L: Ja jada nettopp det kan de absolutt. Så at film er jo også en ting som som burde brukes eller som jeg bruker for at de skal forstå noe annet av pensum bedre sant.

S: Ja

L: Så absolutt litteratur og film er tenker jeg jo er det samme, men den gleden med å lese som man gjerne ikke får med film den er også viktig. Sånn at man kan forstå de samme tingene gjerne, men ved å lese så får man kanskje mer oppøvelse i å forstå språk etter hvert, forstå vokabular, forstå grammatikk mer enn du får med filmer kanskje. Så du kan bli flink i språk i film og selvfølgelig kanskje mer muntlig

S: Ja

L: men på skriftlig blir man bedre av å lese tenker jeg. Å oppøve muntlige ferdigheter så er det hjelp kanskje bedre hjelp i å se film.

S: Ja

L: Ja, kanskje. har ikke tenkt så mye på det men.

S: nei

L: Ja, tror det er sånn.

S: Mhm. Ja spørsmål seks. What do you think the function of digital media or multimodal texts in the English subject will be in the future?

L: Ja det blir bare mer og mer viktig.

S: Ja

L: Mhm. Vi kommer til å bli mer vant til å bruke det og finne andre måter å bruke det på. kanskje inkorporere det enda mer med at elevene selv produserer digitale ting i faget. At i stedet for å levere skriftlig så kan de levere med lydopptak med film og sånn type ting. Som og kanskje kommer vi også at vi kan rette digitalt sant. Nå gjør vi jo det med laster ned og retter sånn, men at vi kanskje retter muntlig tar at vi tar opp ting kanskje. Gi tilbakemelding med opptak for eksempel.

S: Mhm, ja.

L: Kanskje. Det går også an. Mhm. Så jeg tror vi kommer til å bli mer vant til det og finne nye måter å gjøre det på.

S: Ja

L: Mhm. Som kanskje letter arbeidet for både lærere og elever.

S: Ja

L: Kanskje.

S: Ja, det er jo gode hjelpemidler.

L: Ja det er jo masse gode hjelpemidler og som finnes der som vi bare må venne oss til å bruke.

S: Ja, sant.

L: For eksempel det å rette gi tilbakemeldinger kanskje på en tekst kan lese inn en lydfil og legge ved,

S: Ja

L: for eksempel. Så kan de åpne den og høre i stedet for at jeg skriver for hånd ikke sant, for det tar mye lengre tid.

S: Ja, det gjør det.

L: Så de kan kanskje praktisere en del ting. Bli vant til nye måter å jobbe på.

S: Ja, mhm.

L: Mhm

S: Ja. Spørsmål syv. Do you think there are things to learn from literature that the pupils cannot learn from multimodal texts, and vice versa?

L: Ja det var litt det vi snakket om i sted kanskje, at det du lærer ved å lese det å fordype deg i en lengre tekst, det får du ikke på samme måte med multimodale tekst. Og så kan man kanskje få litt med lydbok for da også må du sitte å konsentrere deg og høre etter sant.

S: Ja

L: Det har jeg tro på at hvis du hører på lydbok så kan det ha samme effekt som, litt samme effekt som å lese. Eneste er jo at du ser ikke, når du leser og fordyper deg i en tekst så vil du se ordene også og det tror jeg er viktig for språklæring og for grammatikk og din egen skrivetrening. Rett og slett fordi jeg tror du ser struktur i språket og måter å skrive ord på du ser man lærer mye av å lese og se det selv.

S: Ja

L: Og det får du ikke på samme måte med multimodale tekster.

S: Nei, sant.

L: helt sant. Men man kan lære andre ting av det. Man kan ja så det er ikke sånn at det er enten eller, jeg tror man må ha begge deler. Men man bør ikke gå vekk fra å lese litteratur. Man bør lese mer faktisk. Eller det er mange som blir flinke i engelsk bare altså mye ved å høre på film eller se masse filmer og sånn også men de som er best å skrive er de som leser mye også.

S: Ja

L: Mhm. Så jeg sier til mine elever at hvis de skriver dårlig engelsk så må de lese mer. Egentlig det samme hva de leser, de kan lese på nett og aviser og andre tekster men trenger ikke lese bøker liksom, alltid. Men jeg tror at gjør de det så blir de hvert fall bra i å skrive etter hvert, men det tar litt tid.

S: Mhm, ja.

L: Det er en lang prosess.

S: Ja

L: Mhm, ja. Svarte jeg på spørsmålet?

S: ja, vil tro det.

L: Ja altså jeg tror at man kan lære seg språk, vokabular, ord, grammatikk. Og gjøre det ved å lese litteratur. Det er et godt supplement til å lære sånn teknisk nå skal vi ha grammatikk og så gå igjennom regler. Det er viktig det også men mye av det får man gratis dersom man blir flink å lese.

S: Ja, sant.

L: Man lærer flyt i språket og begreper på en annen måte.

S: Mhm. Mens med de multimodale så kan man lære mer det muntlige?

L: Ja, ja lærer mer muntlig og så kan man lære faktating sant, man kan og man kan forstå ting sammenhenger i samfunnet eller ting som også er viktig.

S: Ja

L: Mhm

S: Ja. Så har jeg skrevet et oppfølgingsspørsmål her om hvordan du bruker det i undervisningen.

L: I læringen. Nei jeg får de jo til jeg tvinger de jo til å lese. Jeg gjør det. Men det er jo begrensa hvor mye vi får lest sant.

S: Ja

L: Og noen ganger må jeg si til de du må lese på egenhånd også. Om e gjør det eller ikke det vet jeg jo ikke men. De har nå hvert fall fått tips om skal du bli bedre, for det er altså bare så mye du kan lære de på et år på et kurs i grammatikk for eksempel viss de skriver fryktelig dårlig så kan du gå igjennom grammatikk med de og sånn men man lærer ikke greier ikke få lært alt på ett år.

S: Nei, sant.

L: Men man kan bli mye bedre hvis man leser i tillegg. Så det sier jeg til mine elever, men ja . så leser jeg jo når jeg leser litteratur så går jeg igjennom nye ord og nye begreper gjerne som blir tatt opp så i tillegg til å forstå det de har lest. Ja. Ja det gjør vi jo når vi ser film og snutter også, men det er man lærer forskjellige ting da tenker jeg.

S: Ja, mhm.

L: Mhm

S: Er det, ja spørsmål åtte. What tools are available to guide you in your teaching of literature and multimodal texts? Så kommer du på noen selv, eller så kan jeg komme med noen eksempler.

L: Ja nei jeg kommer ikke på noen eksempler jeg altså, som er til hjelp. To guide you in your teaching..

S: Jeg tenker for eksempel på læreboken, eller nettstedet til læreboken eller læreplanen eller

L: Åja ja sånn ja, jada. Det er det jo, vi har jo en lærebok. Og der er det jo altså tekster står det der og det står spørsmål og oppgaver til teksten og det er jo en hjelp.

S: Mhm

L: Så slipper du å komme på alt det der selv.

S: Ja, sant.

