Rethinking approaches to intercultural competence and literary reading in the 21st century English as a foreign language classroom

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Scientific Environment

I embarked on the doctoral project *Rethinking approaches to intercultural competence and literary reading in the 21st century English as a foreign language classroom* in September, 2012. The project was originally financed through a four-year PhD fellowship for research provided by the Faculty of Humanities at the University of Bergen. However, the initial schedule for the project was extended due to the fact that I was given a new position as an Associate Professor of English didactics at the same institution in January, 2016. During my one-year duty work at the Department of Foreign Languages, I carried out teaching and supervising duties at BA, MA and postgraduate levels, and these are also responsibilities which comply with my current position.

Since the beginning of the project period, I have been a member of the research group *Conditions and Strategies for Developing Language Competences*, which is based at the University of Bergen. Furthermore, I have attended courses of research theory and methodology offered by the the *Norwegian Graduate Researcher School in Linguistics and Philology* (LingPhil) here in Bergen as well as by the Faculty of Education at the University of Oslo. In terms of international research environments, I am a member of *CultNet*, a network of scholars whose research interests revolve around the intercultural dimension of language teaching and learning. I have also presented research results at conferences abroad, e.g. *The Fifth International Conference on the Development and Assessment of Intercultural Competence* at the University of Arizona in Tucson, AZ, U.S.A. in January, 2016, and *NOFA 6: Nordic Conference on School Subjects* at the University of Southern Denmark in Odense, Denmark in May, 2017.

Preface

The origin of my PhD project can be traced back to my own classroom experiences as a student many years ago. My encounters with English culture and literature during English lessons at upper secondary school had such a profound impact on me that I subsequently went on to pursue an MA degree in English literature. When I returned to university for my post-graduate teacher training studies some years later, it was more or less given that I would become particularly intrigued by this area of English didactics. However, the English classroom of today is very different from the one I experienced as a student over two decades ago, and so is the world outside it. Against this background, I developed an interest in exploring interculturality and literary reading as aspects of teaching and learning English in a context of 21st century societal challenges.

When I embarked on the project back in 2012, it had a slightly different working title, and my primary objective at the time was to explore classroom practice. However, the investigative focus of my project shifted after I had been able to delve deeper into previous research, upon which some gaps in foreign language didactic theory became apparent to me. This resulted in a thesis which leans more heavily towards theoretical aspects than what was originally planned. A necessary consequence of this was that the scope of my empirical investigation had to be narrowed down. Moreover, the thesis was orginally planned as a monograph. As the project changed course, however, I came to the realisation that the article format was better suited for the nature and purpose of my investigation. I consequently set out to write three articles which explored different, yet interlinked, theoretical and practical issues related to the overarching research question of my project. In combination with an extended abstract, these three articles constitute the thesis which now lies before you.

Acknowledgements

Being able to pursue my research interests through a PhD study has been a privilege, and I am first and foremost indebted to the Faculty of Humanities and the Department of Foreign Languages at the University of Bergen for financing my project. Moreover, a number of people deserve my heartfelt thanks for the invaluable guidance and assistance they have provided along the way. My supervisor Professor Aud Solbjørg Skulstad and co-supervisor Associate Professor Anne-Brit Fenner have earned my admiration for their vast knowledge and experience within the field of English didactics as well as their ability to both challenge me and promote my confidence as a researcher. In particular, they have helped me to keep in mind "the big picture" of my project at times when I have become sidetracked by minutiae.

Furthermore, my gratitude extends to the participants of my empirical study, which simply would not have come to fruition without their kind cooperation. By welcoming me into their classrooms, these teachers and learners allowed me to explore practical issues related to the research problem and thus played a vital role in my project. In relation to the empirical study, I am also indebted to Malin Stavik, who did an excellent job as a transcription assistant, helping me to prepare for analysis the material which serves as the basis of Article 3.

Several scholars within the field of FL didactics have provided valuable feedback on my project along the way, such as the co-members of the research group *Conditions for Developing Language Competences*, participants at the national and international conferences at which I have presented research results, and the peer-reviewers who have commented upon my articles before publication. Although they are too many to mention by name here (and the identity of some remains unknown), I am grateful for each and every piece of constructive criticism that I have received.

I furthermore wish to thank my colleagues at the University of Bergen for providing support and encouragement throughout the research process. In particular, I would like to express my gratitude to Sigrid Ørevik, who embarked on her doctoral study at the same time as I did. Thanks for being an excellent office companion during the first few years of our PhD fellowship periods, and for being such a positive and helpful person in general.

Last, but not least, I wish to thank my loving family for their patience and goodwill, especially during the rather taxing final year leading up to the completion of "Mummy's

book". Svein Erik, Vilje and Aksel: I look forward to finally being able to spend the weekends at the cabin in your company, with no laptop in sight!

December, 2018
Hild Elisabeth Hoff

Summary

Rethinking approaches to intercultural competence and literary reading in the 21st century English as a foreign language classroom revolves around an issue which has been pivotal in educational research in recent years: how may the aims and methods of education be redefined in order to promote learners' ability to meet the challenges and opportunities of our contemporary world? As a consequence of the fast-paced societal changes brought about by processes of globalisation, migration and technological developments over the past twenty years, promoting learners' ability to cope with notions of conflict, complexity and ambiguity has been highlighted by scholars as an important task for the School of the Future (Burbules, 2009; Eisner, 2004; Graddol, 2006). The overarching aim of the work presented here has been to provide insight into how intercultural competence (IC) and literary reading may be reconceptualised in order to take into account such concerns. With a particular focus on the teaching and learning of English as a foreign language (EFL), this topic has been explored through both theoretical and empirical perspectives.

The thesis is article-based and comprises three articles and an extended abstract. As the articles shed light on different aspects of the research problem, the extended abstract serves to illuminate the links between the respective articles and to position them within a broader context of research. In addition to presenting the rationale and background of the project, it establishes the theoretical framework for the investigation, and elaborates on the research design and methodological issues. Furthermore, the extended abstract deliberates the contributions of the research to the field of EFL didactics, summing up the main findings of the articles and discussing these in relation to previous research and current trends in EFL education.

Article 1 seeks to expand current knowledge about the interrelationship between interculturality and the concept of *Bildung* by focusing on Byram's model of intercultural communicative competence (ICC), a conceptualisation which has had considerable impact on curriculum development and pedagogical practice in EFL education over the past two decades. The article examines how this model corresponds to *Bildung* theories in its description of the ideal encounter between Self (own culture) and Other (foreign cultures), and discusses the learning processes which may be involved. Relying on the theoretical perspectives of Gadamer, Bakhtin, Ricoeur and Klafki, the article argues that, while central

aspects of *Bildung* are evident in Byram's model, its emphasis on harmony and agreement may lead to superficial learning processes in the classroom. The article further stresses the importance of regarding conflict, disagreement and difference not solely as challenging aspects of the intercultural encounter, but as potentially fruitful conditions for profound dialogue between Self and Other.

Article 2 proposes a reconceptualisation of ICC through a focus on literary reading, arguing that the reader's engagement with foreign language (FL) literature may be regarded as a particularly multifaceted form of intercultural communication. In doing so, it addresses aspects of text interpretation upon which Byram's model and other conceptual models are unclear. To delineate how the competent intercultural reader engages with FL literature, the Model of the Intercultural Reader (MIR) is introduced. With a basis in hermeneutic literary theories as well as recent perspectives within the research field of intercultural pedagogy, the MIR illustrates how the text interpretation process may operate at three interlinked levels of communication. All three levels involve the reader's cognition and emotion in addition to her consideration of the effects of narrative style and structure as well as the cultural, historical and social subject positions of different readers and texts. A practical example of how the fostering of intercultural readers may be promoted in EFL educational settings is provided.