L: Absolutt. Og det er, en del nettsider har jo også tips til læreren, hva du kan gjøre for at eleven kan gjøre dette bedre.

S: Mhm

L: så det bruker jeg mye.

S: Ja

L: Nå her i år så har vi Lokus , Aschehough sin. Cappelen Damm har også en veldig bra nettside så er åpen gratis både for lærer og elever.

S: Ja

L: så de har jeg brukt mye. Mhm det har jeg absolutt. Ja, trenger ikke finne opp kruttet selv nytt hver gang.

S: Nei, sant.

L: For det er ting der som man kan få hjelp til.

S: Ja

L: Absolutt. Og i noen sånne litterære bøker så er det gitt ut sånn e-guider med spørsmål og analyser

S: Ja

L: og forslag og sånne ting. Og det finner du på nettet hele tiden.

S: Ja

L: Så det bruker vi av og til. Og så noen ganger så ligger det ting på YouTube for eksempel analyse folk som har analysert og lagt ut på YouTube og det kan være en bra ting også for d akan du få det forklart muntlig

S: Mhm

L: på nett eller på sånn av noen som analyserer det tipser jeg de av og til om hvis de skal analysere ting. Eller bruke det selv i undervisningen når jeg underviser i det. Nå har vi lest en noveller, her er det noen som har analysert den. Sånn kan den forstås.

S: Ja, mhm. Få et annet perspektiv.

L: Ja. Så det da bruker man jo multimodale tekster ja. For å forstå litteratur.

S: Mhm, sant.

L: Mhm. Så youtube ja . Ligger mye bra på youtube.

S: Ja, det gjør det.

L: ja, så google litt så finner man det. Eller sånne nettsider også går an.

S: Ja, så det ligger mye der ute.

L: Ja det ligger egentlig mye og mye mer enn det vi får tid til å gå igjennom. Jeg har fått tips om en del andre nettsider men jeg har ikke tid til å se på alt.

S: Nei, greit.

L: Så det blir sånn, mhm

S: Må plukke ut det man kan

L: What do you think of the quality of these (leser neste spørsmål). Ja det varierer jo.

S: Ja

L: Mhm. Så du må liksom se litt. Helst se igjennom på forhånd .

S: Ja, sant.

L: Men de nettsidene til bøkene er stort sett helt okei. Og du kan bare endre litt hvis du synes at

S: Ja

L: At det skal passe til det du har gått igjennom eller så du forstår det eller

S: Ja, mhm

L: Mhm. Så har jeg jo gjort mye selv og lagd oppgaver og sånn selv til ting og tang i begynnelsen av år altså de første årene jeg underviste som jeg bruker enda gjerne. Men jeg endrer litt på det fra gang til gang kanskje.

S: Ja

L: Mhm. Og da har man jo også kollegaer sant som man bruker

S: Ja, som kan hjelpe

L: Ja. Man bruker hverandre når vi har et større kollegie

S: Ja, det er jo viktig.

L: Ja. Faktisk så har jeg også noen ganger lest sånne masteroppgaver

S: Ja

L: Som jeg har funnet fra UiB.

S: Mhm

L: Ja. Så andre som har analysert ting som jeg bruker

S: Ja det er bra.

L: Ja

S: Kan finne inspirasjon mange steder

L: Ja, man kan det. Mhm. Men nå ligger jo alt mye på nett da sant, så man trenger ikke gå på biblioteket lenger.

S: Nei, det har jo blitt lett vint sånn.

L: Ja veldig lett vint sånn. Men man må jo være kritisk og finne ut om det passer.

S: Ja, mhm. Ja spørsmål ni da. og det er et spørsmål om læreplanen. In the part about basic skills in the English subject curriculum, it is stated about digital skills that “The use of digital resources provides opportunities to experience English texts in authentic situations, meaning natural and unadapted situations”. How do you understand this quote, and how do you implement this in your teaching, if you do?

L: Jeg skal bare lese en gang til

S: Ja

L: (leser stille for seg selv). Ja så det er snakk om autentiske tekster i autentiske situasjoner?

S: Mhm

L: Ja så ikke revidert men naturlige situasjoner ja. How do you understand this quote, how do you implement it in your teaching. Ja så altså ved det digitale så kan man få autentiske situasjoner, høre autentiske ja

S: Ja

L: Joda vi har gjort hvordan, ja sånn jeg forstår dette her er at man bør man bør hva skal vi si holdt på å si utsette de for mer. benytte sjansen til å vise de hvordan folk snakker rundt i verden da altså autentiske språk

S: Mhm

L: og det bruker vi gjerne når vi skal for eksempel når vi skal lære om forskjellige dialekter i engelsk

S: Ja

L: så går det an å finn- da har jeg for eksempel brukt gjort sagt at nå må dere finne bruk youtube finn klipp av noen som snakker skotsk eller walisisk eller australsk, sørafrikansk altså engelsk i disse forskjellige landene så må de finne et klipp hvor folk snakker det ja et eller annet. Og altså det er ikke noe vanskelig å finne

S: Nei

L: Det kan være TV-intervju, klipp av ett eller annet. Mhm

S: Mhm

L: ja det finnes jo også ressurser om dette for eksempel på nettsidene i lærebøkene og der er det samlet sammen og hvor autentisk det er vet man jo ikke men det skal liksom være det da

S: Ja

L: autentisk. Mhm

S: Mhm

L: Og det tenker jeg jo det er en viktig ting å, men ser det jo ofte på film og men det er jo gjerne ikke autentisk da

S: Nei

L: Men du kan få innblikk i språkkultur og på en måte, eller kanskje forskjellige språk da hvis det er det som er (leser sitatet igjen for seg selv). Ja, neida du ser jo ikke det i film det gjør du ikke, naturlige situasjoner ne. Men du kan få innblikk i dialekter.

S: Ja

L: Ja. Nei så se en nyhetssak for eksempel også.

S: Mhm

L: Folk som er intervjuet på nyhetene for eksempel eller

S: Ja

L: Ja. Og de får av og til lov til å gå ut og snakke med folk selv. Gå ut på gata og spørre folk, turister for eksempel

S: Ja

L: på slutten av sommeren. Hvor de må bruke språket selv og intervjuet folk som er og da er det jo helt autentisk.

S: Mhm

L: Ja.

S: Ja, det er jo bra måte å bruke det på

L: Ja. Svarte det på spørsmålet (leser for seg selv)

S: Ja, det vil si det

L: Mhm ja for det er jo lett å lære eller det er ikke det, men det er forskjell på den engelsken de lærer på skolen gjerne og det som er autentisk.

S: Ja mhm

L: Det er ikke så lett å forstå en som snakker Cockney engelsk hvis du aldri har snakket, ja eller hvis du bare har vært på skolen og lært det.

S: Nei, sant

L: nei så man må høre litt og

S: Ja, mhm.

L: Mhm

S: Ja, spørsmål ti. Do you think it is important for youths today to read literature? And why or why not?

L: Ja. Ja! Og fordi man lærer mye språk av det man lærer å sette seg inn i folks situasjoner og man lærer om samfunn man lærer om man kan lære masse.