Article 3 reports on a qualitative, collective case study which has explored literary reading as an aspect of FL classroom practice. By relying on the MIR as an analytical framework, the study has examined how intercultural issues are implicated in socio-cultural approaches to literature in four upper secondary EFL classes in Norway, and the article illuminates how the text interpretation processes which unfolded were a result of a complex interplay between literary text, tasks and classroom participants. With a particular focus on strands of analysis related the intertextual and emotional dimensions of the literary experience, the article argues that an explicit pedagogical focus on intertextual matters may enhance learners' personal engagement and intercultural understanding by drawing into play their previous encounters with a wide range of other texts, among which new media texts may be central. Furthermore, it stresses the importance of encouraging learners not only to express their emotional response to the text but also to examine critically this response, or lack thereof. The important, yet demanding, role of the teacher in guiding socio-cultural reading processes is discussed.

In sum, the articles bring the research on IC and literature didactics forward in a number of ways. All three articles demonstrate why intercultural learning in general and literary reading in particular must be recognised as unpredictable, complex and potentially conflictual

processes. By addressing some limitations of Byram's model in terms of its representation of the ideal intercultural encounter, the thesis draws attention to how certain approaches to otherness may be insufficient in a context of recent societal developments. Furthermore, by concretising and exemplifying how notions of conflict, complexity and ambiguity may be navigated in the intercultural encounter with FL literature, it brings awareness to how pedagogical approaches to literary reading in the English classroom can incorporate aspects of learning associated with the development of 21st century skills, such as creativity, reflexivity, critical and innovative thinking as well as in-depth learning. Since the MIR combines an experiential and analytical approach, the model can also hopefully play a role in integrating culture and literature in (E)FL education, both as a tool for informing and for examining socio-cultural reading practices. Finally, by shedding light on opportunities and challenges related to the fostering of competent intercultural readers in the EFL classroom, the thesis contributes to an area of empirical research which has been underdeveloped in both an international and a Norwegian context.

List of Articles

Article 1: A critical discussion of Byram's model of intercultural communicative competence in the light of *Bildung* theories. 2014. *Intercultural Education*, *25* (6), 508-518.

Article 2: From "intercultural speaker" to "intercultural reader": A proposal to reconceptualise intercultural communicative competence through a focus on literary reading. 2016. In F. Dervin & Z. Gross (Eds.), *Intercultural competence in education: Alternative approaches for different time*s (pp. 51-71). London: Palgrave Macmillan.

Article 3: Fostering the "intercultural reader"? An empirical study of socio-cultural approaches to EFL literature. 2017. *Scandinavian Journal of Educational Research*, 1-22.

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Extended Abstract

Chapter 1:

Introduction

The 21st century has been described as a period of intense transformation (Castells, 2010). Processes of globalisation, mobility and technological progress have changed how we live, work and interact with other people, and continue to do so at a rapid pace. Education may play an important role in promoting competences that prepare young individuals for the complex demands of our contemporary world, but scholars have argued that a reconsideration of educational aims and methods is required if this is to be achieved (e.g. Eisner, 2004; Graddol, 2006; Ludvigsen et al., 2015). As a result, the "School of the Future" has become a buzz phrase in politics and the media in recent years, and a number of frameworks for the development of 21st century skills have been proposed by global organisations and networks (see Chu, Reynolds, Tavares, Notari & Lee, 2017). Although these frameworks vary across international contexts, they are all based on the view that the fast-paced societal changes have consequences for what we perceive as knowledge and the way in which we make sense of the world around us. To a larger extent than before, ingenuity and the ability to navigate conflict, complexity and ambiguity are seen as imperative in order to avoid "easy-fix" resolutions to human predicaments (Burbules, 2009; Eisner, 2004; Graddol, 2006). This necessitates pedagogical approaches which open up for processes of problem-solving, critical thinking and in-depth learning, cross-cultural communication and collaboration, creativity and innovation as well as the development of a comprehensive set of literacies in the classroom (Chu et al., 2017; Ludvigsen et al., 2015; Sleicher, 2010).

In this context, it is pertinent to revisit the intercultural dimension of teaching and learning, which has been a central concern in education for several decades. What distinguishes interculturality in our era is its omnipresence: increased migration, growing diversity and digital technologies have made intercultural encounters a ubiquitous part of our daily lives. Accordingly, our ability to interact with individuals from an ever-expanding array of cultural, linguistic and religious backgrounds is frequently challenged. Furthermore, the postmodern understanding of culture and identity as fluid and inconsistent concepts (see 2.1.4 and 2.3.1) requires an awareness of the inherent, but not necessarily readily discernible, complexities which govern communication processes. An additional, relevant matter is that we have seen a heightened level of political polarisation and racism, extremism and xenophobia in society in recent years (Council of Europe, 2010; Norwegian Center for

Holocaust and Minority Studies, 2016). It can thus be said that there is an increased probability for misunderstanding and dissidence both when participating in intercultural exchanges and when exploring issues of interculturality in pedagogical settings. Against this backdrop, it is important to raise questions about what it means to be interculturally competent in today's pluralistic and fragmented societies, and to consider how education can foster intercultural learning processes that promote young individuals' ability to handle 21st century challenges.

1.1 Aim and Scope

The above-mentioned concerns have shaped the investigative focus of the present doctoral thesis, which brings together the work and findings of a PhD project conducted at the Department of Foreign Languages at the University of Bergen in Norway. The article-based dissertation explores intercultural competence (IC) and literary reading as present-day theoretical and practical issues in the teaching and learning of foreign languages, with a particular focus on the subject of English in a context of upper secondary education in Norway.

The aim of the thesis is three-fold. First, it seeks to expand current knowledge about the relationship between the philosophical and educational concept of *Bildung* and IC. Whereas scholars have acknowledged that these concepts are interrelated, previous research has not explored the theoretical and practical implications of this affiliation in depth (see 1.4.1). The present thesis provides insight into this matter through an examination of how notions of *Bildung* are reflected in a well-established theoretical model of IC, thereby illuminating some of the potential ramifications this model may have for learning processes in foreign language (FL) educational contexts. Second, the thesis sheds light on how literary reading may play a role in promoting learners' ability to handle 21st century societal challenges. Introducing a new theoretical model for pedagogical approaches to FL literary texts which explicitly takes into account the types of concerns that have been addressed above, the thesis brings to light aspects of the literary encounter which have not been adequately represented in previous theoretical conceptions (see 1.4.3 and 2.3.2). Third, the thesis provides insight into how this model can be used as a framework for analysing socio-cultural text interpretation processes. Reporting on a study which draws on qualitative data from a selection of upper secondary English as a foreign language (EFL) classrooms in Norway, the thesis thus contributes to empirical research on the intercultural dimension of

literary reading. This is an area of EFL classroom practice which has not previously been examined to a great extent, be it in a Norwegian or an international context (see 2.3.3).

While a major purpose of educational research is to inform and improve policy and practice in education, pedagogical studies have, perhaps somewhat paradoxically, been criticised for being normative, theoretical, political and irrelevant to teachers and policy makers (Freebody, 2003; Pring, 2003). Seeking to avoid such pitfalls, the present work does not claim to provide a definitive guide to the development of IC or approaches to literature in EFL education, nor is the aim to uncover "good" or "bad" practices related to such an endeavour. However, by illuminating some gaps in previous theoretical and empirical research, and by offering an alternative perspective through a new theoretical model and an in-depth analysis of current classroom practice, the present work will hopefully be a valuable contribution to bringing the research on IC and literary reading forward. It is also my aspiration that the thesis will provide new knowledge and inspiration for future projects to policy makers, teacher educators and teachers who are concerned with this area of language teaching and learning.

1.2 Field of Research

The present thesis is based in EFL didactics[1], but it has implications for the teaching and learning of other foreign languages than English. As such, it adheres to a field of educational research which operates at the intersection between subject-specific didactics and more general didactics. The former differs from the latter by placing importance on the specific ways individual subjects are taught and learnt (Fenner & Skulstad, 2018). According to Aase (in Lorentzen, Streitlien, Tarrou & Aase, 1998), subject-specific didactics encompasses

> all reflections that can be related to a subject and the teaching of this subject, which can lead to increased knowledge of its nature and rationale as well as of how the subject can be learnt, taught and developed (p. 7, my translation).

In contrast, general didactics is understood as the science of teaching and learning in general. While not reaching quite as broadly as that, FL didactics concerns issues which have relevance for the teaching and learning of *any* FL rather than a specific one. IC and literary reading are both such issues: indeed, as the historical overview in 2.1 will demonstrate,

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[1] "Didactics" is a translation of the German term *Didaktik* and dervives from the Greek *didáskein*, which means to teach, or to be taught (Nielsen, 2007).

culture and literature have been central components of upper secondary level FLE for centuries.

1.3 Context

As previously indicated, the teaching and learning of upper secondary level English within the Norwegian educational system has served as the contextual framework of my project. Accordingly, special attention will be given to this particular area of research, policy documents and pedagogical practice in the extended abstract.

In this connection, a few words must be spent commenting on the rather unique position of the subject of English in Norway. The current National Curriculum, known as the *Knowledge Promotion Curriculum of 2006* (LK06) (Norwegian Ministry of Education and Research, 2006/2013)[2], does not define English as a FL along the lines of French, German or Spanish[3]. On the other hand, it cannot quite be understood as a second language (SL) either, as it is not an official language of the country. The subject of English in Norway can thus be described as being in a transitional position, in the sense that it is "caught between language paradigms" (Rindal, 2013, p. 23). What distinguishes English from other FL subjects is that it is a mandatory school subject for 11 years, being taught from year one of primary school. Accordingly, Norwegians generally have a high proficiency in English.[4] It is therefore a fair assumption that the upper secondary level English classroom may open up for more advanced approaches to intercultural issues and literature than is the case in most other FL educational settings.

It must be acknowledged that the theoretical model which is presented in Article 2 and used to analyse classroom practice in Article 3 is quite complex and presupposes a rather advanced level of language proficiency in addition to intercultural and literary competence. Nevertheless, it is my belief that most of the issues addressed in the present thesis will also have relevance for lower secondary levels of EFL education as well as the teaching and learning of other FL subjects than English. The articles are written with this broad perspective

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[2] The English subject curriculum was revised in 2010 and 2013. Unless otherwise specified, the present thesis cites the current version from 2013. It can be accessed through the web portal of the National Directorate for Education and Training: www.udir.no.

[3] These are *examples* of foreign languages which are taught in Norwegian schools. The range of FL subjects that are offered varies from school to school.

[4] In 2017, Norway ranked #4 on EF's English Proficiency Index (https://www.ef.no/epi/). It should be acknowledged, however, that this proficiency is mainly related to "everyday" use of the language, as research indicates that Norwegian students have more difficulties reading and writing Academic English (Hellekjær, 2005).

in mind, even though they draw upon practical examples related to the upper secondary level EFL context. Consequently, the terms "foreign language education (FLE)" and "the teaching of foreign languages" are used laterally with "English as foreign language education (EFLE)" and "the teaching of English" in both the extended abstract and the respective articles. The acronyms L1 and L2 are also occasionally used, with the first referring to mother tongue or first language, and the other including both foreign and second language.

1.4 Background of the Project

The issues addressed in the introductory passages of this thesis are linked to how policy makers and teachers regard the *purpose* of education. The following sections show how the current legitimisation of the English subject in Norway is linked to notions of *Bildung*, interculturality and literary reading, and discuss how these educational concerns are interrelated and why they have relevance in a context of the ongoing School of the Future debate. Herein, some contradictions in current curricular guidelines as well as gaps in previous research on IC and literary reading are brought to light in order to illustrate the need for the present research project.

1.4.1 The *Bildung* Perspective

According to LK06, the subject of English is "both a tool and a way of gaining knowledge and personal insight"[5] (Norwegian Ministry of Education and Research, 2006/2013). This means that it is concerned with the practical use of the English language as well as the *Bildung* of young individuals. In a European context, the *Bildung* tradition has had particular impact on educational thought in Germany and the Scandinavian countries, while its American counterpart can be found in today's liberal arts tradition in the U.S.A. (University of Oslo, 2013). According to this tradition, the purpose of education is not only to equip young individuals with knowledge and skills, but also to foster personal growth (Hoff, 2018). Whereas *Bildung* was originally associated with being cultivated and shaped according to bourgeois ideals, it is now perceived as a dynamic process of socialisation: we are developed at a cultural and personal level so that we are able to participate in society in a constructive manner (Aase, 2005b; Eide, 2012; Fenner, 2018b). The *Bildung* perspective is

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[5] The original Norwegian version reads "[…] både et redskapsfag og et dannelsesfag". Accordingly, it refers explicitly to the concept of *Bildung* (the Norwegian term is *danning*), a distinction which is lost in the official English translation.

thus inextricably linked to the overarching topic of this thesis.

However, *Bildung* is not an automatic result of learning a foreign language. In contrast to the German eighteenth century philosopher Kant, who once claimed that "[t]he human being can only become human through education" (as cited in Løvlie 2012, p. 112), scholars no longer understand the concept of *Bildung* as being synonymous with the outcome of education. The Norwegian philosopher Hellesnes (1992) points out that it is perfectly possible to spend years at school without being exposed to teaching which promotes *Bildung*. This is a pressing concern in school today, since curricula in all subjects and levels of education have become increasingly utilitarian due to a focus on standardisation and testability (Byram, 2010; Fenner, 2017; Tornberg, 2013). Sjøberg (2014) describes this development as a political project rather than a pedagogical one, and he claims that it is based in a desire among international stakeholders to generate productive contributors to a globalised economy. He further argues that a narrow focus on "efficient" methods of teaching and learning may lead to a reductive and utilitarian understanding of knowledge, in which the training of practical and measurable skills is emphasised at the expense of more elusory *Bildung* aims.

In a Norwegian context, this dilemma can be recognised in LK06, whose description of learning goals is somewhat contradictory (Hoff, 2018). The Core Curriculum[6] (Norwegian Royal Ministry of Education, Research and Church Affairs, 1994) which presents the overarching purpose of education and has relevance for the teaching of all subjects at all levels in Norway, stresses the development of the learners' social competences and personal qualities. Similarly, the introductions to the different subject-specific curricula note the impact the respective subjects may have on the learners' self-development and future role as participants in society (see 1.4.2). However, such overarching *Bildung* aims coexist with more concrete, level-specific aims which focus on knowledge, skills and competences that can be assessed and tested. In a competitative school climate governed by demands about efficiency and results, teachers may choose to give priority to the latter (Sjøberg, 2013).

That is not to say that knowledge and skills are not important aspects of *Bildung*: without a corpus of insight and competence, processes of *Bildung* would have no meaningful substance. Aase (2005b) points out that the difference between an educational institution which merely transmits knowledge and one which also promotes *Bildung* lies in the view that

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[6] The Core Curriculum has remained unchanged since it was implemented in 1994. As part of a revision of LK06 as a whole, a new Core Curriculum has been written. This curricular document was was approved in September 2017, but has yet to be implemented: https://www.regjeringen.no/contentassets/37f2f7e1850046a0a3f676fd45851384/overordnet-del---verdier-og-prinsipper-for-grunnopplaringen.pdf .

the teaching should have an impact on the learners' own thinking and personal development. Accordingly, if learners are to develop *Bildung* through the knowledge and skills they acquire, both the teaching material and ways of working with this material must challenge them and affect them at a personal level. This also means that *Bildung* should not be understood as the socialisation of individuals into preserving the status quo, but as an interminable questioning of one's natural inclinations as well as a disposition to look beyond the surface of the actions and words of others (Hellesnes, 1992).