S: Mhm

L: Om litteratur og alle bør lese litteratur

S: Ja

L: Det åpner en helt ny verden

S: Mhm

L: som ikke man vet om hvis ikke man leser litteratur

S: Ja

L: Og det er bra for språklæringen.

S: Mhm

L: Mhm. Ja. Yes.

S: Fint, ja. spørsmål elleve. What do you think the function of literature in the English subject will be in the future?

L: Ja jeg håper det fortsetter å være en viktig del av det for det er. Men det er mulig at det blir korta ned. Det er jo nedkorting i læreplanen de siste par åra hvor de tok vekk det med å lese et lenger skjønnlitterært verk, det var et eksplisitt krav i læreplanen før. Og etter siste endringer så tok de vekk det og nå står det bare at det er krav om at de skal lese forskjellig litteratur. Ett eller annet sånn, et utvalg litteratur eller noe sånn.

S: Ja, mhm

L: Er defin- er er ordlyden nå. Mens før var det nokså spesifikt at det sto at du skal lese et lenger skjønnlitterært verk.

S: Ja

L: Og det er jo en roman eller et skuespill eller noe sånn. Så når det er tatt vekk så er jo kanskje et tegn på at ja at det er mindre viktig eller at Utdanningsdirektoratet syns ikke at det er så viktig jeg vet ikke.

S: Ja

L: Men jeg syns det er viktig. Jeg syns det burde være det enda.

S: Mhm

L: Mhm, ja. At det er, men det er tror det er viktig fortsatt og vi må ikke gå vekk fra det selv om det er mange andre måter å gjøre det på.

S: Nei

L: Men det er lydbok er jo like gr- ja.

S: Ja

L: Men man kan ikke erstatte en film med bok da.

S: Nei

L: Det er en helt annen type læring.

S: Mhm

L: Mhm

S: På hvilken måte da?

L: Nei det er dette her at man får sjansen til å sitte å fordype seg og lese og lære seg ord man ikke kan. og lære seg begrep man ikke kan og sette å få å bild- danne sine egne bilder når man leser. det utvikler godt fantasien og utvikler språket og utvikler mye da som man ikke får helt inn dersom man bare ser film. Får ikke den fordypningen i språket for eksempel.

S: Ja

L: Mhm. Og man får ikke sjansen til å danne seg sine egne bilder for bildene er jo allerede der.

S: Ja

L: Mhm. Så derfor er det viktig med litteratur enda. Ikke bare i engelsk

S: Nei sant.

L: Generelt. Mhm

S: Ja, så har jeg et oppfølgingsspørsmål kan jo være at du allerede har svart på det men jeg stiller det uansett da. In question 4c you answer that you think digital texts will eventually replace traditional literature in the classroom. Do you think this is a transition teachers should embrace, or should they try to preserve traditional literature in our teaching? Ja, det har vi kanskje snakket litt om allerede egentlig.

L: Hmm jeg har jo skrevet at man kan lese både en roman og noveller med sånn lydbok eller e-boks sant istedet for papirversjonen

S: Ja

L: Og det akkurat hvert fall hvis du en e-bok er jo sånn at du ser skriften likevel. Så da tenker jeg at det er ikke nødvendigvis at det har noe å si for læringsprosessen for da vil du fortsatt se ordene foran deg.

S: Ja

L: Lydbok så vil du ikke se ordene på samme måte så der er det kanskje ikke den samme gramatikk-læringen hvert fall

S: Nei

L: Men man vil få en forståelse for begreper og ord og alt dette likevel når man hører på en så akkurat det er ikke så stor forskjell. Så lenge viss de hører en bok via lydbok så er jeg fornøyd. For da har de har gått igjennom stoffet de har dannet egne bilder og de har liksom fordypet seg i litteratur likevel da.

S: Mhm

L: Lydboka er akseptert

S: Ja

L: Syns jeg

S: Ja

L: og noen strever jo med å lese sant og da er det jo veldig veldig bra at det finnes lydbøker.

S: Ja

L: Mhm. Ja og mange laster jo også bøker kanskje ned på mobilen sin og kan lese på bussen eller på en ipad eller ja. Og det også syns jeg er helt greit.

S: Ja

L: Mhm. Så lenge de kommer seg igjennom det og leser

S: Ja, sant.

L: Ja

S: Mhm

L: Mhm. Var det svar på spørsmålet

S: Ja, det var egentlig. Ja, ja jeg spurte vel også skal vi se are there things that may be lost if this transition is complete? det site der (refererer til spørsmålet). Hvis de for eksempel bare leser digitale bøker, tror du det er noe de kan gå glipp av da enn hvis de leser bok printet tekst liksom

L: Ja, ja egentlig ja eller digital nei da tenker du om de bare leser på skjerm mener du? I stedet for en bok?

S: Ja, mhm

L: Nei akkurat der så er jeg ikke så veldig mye (? uklart) tror jeg

S: Nei

L: det er kanskje av og til bare lettere å ha en bok med seg i stedet for. Da slipper du å stresse med at batteriet går tomt og at du får vondt i øynene på grunn av lyset fra skjermen og sånne ting

S: Ja

L: Mhm. Det er jo et fantastisk denne boka sant, den er lett å ha med seg og trenger ikke lades og

S: mhm, nei sant

L: Kan åpne den hvor du vil og, sant

S: Ja mhm

L: Forsvinner ikke sidene, og ja

S: nei sant

L: Sånn at det er, den er kanskje gammeldags men den funker veldig veldig godt enda

S: Ja sant

L: ja. Mhm

S: Ja det var egentlig de spørsmålene jeg hadde hvis ikke du har noe mer du vil legge til?

L: Nei jeg tror jeg har sagt det jeg har tenkt om det

S: Ja

Appendix 13: Transcribed interview with Malin (008)

Transcription interview 008

L: = læreren

S: = meg selv

S: Intervju med kandidat 008. Spørsmål en To what extent do you think that your education prepared you for how to implement literature in your teaching?

L: For min del så er det jo veldig lite fordi jeg tok jeg har bare tatt altså på grunnfag, jeg har tatt grunnfag i engelsk på universitetet og så har jeg ikke tatt, når jeg tok ped-en så tok jeg ped med litteratur og nordisk.

S: Ja

L: Så jeg har jo ikke hatt engelsk didaktikk.

S: Nei

L: Ja. og så har jeg tatt mellomfaget eller en liten bachelor på NTNU, ja.

S: Ja

L: Igjennom fjernstudium. Og da har det egentlig ikke vært snakk om å knytte det opp til implementere lære det i undervisning.

S: Nei, så har du vært på litt stått på egne bein holdt jeg på å si.

L: Ja

S: Ja, men det er greit. spørsmål to er jo også om utdannelse. Was there any focus at all on digital media or multimodal texts in your education? If so, how? Can you give examples?

L: nei.

S: Nei

L: Utdanningen er fortsatt veldig tradisjonell med bare fokus på i litteraturbiten er det bare fokus på bøker og noveller og tekster som du må kjøpe. Kompendium, så nei. Det har det ikke vært.