Indeed, helping learners to develop a capacity for multifaceted scrutiny and questioning of established "truths" is highlighted by scholars as an especially important task for educators in the School of the Future (Burbules, 2009; Eisner, 2004; Ludvigsen et al., 2015). However, these types of learning processes may not necessarily be involved even when *Bildung* is an explicit pedagogical concern in the EFL classroom. This is not only because teachers may have different perceptions about what *Bildung* entails (Andreassen, 2012), but because the theoretical foundation of *Bildung* as a philosophical and educational concept is both varied and, to a certain extent, contradictory (see 2.4).

As mentioned above, the aim of promoting *Bildung* in an educational context is to develop young individuals' ability to participate in society. However, the individual's relationship to the outside world also lies at the very core of the concept itself: indeed, the basic premise of *Bildung* theories is that the potential for self-development resides in the continuous process of moving from the known to the unknown and back again (Gustavsson, 1998). In philosophical terms, *Bildung* involves the relationship between "Self" and "Other"[7]. This has led scholars within the field of educational research to regard IC as an inherent aspect of *Bildung* (Bohlin, 2013; Byram, 2010; Fenner, 2012), since such competence concerns the ability to engage with otherness in a constructive manner (see 1.4.2). However, while these researchers have explained *why* the two concepts are interrelated, less attention has been paid to *how* this affiliation is realised through theoretical conceptions of IC as well as to *which* views of *Bildung* are reflected in such conceptions. In other words, we know little about the potential ramifications such theoretical guidelines may have for the types of learning processes that are fostered in FL classrooms.

1.4.2 The Intercultural Perspective

In an educational context, interculturality is difficult to define, because it often becomes

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[7] These terms are used by e.g. Kristeva, 1991; Levinas, 2003; Ricoeur, 1992.

a term which "either means too much or too little" (Dervin & Gross, 2016, p. 2). However, as the prefix *inter-* suggests, it has to do with reciprocal relationships. Although no single definition has been agreed upon, a common understanding of IC is that it entails the ability to communicate successfully across cultures in order to establish cross-cultural affiliations based on mutual respect and understanding (Deardoff, 2006a; Perry & Southwell, 2011; Wilberschied, 2015). It is frequently used interchangeably with intercultural communicative competence (ICC), a term coined by Byram (1997) (see 2.2). The present thesis will primarily refer to IC in the broad context of intercultural learning, whereas the term ICC will be used specifically in connection with Byram's work and when discussing the intercultural encounter with FL literature as a *communicative* experience (see Article 2).

Because the teaching of foreign languages "has the experience of otherness at the centre of its concern, [requiring] learners to engage with both familiar and unfamiliar experience through the medium of another language" (Byram, 1997, p. 3), this area of education may play a particularly important role in promoting intercultural learning processes. Indeed, communicative approaches to language learning, which have constituted the dominant trend in FL education since the 1970s (see 2.1.2), recognise that language has a social function; for instance, it is used to negotiate an individual's place in social groups or other cultural communities. By focusing explicitly on the intercultural dimension of communication in general and of FL teaching and learning in particular, intercultural communicative approaches can be seen as an extension of this trend. The primary aim of such approaches is to help learners to become "diplomats" who are able to mediate between different worldviews (Hoff, 2018; cf. Byram, 1997; see also 2.2).

This sentiment can be recognised in the current Norwegian curriculum for the English subject. In addition to focusing on the learners' acquisition of useful linguistic skills, the subject involves the fostering of cultural insight as well as the promotion of "greater interaction, understanding and respect between people with different cultural backgrounds" in order to "strengthen democratic commitment and co-citizenship" (Norwegian Ministry of Education and Research, 2006/2013, p. 1). Although neither IC nor ICC is mentioned explicitly in the English subject curriculum, such competence is nevertheless implied by the citation above.[8] However, a significant trait of LK06 is that it defines a number of competence aims for the respective subjects, but it does not prescribe the content or methods

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[8] The term IC does appear in other parts of LK06, for instance in the introduction to the subject curriculum for foreign languages: https://www.udir.no/kl06/FSP1-01?lplang=http://data.udir.no/kl06/eng

through which these aims are to be reached. While textbooks and even exam materials can be influential in this respect, the design of such materials is not always consistent with current theories of language learning (Eide, 2012; Rogne, 2009). Accordingly, educators may lack concrete and state-of-the-art guidelines on how to deal with the intercultural dimension of the subject of English. This assumption is supported by international research, which finds that practitioners' approaches to this aspect of language teaching rely on somewhat "problematic understandings" of interculturality (Moloney, Harbon, & Fielding, 2016, p. 187; cf. Sercu, 2006). Indeed, there seems to be a consensus among scholars about the need to promote FL teachers' ability to make classrooms "culturally sensitive places to learn" (Porto, 2010, p. 47).

In this sense, didactic theory may play an important role in informing pedagogical practice. Researchers from a number of disciplines have developed theoretical models which can be used as a basis for developing and assessing IC, such as Byram's (1997) model of ICC, Deardorff's (2006a, 2006b) pyramid and process models of IC, or Heyward's (2002) model of intercultural literacy. A common trait of such models is that they present IC as a set of knowledge, skills, attitudes and behaviours which involves both cognition and emotion (Bennett, 2009; Perry & Southwell, 2011). However, as Chapter 2 will explore in more detail and from the vantage points of different theoretical perspectives, scholars have begun to acknowledge the need to understand IC as more than the ability to establish "successful" cross-cultural communication. In particular, the capacity to navigate aspects of conflict, complexity and ambiguity in the intercultural encounter is increasingly recognised as a necessary component of IC (see 2.1.4 and 2.3.1). This means that the theoretical underpinnings of intercultural pedagogy are currently undergoing a transitional phase which depends not only upon a reevaluation of previous theoretical models but also the development of new conceptualisations.

1.4.3 The Literary Perspective

Reading is a principal concern in today's language classrooms. At the beginning of the millenium, The Program for International Student Assessment (PISA) indicated that Norwegian students did not read as well as would be desirable (Norwegian Directorate for Education and Training, 2011, p.1). Consequently, the *Knowledge Promotion* curriculum reform in 2006 was to a large extent motivated by an ambition to enhance the reading skills of the adolescent generation. Furthermore, technological advances in communication and information media have affected what it means to be literate. The printed page has to a large extent been replaced by the digital screen as the primary medium for reading (Kress, 2003),

and meaning is increasingly represented and communicated through visual images and other non-verbal design elements, bringing new affordances and challenges to the reading process (Skulstad, 2009, 2018b). Hence, a central concern in recent FL educational research has been the practical implications of such concepts as "multiple literacies" or "multiliteracies" (The New London Group, 1996), which has led scholars to highlight the need to include multimodal texts in the FL classroom (e.g. Habegger-Conti, 2015; Rimmereide, 2013; Skulstad, 2018b). It has also been suggested that young learners may be in possession of a number of "out-of-school literacies" associated with new media, and that such literacies consequently ought to be incorporated into educational contexts (Hull & Schultz, 2002).

    With the overarching topic of this thesis in mind, it may seem somewhat paradoxical that Articles 2 and 3 are concerned with a medium which is primarily associated with traditional, linear writing rather than texts which rely on a complex interplay between different modes of representation[9]. Drawing upon Lütge (2012), who discusses the literacy concept for the teaching of literature, my focus is on "literary literacy" in a context of present-day (E)FLE. As such, the work presented here represents a counterpart to the view that reading a book is "old-fashioned", a notion which has indirectly threatened the very validity of literary reading in the EFL classroom in recent years (Habegger-Conti, 2015). The reason for this is first and foremost that the Norwegian curriculum for the subject of English singles out literature as a type of text which is particularly suited to promote "a deeper understanding of others and oneself" (Norwegian Ministry of Education and Research, 2006/2013, p. 1). In other words, it implicitly links the reading of English literature to notions of *Bildung* and IC. The curriculum does not explain *why* this type of text may be suited to promote such learning processes; however, the view that FL literature inhabits qualities that are beneficial for intercultural learning is widely accepted among scholars in educational research (see 2.1.3, 2.3.2 and 2.3.4).