S: Nei, greit. spørsmål tre. In the survey, I categorized both literature and multimodal texts in terms of what types of texts they include in question 2 and 3b. Do you agree with this categorization, or do you understand literature and multimodal texts in a different way?

L: Skal vi se

S: Da kan vi se her (refererer til spørreskjemaet)

L: Ja

S: Her er jo da litteratur da, med novels, novel extracts, short stories and poetry.

L: Ja, og så var det tre

S: Ja, 3b. Ja disse her.

L: Ja jeg brukte. Eller hva hva er spørsmålet egentlig

S: Ja om du er enig med at å kategorisere litteratur og multimodale tekster på denne måten, eller ville du tatt noen av lagt til noen eller trukket fra noen eksempler.

L: Nei det er jeg nå forsåvidt enig i.

S: Ja

L: Skal vi se, jeg må tenke om det er noe mer vi bruker. Nei det er jo mye dette det går på, og sant også sosi- altså men og kanskje net- altså jeg bruker jo og Netflix og den type ting og til å få vist tv-serier eller andre. Det er vel eneste

S: Ja

L: Vi bruker jo veldig mye dette nå.

S: Ja

L: Ja.

S: Ja, bra. E-books tenker du at det er litteratur eller multimodal tekst?

L: Ja

S: Eller, det kan jo være begge deler.

L: Ja, vi når vi gjør det så er det for vi har, jeg hadde et sånn iPad-prosjekt for noen år siden.

S: Mhm

L: Så vi har et klassesett med iPader. Og der brukte vi det med å les- da skulle de laste ned og lese bøkene på de. Men bøkene er jo ikke noe, de er jo fortsatt egentlig bare bøker bare at du leser de på et brett

S: Ja

L: Så du kan jo få bøker som nettopp er da designet på en måte som gjør at du kun kan ha de på et nettbrett, men det var ikke våre så da, ja.

S: Nei

L: Stort sett er jo e-bøker bare at du leser de på et brett så er det en bok.

S: Ja sant, det er jo det.

L: Ja

S: Så det er jo litt sånn grenseland kanskje

L: Ja

S: Mhm. Ja, spørsmål fire da. What are the challenges you face when using multimodal texts vs. literature in your teaching?

L: Noe av det går vel kanskje på at hvis du gir altså hvis du hvis jeg bruker litteratur så har jeg som oftest skrevet det ut eller at de har det i bøkene sine. Hvis jeg har skrevet ut, det er det jeg ofte liker best hvis de skal jobbe i dybden med det, så har de alltid mulighet til å skrive på teksten selv til å streke under og til å på en måte jobbe med teksten aktivt på en annen måte. Multimodale tekstene så blir det en større fare for at de ikke ikke klarer å ha noen gode lesestrategier.

S: Mhm

L: Det er fare for at de noen syns at det blir for vanskelig så begynner de å gjøre andre ting i stedet for fordi de sitter oppe med en skjerm.

S: Ja

L: Og at de da forsvinner. Så det blir ofte hvis jeg jobber med det så pleier jeg faktisk å ha det på vi har sånn smartboard da men jeg bruker det jo ja uten at du- da bare viser jeg gjerne nyhetsartikkelen og så leser vi den sammen.

S: Ja

L: Sånn at jeg tar avsnitt for avsnitt og så diskuterer vi hva som ble sagt i dette avsnittet og så må vi ta neste. For jeg har litt sånn erfaring med at hvis jeg, for hvis du vil gi ut avisartikler så vil du ofte gi noen som er litt komplekse noe som de trenger å jobbe litt ekstra med. Men ofte så er det for vanskelig for de å sitte å gjøre på egenhånd.

S: Ja

L: De trenger ofte mye mer sånn hjelp. Mens det kan kanskje være litt lettere med litteratur at de kan sitte på egenhånd fordi de kan, du kan peke på litt at de kan må streke under og liksom faktisk jobbe seg inn i teksten da.

S: Mhm

L: Ja.

S: Ja.

L: Tror egentlig det største utf- ja for som tekster så er jo begge komplekse, altså uansett.

S: Ja

L: Ja

S: Sant. Mhm. Så lettere å gå i dybden på

L: Ja.

S: På en måte jobbe mer aktivt med litteratur, ja. Spørsmål fem How do you perceive the role of literature in the English classroom in today's digitalized society?

L: Hva mener du med det?

S: Ja, sånn kanskje hvilken funksjon det har eller hvordan elevene opplever å jobbe med litteratur.

L: Ja. Tenker du på- da tenker du på begge typene da? Både multimodal og

S: Kanskje hovedsakelig på tradisjonell litteratur.

L: Tradisjonell ja

S: Ja

L: Det har jo fortsatt en stor plass fordi vi ønsker jo at elevene i en like stor grad skal lese den tradisjonelle litteraturen. Fordi at den har jo mye å gi. Og og vi praktiserer i hvert fall alltid at de skal lese hvert fall en hel bok i løpet av året

S: Mhm

L: Sånn at de og får jobbet i dybden med den sånn at og jeg tror også at det er en helt annen læring i å jobbe jeg tenker at du trener opp noen evner der til å fokusere over lengre tid. Som kanskje ikke alltid er så lett med de her multimodale tekstene da.

S: Mhm

L: Så jeg tenker at det kanskje er noen andre egenskaper du også trener de opp i da som de virkelig trenger. men li- og med litteratur så er det noe med det, jeg tenker jo bare skjønnlitteratur da, men da er det jo i alle de engelskfagene vi har så er jo det skjønnlitteraturen en stor bit ut av det. Som du også da kan knytte opp til kanskje nettopp nyhetsartikler eller noen andre som debaterer det samme

S: Ja

L: mens, ja

S: Ja, så det er fremdeles relevant.

L: Det er fremdeles relevant, helt klart.

S: Ja

L: Ja

S: Ja, mhm. Så spørsmål seks What do you think the function of digital media or multimodal texts in the English subject will be in the future? Og ikke en fjern framtid men

L: Ja, jeg tror mest på at det vil komme mer inn. At flere lærere og er nø- man er nødt til å forholde seg til det fordi. Kanskje utfordringen og er at en del lærere ikke har så god kjennskap til det selv, men det må de egentlig få. Og de må egentlig sette seg inn i det fordi hvis ikke vi setter oss inn og forståelse av det og kan lære noen opp i å bruke det

S: Mhm

L: Så blir det litt kan det bli litt skummelt hvordan de forsvinner da. og jeg tenker jo at hvert fall den store utfordringen der er jo å få lært de og kildekritikk og hvor de finner de tekstene som er gode og hvorfor de er gode og hvordan de undersøker det og finner ut det.

S: Ja

L: Ja. Så jeg tror egentlig at det vil bli, altså. Det er kalrt det er jo en god del som bruker det mye i dag og men at det blir flere det blir enda flere som er nødt til å bruke det, ja.

S: Ja

L: Og jeg tipper at læreplanene kommer til å legge opp til det.

S: Ja

L: Ja

S: I større grad en hva de gjør nå.

L: Ja, mhm.

S: Mhm, ja. Spørsmål syv. Do you think there are things to learn from literature that the pupils cannot learn from multimodal texts, and vice versa?

L: Kanskje ikke det at de lærer noe forskjellig men det er kanskje det er en forskjellig innpakning tenker jeg. At innpakningen til litteraturen som ofte kan, det kan ofte gi deg de konkrete eksemplene, de kan gi den der innsikten i individet. i følelser, i en annen måte å tenke på. Som ikke nødvendigvis da, altså for eksempel en artikkel nyhetsartikkel, altså nyhetsartikler om omsorgssvikt

S: Mhm

L: har ofte en helt annen prøver alltid å få deg til å tenke og reflektere over dette og det når noe helt annet enn novellen om det.

S: Ja

L: Sånn som, ja. Som jeg ofte tror elevene virkelig trenger for å forstå

S: Ja

L: kanskje det å se de enkelte fortellingene. Og og å lære seg det å analysere de enkelte fortellingene fordi disse fortellingene blir jo og brukt i samfunnet generelt for å overtale og overbevise, ja.

S: Ja. Så du får et litt større innblikk i følelseslivet til andre

L: Ja, jeg tror i hvert fall det.

S: Ja

L: Ja

S: Mhm

L: Det kan i hvert fall gi en helt annen innsikt i jeg tror hvert fall at en innsikt i andre mennesker, ja veldig forskjellige mennesker.

S: Ja

L: Ja

S: Fint. Ja, ja oppfølgingsspørsmål til det how do you implement this in your teaching, in that case?

L: Ja, og det på det personlige, skal vi se å ja den ja (ser på spørsmålet). Det er jo egentlig bare at vi leser, vi leser og analyserer de og ser på de på den måten. Og at bare det å lære de en god novelleanalyse så er det jo nettopp det de ofte skal se sant.

Konklusjonen skal jo ofte være en sånn, si litt om hva det er man faktisk har lært etter å ha lest. Hva har man fått ny innsikt i av å ha lest dette her, ja

S: Ja

L: Og kanskje i større grad at det kan knyttes opp til liksom personlig erfaring og seg selv. Og selv om de ikke nødvendigvis skal ha personlig erfaring med så kan de knytt- altså i den refleksjonen der så tror jeg de selv vil gjøre det da.

S: Ja

L: Ja

S: Ja, spørsmål åtte. What tools are available to guide you in your teaching of literature and multimodal texts? Da for eksempel læreplanen eller nettstedet til bøker eller tekstbøkene, ja.

L: Jeg bruker jo ingenting av de der da.

S: Nei

L: Det er jo å bare det at jeg leser og ser og finner mange ting selv som jeg bruker. Fordi jeg tenker at det jeg ser og leser det er det jeg må gi tilgang på og innsikt i og kunne bruke.

S: Mhm

L: Litt det samme som at du tenker at det er jo vår rolle og å bare det gjelder det å se på nyheter så er det vår rolle å gi de et sted å begynne for å liksom se etter nyhetene og å forstå hva sakene handler om.

S: Ja

L: For det mangler jo de. Ofte er det jo veldig kompliserte saker som diskuteres, og det å gi de en inngangsport til det.

S: Mhm

L: Det er sikkert noe tilgjengelig, det er bare . NDLA kanskje har noen ting, men. Altså lærebøker og sånt er jo veldig tradisjonelt så det er ikke noe

S: Ja

L: Noen har jo, altså du kan jo selvfølgelig få lydfiler eller den type ting da. Ja

S: Ja, greit. Så du bruker ikke lydb- lærebøkene noe særlig?

L: Vg1 gjør jeg faktisk det for den er ganske god.

S: Ja, ja.

L: Men ikke vg2 og vg3.

S: Nei.

L: Mhm.

S: Nei. Vi kan gå til spørsmål ni, og det er et spørsmål om læreplanen. In the part about basic skills in the English subject curriculum, it is stated about digital skills that the use of digital resources provides opportunities to experience English texts in authentic situations, meaning natural and unadapted situations. How do you understand this quote, and how do you implement it in your teaching, if you do?

L: Ja. For det det tenker jeg at jeg gjør i veldig stor grad.

S: Ja

L: At vi når det skjer noen ting så er vi inne og ser på de litt med en gang sant, vi er inne og ser på det autentiske vi er inne og leser. når vi nå har hatt om valget selvfølgelig så er vi inne og leser artikler om det vi ser på det vi ja prøver å få de til å nettopp få en innsikt ved å se på det som skjer nå.

S: Ja

L: Ja. Eller det er Ferguson eller ja andre sånne ganske sånne store ting da. og det er det- du kan ikke få dette ut av en lærebok fordi det skjer her og nå

S: Nei sant

L: Og de fleste lærebøker vi har er gjerne fem, seks og syv år gamle.

S: Ja

L: Så de er aldri oppdaterte.

S: Mhm. Og det digitale hjelpemidler har kanskje en større mulighet til det enn litteratur og.

L: Mhm, ja helt klart.

S: Mhm. spørsmål ti da. Do you think it is important for youths today to read literature? And why or why not in that case?

L: Ja! Jeg har sagt det litt før da. Det mener jeg at det er en det, det å lese litteratur en ting at det bare det å trene opp konsentrasjonen og dybden til å sitte der. Og jeg tror jo også at vi som kan også skolen som kan gi de muligheten til å trene seg opp til å ha lengre konsentrasjon enn det som sosiale medier krever av de i dag der alt skjer veldig kjapt. Men da kan de faktisk sette seg ned over lengre tid, fokusere på noe. og selvfølgelig at jeg syns jo at man skal ha en kjennskap til verdenslitteraturen og at verdenslitteraturen er jo den speiler jo veldig mye av det som er menneskelig. Og jeg tenker det er noen ting, ja det er så utrolig mye man kan lære. Altså bare det å ikke føle seg alene om noe men å vite at veldig mye av verdenslitteraturen diskuterer mye av nettopp det samme som du nå tenker og føler, så det gir jo en innsikt i mennesket ved å lese litteratur. Som jeg tenker er veldig viktig for de.

S: Mhm

L: Ja.

S: Ja, men i forhold til film og tv-serier som jo og er ganske bra i dag, tror du at de kan likevel kan få noe annet gjennom litteratur enn hva de

L: Mhm, ja. Det er noe annet, det er noe annet å måtte dane bildene selv.

S: Ja

L: å måtte, du må fylle inn noen hull der når du leser. Som gjør at du bruke hjernen på en litt annen måte, så jeg tror du husker på en annen måte du føler på en annen måte enn du gjør ved å se tv-serier og film.

S: Ja.

L: Ja.

S: Mhm. spørsmål elleve. What do you think the function of literature in the English subject will be in the future? Altså da tradisjonell litteratur.

L: Ja. Jeg tror jo dessverre at det blir mindre og mindre da.

S: Mhm

L: Eller dette er jo bare det jeg vet ut fra de her Ludvig utvalget og dette her at det virker som- de snakker om dybdelæring men samtidig virker det som de har tenkt å nedprioritere litteratur generelt da.