    Moreover, the curriculum provides few concrete guidelines as to *how* teachers may incorporate the intercultural dimension into pedagogical approaches to EFL literature. In fact, it says very little about what literary reading entails or what distinguishes this type of reading from the reading of other forms of text. Other relevant policy documents are no more informative in terms of describing what it takes to be able to successfully engage with FL

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[9] It should, however, be recognised that even "traditional" literary texts are to some extent multimodal, in the sense that they do not only communicate by means of written words, but also by semiotic resources for meaning making such as "typography, colour and layout of the page" (Skulstad, 2018b, p. 257).

literature. Burwitz-Melzer (2007) points out that literary texts are largely neglected in the *Common European Framework of References for Languages* (CEFR) (Council of Europe, 2001), which has influenced curricula in a number of European countries, including Norway. Furthermore, Lütge (2012) finds that the definition of competence levels in curricula may represent challenges in terms of pedagogical approaches to literature, since this raises questions about "what literary learning entails and how it can be fostered" (p. 192). As a consequence, she argues, concepts like "literary competences" and "literary literacy" remain unresolved in FLE. Recognising the role literature has been ascribed by scholars in the context of intercultural learning, Lütge proposes that "redefining and repositioning the role of literature in the classroom" in a way which moves "beyond the pragmatic-utilitarian scope of concepts like standardization and testability" (p. 192) is necessary in order to integrate the intercultural and literary dimensions of FLE.

Recent publications aimed at Norwegian student teachers and teachers of English provide little insight as to how such integration might be achieved. Addressing "the need for new types of texts and new approaches to literature studies in teacher training" (blurb) in response to the societal changes of the 21st century, the contributors to *Literature for the English Classroom: Theory into Practice* (Birketveit & Williams, 2013) argue for the inclusion of multi-modal texts in addition to highlighting the role of extensive reading in enhancing the learners' language proficiency and reading skills. Although it is acknowledged that literary texts may "open up imaginative perspectives, interrogate values and assumptions, and lead to enhanced understanding of global cultures and differences" (p. 7), none of the articles in the anthology deals specifically with how such processes may be brought about in the English classroom. In *Reading and Teaching English Literature*, Wiland (2016) notes how today's multicultural, multi-ethnic and multi-religious educational settings necessitate the teacher's sensitivity to certain literary themes that some learners might find difficult to handle (p. 108), but she offers little concrete advice about how such issues can be dealt with constructively in the classroom. While these publications provide valuable insight into other aspects of teaching and reading English literature, they may potentially leave educators with the impression that dealing with the intercultural dimension of literary reading is an insurmountable or intangible task or, alternatively, that the promotion of IC will take place implicitly through the learners' very *exposure* to English literature.

In this context, it should be acknowledged that a number of international scholars have theorised the role of literature as a medium for intercultural explorations (e.g. Bredella, 2006; Fenner, 2011, 2018; Greek, 2008; Kramsch, 1993, 2011; MacDonald, Dasli & Ibrahim, 2009).

Nevertheless, the present thesis will argue that there is a need for a theoretical model which adequately captures the complexities that govern encounters with FL literature (see 2.3.2). Furthermore, we know little about current pedagogical practice related to the teaching of EFL literature. Scholars have pointed to a potential tendency among teachers to treat literature as any other kind of text in the English classroom, with the result that its unique value as an aesthetic form of cultural expression is ignored or issues of interculturality are dealt with in an insufficient manner (Fenner, 2011; Lütge, 2012; Paran, 2010; Pulverness, 2014; Vestli, 2008). However, the intercultural dimension of working with EFL literature remains an underdeveloped area of empirical research, both in a Norwegian and international context (see 2.3.3). Such empirical investigations are essential in order to further develop both theoretical guidelines and practical approaches to interculturality and literary reading in EFLE.

1.5 Research Question

The issues addressed in this introductory chapter have incited the following, primary research question:

How can IC and literary reading be reconceptualised as educational concerns in the 21st century EFL classroom?

The three articles explore this issue from different angles. Although not all of the articles explicitly link the discussion to the School of the Future concerns which have been given attention here in Chapter 1, they nevertheless have relevance in such a context, as will be elaborated upon in Chapter 4.

Article 1, "A critical discussion of Byram's model of intercultural communicative competence in the light of *Bildung* theories" (Hoff, 2014) examines a well-established theoretical model which has influenced the development of FL didactic theory and pedagogical practice since it was introduced in the late 1990s (see 2.2). The article discusses the model in the light of different views of *Bildung* which have been held by scholars who adhere to a hermeneutic tradition of philosophy (see 2.4) and considers the implications this model may have for intercultural learning processes in the FL classroom. In this context, the way in which the model incorporates notions of conflict and disagreement is problematised. As has been noted previously in this chapter and will be elaborated upon in 2.1.4 and 2.3.1, this is an aspect of the intercultural encounter which may be particularly pertinent to

acknowledge and explore in today's classrooms.

Byram's model also provides a point of departure for Article 2, which is entitled "From 'intercultural speaker' to 'intercultural reader': A proposal to reconceptualise intercultural communicative competence through a focus on literary reading" (Hoff, 2016). Arguing that the reading of FL literature may be regarded as a particularly multifaceted form of intercultural communication, the article reconceptualises Byram's concept of the "intercultural speaker" (see 2.2) by defining the qualities of the competent "intercultural reader", thereby contributing to "redefining and repositioning the role of literature" (Lütge, 2012, p. 192) in a context of present-day FLE. Furthermore, in response to the urgent need for a theoretical conception which may be used to inform pedagogical approaches to (E)FL literature (cf. 1.4.3, see also 2.3.2), the article introduces The Model of the Intercultural Reader (MIR), which illustrates *how* the competent intercultural reader engages with this type of text. The different components and levels of the model are described in detail, and a practical example related to two English language texts is presented and discussed. In doing so, the article provides novel insight into how issues of conflict, complexity and ambiguity can be negotiated in intercultural encounters with (E)FL texts, thus highlighting the potential role of literary reading in promoting 21st century skills. Moreover, it brings awareness to how intercultural explorations and literary analysis can become integrated aspects of approaches to literature in the (E)FL classroom (cf. 1.4.3).

Article 3, "Fostering the 'intercultural reader'? An empirical study of socio-cultural approaches to EFL literature" (Hoff, 2017) shows how the MIR can be used to establish a comprehensive and nuanced understanding of reading processes in a classroom context, thereby offering both methodological and empirical contributions to the research field of EFL didactics. The article reports on the findings of a qualitative, collective case study which explores the ways in which intercultural issues are implicated in teaching materials and classroom discourse about English literature, with a particular focus on aspects of intertextuality and the emotional dimension of literary reading (see 2.3.4). Examining reading practices in four VG1[10] EFL classes, the study sheds light on both didactic potentials and challenges related to the fostering of intercultural readers by illuminating the complex interplay between texts, tasks and classroom participants in socio-cultural processes of text interpretation.

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[10] Programme for general studies, taught at the first year of upper secondary school.

1.6 Research Philosophy and Theoretical Viewpoint

When embarking on a research project, choosing an appropriate research philosophy is of the utmost importance. A philosophical paradigm in research is the basic belief system or world view that guides the investigation. It relates to the researcher's stance toward the nature of reality (ontology), how the researcher knows what he or she knows (epistemology), the role of values (axiology) and language (rhetoric) in the research, and the methods used in the process (methodology) (Creswell, 2007, pp. 16-19).