S: Ja

L: Både i norsk og engelsk. og det tror jeg er et stort tap. For jeg tror at hvis du skal få elever til å, noe av det viktige vi lærer de er jo altså kunnskap om menneske, og da er det litteratur som er omtrent den beste inngangsporten. Så det, jeg tror de går glipp av veldig mye. Og ikke minst at det er litteratur som gjør at man kan ha bare filosofiske diskusjoner eller, ja.

S: Ja

L: vurdere sitt eget liv og det å leve og andres liv og samfunnet vårt.

S: Ja, sant. Hva var det du kalte det utvalget? Ludvig

L: Ludvig utvalget, ja.

S: Ja, greit. Ja så hadde jeg ett oppfølgingsspørsmål til bare noe du skreiv på spørsmål 3c

L: Ja.

S: here you say that you think the students develop the same competences by reading literature and multimodal text. In the comment you say that they gain the same reading competence reading complex newspaper articles as by reading fiction. I was just wondering if you could elaborate a bit more on this answer, because I interpret this as reading competence is the only competence they develop by reading literature? ja her (referrer til spørreskjemaet)

L: Å ja her

S: Ja, her skrev du bare at they gain the same reading competence reading complex newspaper articles.

L: Ja, ja okei ja for dette har jeg tenkt på litt knyttet opp til eksamenstrening egentlig og da.

S: Ja

L: At eksamenene som blir gitt nå der er det ofte blandinger av nyhetssaker, altså det er veldig mye forskjellig litteratur som de gjerne vil at elevene skal sammenligne et utdrag om noe med et utdrag fra noe annet og det tredje kanskje til og med med bilder.

S: Ja

L: og da tenker jeg at alle altså uansett om jeg leser nyhetsartikler med de eller litteratur så trener vi opp en sånn lesekompetanse da, en ganske sånn grei lesekompetanse

S: Mhm

L: Ja. Vet ikke om det var svar.

S: Jo neida det tror jeg at, skal vi se (ser på spørsmål)

L: Du spør vel egentlig om kompetanse generelt

S: Ja, for jeg ser jo her du har kryssa av på danning for eksempel

L: Ja

S: at de lærer det fra litteratur da. Tenker du at de lærer det fra multimodale tekster og

L: Ja.

S: Ja, så de lærer det samme. Det er bare det med konsentrasjon og gå i dybden de lærer mer av i litteratur da enn multimodale tekster

L: Ja, ja

S: Eller tenker du det er det samme uansett.

L: Nei jeg tror den forskjellen tenker jeg er den her men det spørs jo alltid hvilken type nyhetsartikkel er det sant. Noen nyhetsartikler er jo fylt med sant personlige fortellinger og så videre.

S: Ja

L: Som nesten, men forskjellen er gjerne at disse sant de dette blir fortalt som ekte fortellinger

S: Mhm

L: derfor tror jeg jo de de fortellingene prøver på en eller annen måte å nå inn til, hvis du tenker apellform sant, til logos. Til at vi tenker okei ja sånn må det selvfølgelig være på grunn av dette.

S: Ja

L: Mens der litteraturen da ikke prøver å komme med egentlig den type direkte argument til der vi skal liksom da resonere oss frem til, men at vi det når litt mer inn til altså d- følelser først og fremst når du leser da. Som kanskje gjør det lettere å relatere seg til.

S: Mhm

L: Og. Ja det er noe ganske annet å lese sant en fortelling om et barn fra barneperspektiv om omsorgssvikt enn det er å lese en ganske sånn artikkel som tar for seg at hva an skje med barnet, hvilke konsekvenser kan dette ha. Det når liksom noe helt annet.

S: Ja

L: Ja, tror hvert fall det er det jeg klarer å komme på nå.

S: Ja, det var vel egentlig de spørsmålene jeg hadde så hvis ikke du hadde noe mer å tenke du vil legge til eller kommentere så

L: Ikke som jeg kommer på nå

S: Nei

L: Nei

S: Greit. Men da kan vi avslutte.

Appendix 14: Transcribed interview with Thomas (012)

Transcription 012 interview

S: = meg selv

L: = læreren

S: Intervju med kandidat 012. første spørsmål To what extent do you think that your education prepared you for how to implement literature in your teaching?

L: Nei det helt hva skal vi si greit. Ikke noe

S: Var det noe spesielt fokus på det for eksempel?

L: Nei. Ikke noe spesielt fokus på å inkludere litteratur i undervisninga. Men vi lærte jo om litteratur.

S: Ja

L: Men hvordan selve inkorporeringen i undervisningen den er ikke noe husker jeg hvert fall ikke noe spesielt om, nei.

S: Nei

L: Så sånn sett var det jo ikke i stor grad for å si det sånn.

S: Nei. Men dere lærte om litteratur generelt og

L: Absolutt

S: Ja

L: vi hadde flere litteraturkurs på universitetet for eksempel, og men jeg kan ikke huske noe pedagogikk eller noe sånn om å introdusere litteratur for elevene for eksempel.

S: Nei

L: Nei

S: Nei, det er greit. Spørsmål to da. Was there any focus at all on digital media or multimodal texts in your education? If so, how? Can you give examples?

L: Nei. Er det korte svaret på det. Det var, nei ikke noe, vi så film og den type ting. Men det var ikke noe fokus på det i den forbindelse på å introdusere det til elevene hvis det er det som er spørsmålet.

S: Mhm

L: Da da er det ikke, da er svaret nei.

S: Ja, det er greit. Spørsmål tre. In the survey, I categorized both literature and multimodal texts in terms of what types of texts they include. Do you agree with this

categorization, or do you understand literature and multimodal texts in a different way?

Det er jo da i spørsmål to og 3b.

L: Det svarte jeg jo på (blar i spørreundersøkelsen han svarte på) og jeg kommenterte vel det jeg ikke likte at, at litteratur bare var skjønnlitteratur.

S: Mhm

L: Fordi at vi leser jo hele tiden litterære tekster, men ikke alltid skjønnlitteratur. og ikke også altså det er jo varierende internettartikkel og den typen ting så vi bruker datamaskiner og den typen ting. Så, ja ikke helt enig i den kategoriseringen. Som at en er litteratur og den andre ikke hvert fall da eller. Men vi bruker jo litteratur veldig mye i hvis man tenker på begge typen ting som litteratur da hvert fall.

S: Ja

L: Mhm. For da ja, det kommenterte jeg jo også i dette spørreskjemaet at vi bruker veldig mange forskjellige typer litteratur.

S: Ja

L: Ja

S: Så du tenker at det kan gå litt mer i hverandre da, eller?

L: Ja eller det spørs litt, jeg vet ikke hvorfor du har kategorisert litteratur som skjønnlitterære tekster men, om det er noe dere har lært eller gjør på studiet eller i forbindelse med det men det er hvert fall ukjent eller uvanlig for meg da.

S: Ja

L: Og at litteratur da det kan være veldig mye forskjellig litteratur. Altså fag-faktalitteratur i tillegg til skjønnlitteratur.

S: Ja

L: Mhm. Og at vi bruker begge.

S: Ja. Ja nei jeg er enig i det går jo veldig i hverandre og nyhetsartikler kan jo også være litteratur

L: Ja

S: Men så det. Og det at ja, til oppgaven så må jeg liksom ha to litt klare skiller da så da har jeg liksom kategorisert det sånn for dette formålet. Men så går det an å diskutere rundt det at det kan være begge deler og

L: Ja, men ja. Så da er svaret at jeg ikke er enig med kategoriseringen og at de går mer i hverandre som du nevner da at multimodale tekster selvfølgelig da også er litteratur.

S: Mhm

L: Ja

S: Sant, ja greit. Spørsmål fire. What are the challenges you face when using multimodal texts vs. literature in your teaching? Og da er det da sånn skjønnlitteratur.

L: Mhm. Det er ikke så stor forskjell. utfordringen er å få forståelse av tekst først og fremst. Og det er jo litt ulike utfordringer selvfølgelig. I en faktatekst eller faglig tekst så er det kanskje vanskeligere språk. Men så i litteraturtekster så er det vanskeligere å forstå symboler for eksempel og den type ting.

S: Mhm

L: Så det er litt ulik type forståelse av tekst som må forklares da selvfølgelig. og konsepter som tas opp i disse multimodal tekstene selvfølgelig som en nyhetsartikkel eller sånn de er jo gjerne vanskeligere for de å forstå eller språket er mer avansert

S: Ja

L: Mens litteraturen da, eller skjønnlitteraturen, den er mer rettet mot de gjerne så det er lettere for de å forstå sånn sett. Det er vel en stor første utfordringen eller største. For min del.

S: Ja

L: Ja.

S: Ja, det er greit. Spørsmål fem. How do you perceive the role of literature in the English classroom in today's digitalized society?

L: Hvordan jeg opplever eller

S: Ja

L: Ja. jeg opplever at det er færre og færre som er vant med å lese lengre tekster. men jeg er veldig opptatt av at de skal gjøre det likevel. Jeg liker at de har lærebøker eller papir, ikke bare datamaskin. Så jeg er opptatt av å bruke det. Men jeg vil påstå at det er lite lesing av papir, bortsett fra at det er en del som leser vanlig skjønnlitterære bøker men det å lese avisartikler over flere sider det er vanskelig for veldig mange å følge med lenge nok rett og slett.

S: Ja

L: Så sånn sett er litteratur, ja. Litt vanskelig kanskje.

S: Ja

L: Mhm. Ja, jeg ville sagt punktum der egentlig.

S: Ja. Syns du likevel at det er viktig å trene de opp til å lese?

L: Ja, ja. Det syns jeg er veldig viktig. Jeg syns det er viktig å forstå at litteratur kan si noe om samfunn eller historie og den type ting og at det er viktig at de leser litteratur det er viktig at de leser skjønnlitteratur. At de forstår litt om hvordan ulike skal vi si, hva heter det literary devices, er viktig, spiller en rolle i filmverden og i bokverden og i novelleverden og i ja, litteraturverden egentlig.

S: Mhm

L: At det er viktig de har en kompetanse på det området der, for det møter de hele tiden.

S: Ja

L: Mhm

S: Mhm. Spørsmål seks. What do you think the function of digital media, and multimodal texts, in the English subject will be in the future?

L: Tror det vil komme mer og mer. Det er jo allerede komt mer og mer med NDLA for eksempel og den typen ting. Så jeg tror det vil være mer og mer vanlig at de leser mer og mer på datamaskin for eksempel.

S: Ja

L: Og dette med digitale media er hoved delen av det. Her på skolen er det heldigvis vilje til å ønske om at vi skal ha lærebøker, og det er jeg veldig glad for. Men jeg tror det blir mer og mer press på kanskje inn til et visst nivå eller et visst tidspunkt at det blir press på det med digitale medier.

S: Mhm

L: Så funksjonen vil bli at det vil kanskje overta da på et, overta. Overta for lærebøker kanskje. Det er det jo mange skoler som allerede har gjort.

S: Ja, sant

L: Mhm. Som jeg ikke er en fan av.

S: Nei. Hvorfor ikke det?

L: Nei jeg tror veldig på at datamaskinen er kan være et fantastisk hjelpemiddel på veldig mange ting. Men akkurat på det der å lese og holde konsentrasjonen rundt tekster og, at det er da den er mer en tidstyv og stjeler konsentrasjonen. Vanskeligere å lese og det er sterkt lys i øynene og mange ting som jeg mener er bedre med en bok.

S: Mhm

L: Mhm. Enkelt og greit.

S: Ja.

L: Mhm. Det er ikke så mange fristelser i en bok som det er på nett for eksempel eller på en pc.

S: Ja, mhm.

L: Derfor, hovedsaklig. Mhm.

S: Ja, greit. Spørsmål syv. Do you think there are things to learn from literature that the pupils cannot learn from multimodal texts, and vice versa?

L: Nja kanskje, kanskje. Altså jeg mener at de utfyller hverandre veldig godt. Litteratur kanskje man, det man leser kanskje mer om andre type ting enn i fagtekster eller nyhetsartikler og at du kan lære om andre ting derfra ja. hva skal jeg si menneskelige ting, eller det som kalles themes for eksempel og den type ting i engelsk. Å diskutere themes og diskutere characterisation og den typen ting og. Ja, for eksempel.

S: Ja

L: Men derfor synes jeg det er viktig å lese begge deler og det er jo det en lærebok gjør også selvfølgelig å legge opp til fagtekster og skjønnlitterære tekster. Og så har man jo selvfølgelig internett og mange masse muligheter på digitale muligheter i tillegg.

S: Ja

L: ja. Så sånn sett er vel det svaret på det oppfølgingsspørsmålet her

S: Ja

L: At jeg mener at det, viktig at de spiller på hverandre da disse typen tekstene.

S: Ja. Spørsmål åtte. What tools are available to guide you in your teaching of literature and multimodal texts?

L: Hva mener du med tools?

S: For eksempel læreboka, nettstedet til læreboka, læreplanen. Ja.

L: Mhm. Alle de tre, lærebok, for eksempel NDLA bruker jeg litt. Der ligger det jo video og animasjoner innenfor ulike konsepter av lesing for eksempel. Læreboka legger jo opp til arbeidsoppgaver og diskusjonsoppgaver for eksempel. Nettsted, andre lærere, egne ideer. Men, men man har en masse ulike typer plasser å oppsøke hvis man ønsker hjelp til å lese litteratur og jobbe med det i tillegg da. Og det gjelder jo både litteratur som du sier da, eller og andre ting. Men internett er jo en venn sånn sett veldig ofte med at man kan få tips fra andre for eksempel.

S: Ja

L: Mhm.

S: Sant. Ja. Og oppfølging er hva syns du om kvaliteten på de.

L: Det er jo selvfølgelig veldig varierende. Både, men det gjelder alle områder. Det gjelder både altså sånn som offisielle ting som NDLA og lærebok og da selvfølgelig veldig stor variasjon innenfor internettkilder.

S: Mhm

L: At det er, ja man må jo selvfølgelig vurdere det før man bruker det.

S: Ja

L: Og det er veldig varierende grad. Men man må jo plukke det man syns er okei, selvfølgelig.