The work presented here aims to provide insight into theoretical and practical aspects related to intercultural learning and literary reading as present-day and future concerns in EFLE. For this purpose, an interpretivist stance has been taken. Interpretivism in epistemology involves seeking an understanding of human nature or social phenomena according to the researcher's own set of meanings and interpretations, and through a focus on the specific and concrete (O'Reilly, 2009). The ontological assumption underlying interpretivism is that reality is multiple and subjective.[11] This is an approach typically associated with qualitative methods of research, which depend on the researcher's subjective interpretation and understanding rather than the objective explication and verification found in quantitative research (Holliday, 2015). In terms of axiological assumptions, the qualitative researcher recognises that his or her own background shapes interpretations. Accordingly, self-reflexivity is an important part of the research process (Creswell, 2007). The interpretivist stance also involves embracing the rhetorical assumption that the research can be relatively personal and literary in form, with an emphasis on such words as "understanding", "discover" and "meaning" (pp. 18-19).

Interpretivist inquiry in research is often associated with hermeneutic phenomenology due to its emphasis on subjective interpretation (Kinsella, 2006). This is a notion which has suffused multiple levels of my research project. Originally a discipline which involved a methodology for analysing Biblical texts, 19th and 20th century hermeneutics had a broader, philosophical scope, pertaining to the nature of human understanding and conditions for self-development (Gustavsson, 1998). Perceived as "the art of interpretation as transformation" (Ferraris, 1996, p. 1), hermeneutics thus became linked to the concept of *Bildung*. The work presented here involves hermeneutics both in the context of *Bildung* and text interpretation: Article 1 draws upon hermeneutic theories in order to illuminate hitherto unexamined aspects

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[11] The alternative to an interpretive paradigm is positivsm, which relies on a belief in a single external reality and the view that objective knowledge is obtainable (Creswell, 2007; O'Reilly, 2009).

of Byram's model in relation to *Bildung*, whereas Article 2 builds on such theories to establish a model for dialogical approaches to FL literature (see 2.4). Furthermore, while an interpretivist approach has underpinned all three articles, this may be particularly evident as concerns the empirical study in Article 3, which has relied on a meticulous process of qualitative data collection and analysis to provide in-depth insight into classroom processes (see Chapter 3).

In addition to being grounded in the hermeneutic tradition, interpretivism is also frequently linked to constructivism, which is "the philosophical and scientific position that knowledge arises through a process of active construction" (Mascolo & Fischer, 2005, p. 49). This prompts the researcher to "look for the complexity of views rather than narrow the meanings into a few categories or ideas" and to "address the 'processes' of interactions among individuals" (Creswell, 2007, pp. 20-21). Constructivism is also relevant in an educational context. Here, it is understood as a theory of how people learn. The basic premise of constructivism in this sense is that meaning is actively constructed by learners, individually or socially, on the basis of their subjective interpretation and prior experiences (Bada, 2015). The research presented here reflects a constructivist view of FL language learning by recognising the development of IC and literary reading as inherently personal processes. Furthermore, social constructivist perspectives (see 2.5) are incorporated in the MIR (Article 2) and have shaped the investigative focus of the empirical study (Article 3).

Thus, hermeneutics and constructivism have contributed to the research philosophy and theoretical foundation of the research project as a whole. All three remaining chapters of the extended abstract will provide further insight into how this was reflected in both the research process and the results which emerged from my investigation.

1.7 Overview of the Articles

Table 1.1

Overview of the articles

	Article 1	**Article 2**	**Article 3**
Title	A critical discussion of Byram's model of intercultural communicative competence in the light of *Bildung* theories	From "intercultural speaker" to "intercultural reader": A proposal to reconceptualise intercultural communicative competence through a focus on literary reading	Fostering the "intercultural reader"? An empirical study of socio-cultural approaches to EFL literature
Year of publication	2014	2016	2017
Publication channel	*Intercultural Education* (International journal)	*Intercultural competence in education: Alternative approaches for different times*, F. Dervin & Z. Gross (Eds.) (London: Palgrave MacMillan) (International anthology)	*Scandinavian Journal of Educational Research* (International journal)
Current level in the Norwegian Register for Scientific Journals, Series and Publishers	Level 1	Level 2	Level 2
Content	Critical evaluation of a theoretical model	Conceptualisation of a theoretical model	Empirical, collective case study of socio-cultural approaches to EFL literature
Material	Byram's model of ICC	The Model of the Intercultural Reader (MIR)	Video and audio recordings of classroom practice in four VG1 EFL classes, tasks and literary texts, field notes
Research question	How does Byram's model of ICC incorporate aspects of *Bildung*, and which learning processes may be involved?	How does the competent "intercultural reader" interact with FL literature in her quest to create meaning, and how may this interaction promote her awareness of the "complex, changing and conflictual" (Kramsch, 2011, p. 359) nature of intercultural communication?	How do teaching materials and classroom participants shape the ways in which notions of intertextuality and emotional reader response are involved in socio-cultural approaches to English literature? Which didactic opportunities and challenges related to the fostering of "intercultural readers" are implied by the findings?
Key concepts	ICC, *Bildung*, Self and Other, harmony and conflict	MIR, the intercultural reader, complexity, conflict and ambiguity	Socio-cultural reading practices, intertextuality, emotional reader response

1.8 Structure of the Thesis

The thesis comprises an extended abstract and the three articles. The purpose of the extended abstract is to illuminate the links between the respective articles and to position them within a broader context of research.

The present chapter has established the background of my PhD project. It has been argued that 21st century societal changes require a reconsideration of interculturality and literary reading as educational concerns in present-day and future EFLE. Some gaps in previous research as well as current policy documents and didactic literature available to EFL teachers have been identified. Against this backdrop, the overarching research question of the thesis and an overview of the articles have been presented, as has the research philosophy which guided the investigation.

Chapter 2 provides insight into how the roles of culture and literature in (E)FLE have evolved in a historical perspective. Previous theoretical and empirical research is discussed in more depth, and the theoretical framework of the thesis is laid out.

This is followed by a discussion of methodology in Chapter 3. In this connection, it should be noted that the thesis is somewhat unorthodox in the sense that not only Chapters 1 and 2 of the extended abstract involve a review of previous research; Articles 1 and 2 both emerged out of the literature review which was conducted at the initial stage of the research process. Being of a theoretical character, they did not require a number of methodological deliberations typically associated with the collection and analysis of empirical data. Accordingly, Chapter 3 primarily concentrates on methodological issues related to the empirical study that is discussed in Article 3.

Chapter 4 brings together the findings of the respective articles and considers them in the broader context of the overarching research question of the thesis as well as the previous research which has been presented in Chapter 2.

Following the extended abstract, the articles are presented in chronological order. All three articles have been featured in peer-reviewed, international publications (cf. 1.7) and are included here in the format in which they were originally published.

Chapter 2:
Theoretical and Empirical Background

This chapter provides insight into the theoretical and empirical background of my project. First, a historical overview of the evolving roles of culture and literature in FLE is provided, with a specific focus on the teaching of upper secondary level English in Norway. Next, Byram's model of ICC, which has served as both an object of scrutiny (Article 1) and as a point of genesis for the MIR (Article 2), is presented, and the rationale for its salient role in my research project is explained. This is followed by a review of previous theoretical and empirical research which has been conducted within specific areas of interest that are relevant to the present thesis. The chapter then moves on to explaining how hermeneutic and social constructivist perspectives have informed my study.