S: Ja. Spørsmål ni. Det er et spørsmål om læreplanen. In the part about basic skills in the English subject curriculum, it is stated about digital skills that “The use of digital resources provides opportunities to experience English texts in authentic situations, meaning natural and unadapted situations”. How do you understand this quote, and how do you implement it in your teaching if you do?

L: Mhm. Nei jeg er enig med at de møter jo skal jeg si native language for eksempel.

S: Mhm

L: Naturlig uforandret språk fra engelske personer eller engelsk språklige personer for eksempel. I og ved å lese nyhetsartikler eller for eksempel ved å se film eller å den type ting. som er annerledes enn hvis en nordmann skriver det for eksempel hvis det er det det betyr da.

S: Mhm

L: Så sånn sett er jo det naturligheten i det liker jeg godt at de får møte et skal jeg si ekte engelsk. Men det er jo også litt utfordrende, for det er jo avansert engelsk kan være. Der det brukes mer flere vanskelige ord, det er jo skal si vanskeligere side ved det.

S: Ja

L: De får se hvordan en amerikaner ordlegger seg for eksempel, men ofte så er jo det mer avansert enn de er vant med, for eksempel.

S: Ja

L: At det da er ting som må forklares eller jobbes med. men jeg er jo ikke uenig med det at at de kan treffe på naturlig, ja eller autentiske situasjoner og naturlig ja, så det er fint.

S: Ja. Og det bruker du i undervisningen også?

L: Ja, ja i min undervisning så bruker vi mye ting, altså læreboka er ja, vet ikke om man skal kalle det fundament, men det er nå hvert fall en ting vi går ut litt i fra. Men følger ikke den slavisk i det hele tatt. Den det er en ting som vi bruker litt

S: Ja

L: Men det legges til veldig mye annet i tillegg. Og det er jo da veldig ofte skal vi si, digitale ressurser fra den engelskspråklige verden som ikke er forandret på da.

S: Mhm

L: Ja, så det brukes digitale ressurser bruker vi mye.

S: Ja. Spørsmål ti, kan hende du har svart litt på det før men. Do you think it is important for youths today to read literature? And why or why not?

L: Ja, jeg synes det er viktig. Fordi at jeg tror lesing forbedrer engelsk språk, for eksempel.

S: Mhm.

L: Jeg tror lesing hjelper til å forstå engelsk samfunn og kultur, historie. og så tror jeg de lærer noen sånne viktige ting som ja å kunne analysere en bok for eksempel det er jo viktig på skolen men det er også viktig for å kunne se ting i det virkelige liv på et vis.

S: Mhm

L: Men ja jeg synes at litteratur er viktig, og jeg bruker mye litteratur på skolen.

S: Ja.

L: Ja.

S: Ja. Det er jo mange ungdommer i dag som kanskje ser mer film og tv-serier enn å lese bøker, men tenke du at de går glipp av noe da?

L: Ja, det gjør de. Så tro- har jeg veldig troa på det der med å, med å sette seg inn i noe over tid og å på en måte blokkere ut verden hvis det går an ved å lese bok.

S: Ja

L: Film gjør det jo også til dels, men det jeg har veldig troa på hvis man leser bøker så har man et framskritt i livet eller har man en fordel fra de som ikke leser bøker. Og det har med mange ting å gjør men blant annet med det at man setter seg inn i flere hundre sider gjerne med tekst som man må tolke og forstå og lære og ja. Så det er mange gode ting med å lese litteratur mener jeg.

S: Ja

L: Mhm

S: Ja. Spørsmål elleve da. What do you think the function of literature in the English subject will be in the future?

L: Ja, jeg tror det vil fortsette å være en viktig del av faget. Som en måte å lære om engelsk og linker til den engelske verden med samfunn og kultur og språklæring selvfølgelig og alt, og at det er veldig viktig å bruke litteratur som en måte å forstå ja, å forstå for eksempel ja samfunn i USA eller samfunn i England eller den typen ting.

S: Mhm

L: Så jeg tror litteratur fortsatt vil være veldig veldig viktig

S: Ja

L: Jeg håper i hvert fall det.

S: Ja.

L: Mhm. Jeg kan ikke se for meg hva det skal erstattes med i hvert fall

S: Nei. Mhm. Ja, det var alle de faste spørsmålene holdt jeg på å si. Så hadde jeg et oppfølgingsspørsmål. In question 4c you say that you believe it is important to have books and literature options outside the digital world. Why is this? Ja nå har du kanskje sagt noe om det allerede.

L: Ja, nei det er i all hovedsak med det der at å skrive på datamaskin og skrive på lære på data og internett det er veldig ange gode ting der, men i en verden hvor de hele tiden er på som de sier på telefonen eller på nettet, så er det en noe annet som gjør at jeg tror det hjelper på konsentrasjon, jeg tror det hjelper på forståelse, der med at det er viktig å ha noe håndfast.

S: Mhm

L: Tror jeg, det har jeg veldig sterk tro på som en, noe annet enn den vanlige tingen de har.

S: Ja

L: Og mange sier jo selv at de syns at det er vanskelig å konsentrere seg, at de blir forstyrret av det ja altså alt mulig på nett

S: Mhm

L: Og det med da å kutte ut alt det i blant det tror jeg er veldig viktig. Så derfor mener jeg at lærebok og lese noen romaner og noen ting sånn det tror jeg er veldig viktig i papirform.

S: Mhm. Ja.

L: Det er det som er hovedbiten hvert fall, mhm.

S: Så syns du det er et skille på det å lese en bok i papirform som fra en Kindle for eksempel, eller lese på telefonen?

L: Ja men Kindle jeg kjenner ikke så godt til Kindle, men men hvis Kindle er det jeg tror det er og at det ikke er en helt haug andre muligheter på en Kindle

S: Nei

L: så er det helt okei altså. Slev om jeg fortsatt så mener jeg at den naturligheten i det å ha papir i godt lys for eksempel og ikke ha en skjerm å kikke på hele tiden. Jeg merker i hvert fall at jeg blir sliten i øynene selv og elevene sier at de blir slitne. Selv om kindle har en annen type skjerm så tror jeg veldig på det å ha bok fortsatt

S: Mhm, ja.

L: Men kindle ville jo da vært bedre enn en enn en datamaskin å lese på.

S: Ja

L: Så hvis en skole hadde hatt en masse kindle-maskiner eller hva man skal kalle det for noe, sånn tablets, tilgjengelig så kunne jeg godt gjerne brukt det med min klasse altså.

Det hadde vært helt greit.

S: Ja, mhm.

L: Det er jo selvfølgelig også et miljøaspekt med bøker og produsering av det, men det ja det er ikke så viktig oppi dette akkurat dette området her

S: Sant, ja.

L: Det er liksom det, ja i all hovedsak det jeg syns om det.

S: Ja

L: Mhm

S: Greit. Ja det var egentlig de spørsmålene jeg hadde

L: Ja

S: så hvis ikke du hadde noe du vil legge til eller

L: Nei, ikke noe spesielt

S: Nei.