2.1 Culture and Literature in (E)FLE: A Historical Overview

This sub-chapter draws upon the work of a number of scholars who have chronicled the evolving roles of culture and literature in FLE and EFLE in both an international and a Norwegian context (e.g. Fenner, 2017, 2018a, 2018b; Kramsch, 2006a; Risager, 2012). Such historical accounts, as well as research on curricula, textbooks and exam materials (e.g. Ibsen, 2000a, 2000c; Lund, 2007; Thomas, 2017; Wiland, 2000; Ørevik, forthcoming) show that pedagogical approaches to culture in general, and literature in particular, have varied over time. The following sections will provide insight into how these fluctuations have been influenced by changing views about the aims and methods of language teaching and learning as well as different *Bildung* ideals, perceptions of culture, and traditions of literary theory.[12]

2.1.1 Early Developments

Modern foreign languages like English, French and German were first introduced as optional subjects in Norway in the latter half of the 18th century, but they became a separate field of study in upper secondary level education in 1896 (Ibsen, 2000a). Throughout the aforementioned period and well into the first half of the twentieth century, the central aim of

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[12] As stated above, the present overview focuses on upper secondary level EFL education. It should be acknowledged that the role of literature has varied even more profoundly at lower secondary levels, even to the point where it almost disappeared from the English classroom during certain periods of time (see Fenner, 2017, 2018a).

learning a FL was to develop what Klafki (1996) has labelled material *Bildung*, which was seen as dependent upon the learners' acquisition of a certain content associated with the cultured elite of society. They were expected to gain insight into "Big C culture" (Kramsch, 2006a) by reading highly valued, authentic texts[13] in the form of classical works of literature as well as factual texts with historical and political content (Fenner, 2018a). For the subject of English in Norway, prominence was given to Shakespeare and other representatives of the British-American literary canon in addition to accounts of historical events, like the American War of Independence or the rise of the British Empire, given from the colonizer's viewpoint (Ibsen, 2000a). In other words, the culture component of the subject was shaped by central figures and events in British and Anglo-American history, thus taking form as a rather static phenomenon with a national orientation.

As far as reading practices in the classroom were concerned, the learners' encounter with literature tended to be a matter of exploring the relationship between the author and the text, i.e. deciphering the "message" of the text by way of looking for clues about the author's intentions (Fenner, 2018a). This approach was influenced by historical-biographical literary scholars, who regarded the author of canonical literature as a uniquely gifted individual who represented, in Arnold's (1869) words, "the best that has been thought and said in the world" (p. viii). However, while such historical-biographical analyses may have been central to classroom practice, they do not appear to have been as important in exams, for which learners were expected to produce little more than plot summaries or characterisations of literary characters (Ibsen, 2000a).

After the Second World War, a significant change affected both the culture component as a whole and, more specifically, the role of literature in upper secondary FL education. Up until that point in time, only a limited, privileged fraction of society had been able to attend FL courses. Now, however, they were offered to considerably larger and more diverse groups of learners (Fenner, 2017). In correspondence with this development, "little c culture" was included as part of the cultural content of the FL subjects. This concept encompassed "the native speakers' ways of behaving, eating, talking, dwelling, their customs, their beliefs and values" (Kramsch, 2006a, p. 13). As a consequence, canonical thinking was reduced. This change was reflected in the Norwegian National curriculum which was implemented in 1976. Here, requirements related to English literature were lessened in comparison to previous

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[13] Defined by Little, Devitt and Singleton (1989) as texts which are "created to fulfill some purpose in the language community in which it was produced" (p. 23).

upper secondary level curricula. Rather than interpreting Shakespeare, learners were now expected to read "simple texts" and fictional texts "mainly from our time" (Forsøksrådet for skoleverket, 1974, p. 69, my translation). This entailed a radically different *Bildung* ideal from previous years, when only expressions of "Big C" culture had been deemed appropriate as teaching material.

Furthermore, on the occasions that literary reading *was* a specific concern during this period, it appears to have lacked a clear purpose: exam questions indicate a rather inconsistent approach to this type of text, "veer[ing] from mere reproduction to philosophical analysis" (Ibsen, 2000a, p. 31). However, the idea of a "correct" interpretation of literature persisted. At this point in time, many educators were influenced by Russian formalists and the New Critics tradition of literary criticism. The author's intention and the historical context of the literary text were no longer relevant: instead, the text was to be regarded as an "independent unit of meaning" (Fenner, 2018a, p. 221). Hence, successful text interpretation was understood to depend upon a technique of close reading in which attention was paid to the function of figurative language. This meant that literary reading in the classroom took place as an objective and rather impersonal activity.

2.1.2 The Communicative Paradigm

The concept of *communicative competence* (CC), a term introduced by the sociolinguist Hymes (1972) [14], provided foundation for a new approach to the teaching and learning of foreign languages in the 1970s. Whereas language learning had previously been understood to involve the four distinct skills listening, speaking, reading and writing, there was now a focus on language use in *context*, regardless of skill. The central idea of Communicative Language Teaching (CLT) is that real communication always has a purpose (Skulstad, 2018a). As a consequence, the learners' ability to use appropriate language in a given situation now became the fundamental concern in the FL classroom. Another side effect of seeing communication both as the main path to, and aim of, language learning, was that traditional teacher and learner roles changed. FLE became increasingly learner-oriented, with the teacher no longer acting as the all-knowing authority of the classroom but rather as a *facilitator* of learning. There was an emphasis on group and pair work, and the pupils' personal interests and preferences were used as a springboard for learning (Skulstad, 2018a). Notions of formal

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[14] The concept has since been redefined a number of times, e.g. by Halliday (1975), Canale and Swain (1980), van Ek (1986), and the Council of Europe (CoE) (2001).

Bildung, which highlights the learners' personal growth and expression (Klafki, 1996), were thus prominent.

During the early phase of CLT, FL textbooks centred around characters and situations that young individuals could identify with or find relevant when visiting foreign countries (Fenner, 2017). Authentic texts, including literature, were deemed to provide valuable insight into such aspects of culture (Fenner, 2018b). However, learners were exposed to rather superficial and stereotypical representations of the language areas in question. The aim was, according to Risager (2012), to reproduce "society in a nut-shell" (p. 6). For the subject of English, this manifested itself through a narrow focus on Great Britain and the USA, and the multicultural diversity of these societies was downplayed rather than acknowledged (Fenner, 2017).

Furthermore, written exams in the subject of English during this period implied a rather superficial approach to literature. According to Ibsen (2000a), the typical exam paper involved an excerpt from a short story or novel which would be previously unknown to the learners, who were asked to answer a selection of content-oriented comprehension questions. Part two of the exam entailed writing an essay, which often involved the literary text as no more than a topical starting point. Scholars have called this period the "collapse of literature" (Ibsen, 2000a, p. 50), as there seemed to be little concern for reading literary texts for literature's sake.

2.1.3 The Intercultural Shift

In the mid-eighties, van Ek (1986) introduced a model of CC which included a sociocultural component, prompting FL educators to take an interest in the interrelationship between language and culture. The latter was no longer regarded merely as a matter of factual knowledge or as background context for linguistic practice, but as a "feature of language itself" (Kramsch, 1993, p. 8). This recognition laid the ground for culture to become a more integrated aspect of FL teaching and learning in the following years, a development which was further solidified by the work of the Council of Europe (CoE). Around the turn of the Millenium, the CEFR (CoE, 2001) incorporated "intercultural awareness" in the concept of CC. This component had its roots in a constructivist view of language learning (cf. 1.6) and the recognition that language learners draw upon their own cultural background as a point of reference for their understanding of foreign cultures (Hoff, 2018). Accordingly, intercultural awareness involves insight into "the relation (similarities or distinct differences) between the 'world of origin' and 'the world of the target community'" (CoE, 2001, p. 103). The ability to

"decentre" (Byram, 1997; Forsman, 2006) from one's own point of view is therefore fundamental to developing intercultural awareness.

A motivating factor behind the new focus on the intercultural dimension of language teaching and learning, was the CoE's ambition for education to contribute to "increase[ed] dialogue and cooperation among members of different national cultures within a common European Union […]" (Kramsch, 2006a, p. 14). While this goal could undoubtedly be linked to such utilitarian concerns as global trade and commerce, it also reflected humanistic *Bildung* ideals, since it implied a focus on moral values, critical thinking and democratic citizenship (Hoff, 2018). A consequence of the idea that FLE was to foster the development of democratic individuals who were able to communicate across cultural boundaries, was that the "native speaker" was no longer perceived as the ideal to whom the learner might aspire. Instead, the intercultural speaker, who acts as a mediator between different worldviews with the aim to establish mutual respect and understanding (see 2.2), became the new standard. In a context of the Norwegian educational system, this change was to some extent reflected in the curriculum which was implemented in the mid-1990s. Here, one of the aims of learning English involved developing insight into "social and cultural conditions in societies where English is used [in order to be able] to communicate in different situations, and to interact with individuals from other cultures" (Norwegian Royal Ministry of Education, Research and Church Affairs, 1993, p. 52, my translation). Furthermore, the curriculum recognised English as a global language, which led to the inclusion of Australia and aspects of African and Asian cultures as topical content in the subject (Fenner, 2017).

Eventually, the intercultural shift also had consequences for the role of literature in the English classroom, as scholars within the field of FL didactics began to highlight the potential that this type of text carried as a medium for intercultural explorations. The reason for this was first and foremost that literary reading is both an affective and cognitive endeavour, much like the development of IC (Narancic-Kovac & Kaltenbacher, 2006). Furthermore, literature was regarded as "the personal voice of a culture" (Fenner, 2001, p. 146). It was therefore theorised that learners' encounters with FL literary texts had the potential of promoting their personal engagement and identification with literary characters whose values, worldviews and experiences might differ from their own (Bredella, 2006; see also 2.3.4). Another reason that FL literature was linked to intercultural learning, was that its open and undetermined form invites the reader to consider multiple meanings, thus providing insight into the perspectivity of different viewpoints and enabling a reshaping of the reality of the reader (Kramsch, 1993; MacDonald, Dasli & Ibrahim, 2009).

The issues addressed by these scholars imply an understanding of literary reading as a communicative and subjective experience. Indeed, following the shift from teacher-centred to learner-centred classrooms, approaches to literature went from being primarily text-centred to reader-centred (Fenner, 2018a). The individual learner's personal engagement with the text was now seen as key. While this could be interpreted as a natural consequence of CLT, learner-centred reading practices were also influenced by the reader-reception tradition of literary theory (Fenner, 2018a), which relies on the view that the meaning of the text does not reside in the text alone but is created through a process of interaction between reader and text (see 2.4.5 – 2.4.6).

According to researchers who have studied Norwegian EFL exam materials from the 1990s, a new type of task emerged during this period: learners were now prompted to discuss literary characters as if they were real-life human beings rather than fictional creations, and to provide psychological explanations for their actions (Ibsen, 2000c). Such an undertaking could not only be based on the learners' own "world of origin" perspectives but would necessarily also require a consideration of the "world of the target community" (cf. CoE, 2001, p. 103), i.e. the cultural, historical and social context of the literary character. In some cases, this aspect was explicitly addressed in the exam question, as illustrated by an example provided by Ibsen (2000c): in response to the novel *Cal*, which depicts the experiences of an Irish Catholic involved in the IRA, learners were asked to discuss how the main character's religious beliefs guide his thoughts and actions (p. 57). In other words, this type of task required knowledge about aspects of the foreign culture, but it did not necessarily entail any deliberations of *inter*cultural or literary aspects.

2.1.4 Current Trends

Over the course of the last two decades, a number of new trends regarding the cultural component of EFLE have emerged, most notably represented through multicultural and transcultural pedagogy as well as what has come to be known as citizenship education (Eide, 2012; Fenner, 2017; Hoff, 2018; Risager, 2012). While all three perspectives may be integrated into an intercultural approach, they carry different pedagogical implications. The multicultural approach involves an understanding of culture as diverse and heterogeneous, whereas transcultural approaches are concerned with the effects of globalisation and internationalisation (Hoff, 2018). Citizenship education, on the other hand, focuses on the learners' potential as social agents (Byram, Golubeva, Hui & Wagner, 2017).

Both multicultural and transcultural approaches bear traces of a non-essentialist view of

culture, which entails an understanding of culture as a subjective, dynamic and multifaceted concept (Holliday, 2011, p. 5). However, the non-essentialist perspective not only recognises societies as culturally diverse, it also perceives cultural identity and human experience as complex and fluid (Hoff, 2018). Individuals are seen as unique and able to move in and out of different roles, depending on the context. This perspective differs substantially from an essentialist view, which treats culture as a static concept defined by collectively shared traits tied to a given country or a language (Holliday, 2011, p. 5). As seen in previous sections of this historical overview, the latter view has permeated FLE for centuries, but Risager (2012) observes that the teaching and learning of FL is currently moving away from such a national orientation towards "a more international and transnational approach" (p. 3). This has, for instance, led to a more nuanced understanding of the relationship between language and culture. Languages are not only spoken in the target language countries, they also spread all over the world due to, for instance, migration, tourism and business collaborations. Accordingly, the cultural dimensions of languages must be perceived as increasingly complex and ever-changing (Risager, 2006, 2012).

The third approach, citizenship education, emhasises democratic culture, the rule of law and human rights ideals as core values of education (see Byram, 2008, 2010; Byram et al., 2017; CoE, 2010, 2016). The CoE (2010) suggests that these values may function "as a defense against the rise of violence, racism, extremism, xenophobia, discrimination and intolerance" (p. 3). Such concerns have always been inherent in intercultural teaching and learning. However, citizenship education can be said to be more overtly politically motivated than previous approaches; an implication of the citation above is that the goal is not merely for learners to be able to act appropriately in intercultural encounters or to use this encounter as a point of departure for critical self-examination, but to actively counter voices in society that are deemed to be destructive. Accordingly, citizenship education not only entails acknowledging learners as future participants in society, but as capable of assuming social responsibility here and now. It also implies that learners must be willing and able to deal with conflict and controversial issues.

When it comes to current curricular guidelines regarding culture and literary reading in Norwegian EFLE, the aforementioned trends can first and foremost be recognised in the description of the text culture with which the learners are expected to engage. As Eide (2012) points out, LK06 is still rooted in a national paradigm, and this is for example evident through the assertion that the subject of English is "based on the English-speaking *countries*" (Norwegian Ministry of Education and Research, 2006/2013, p. 2, my emphasis). However,

the curriculum states that learners should be exposed to a wide variety of texts from "different parts of the world" (p. 10), which means that the global perspective as well as notions of diversity and pluralism are present. Furthermore, despite the general lack of specified curricular guidelines concerning the *content* of the English subject (cf. 1.4.2), it is pertinent to note that "texts by and about indigenous peoples" (p. 10) are explicitly singled out in the VG1 competence aims. LK06 thus appears to suggest that multicultural literature may be particularly suited to promote a "deeper understanding of others and of oneself" (p. 1), thereby reflecting a view which is maintained by such scholars as Bredella (2006) and Vandrick (1996).

With regard to teaching materials and exam tasks related to literary texts, the recent trends have not necessarily had any significant impact in terms of how learners are expected to engage with English literature. Thomas (2017) has examined how non-westerners are represented in a selection of short stories found in upper secondary EFL textbooks written according to LK06. He identified a pattern of Orientalist tropes as well as an emphasis on the "racialized Other". Accordingly, he suggests that "[o]vert racism and denigration may have been ameliorated, but the gaze is still on what makes the 'rest' different from the 'West'" (Thomas, 2017, p. 9). Ørevik's (forthcoming) PhD study of different types of exam tasks includes an example which illustrates how the learners are prompted to focus on the personal dilemma of the characters of two literary texts, with the result that the literary texts become little more than a background context for the learners' reflection on social and philosophical issues (pp. 212-213). Although the examples referred to above may hold limited generalisable value, and textbooks and exam materials cannot be used as evidence of what is going on in Norwegian EFL classrooms, such findings nevertheless support the argument that there is a need for theoretical guidelines on how to combine elements of literary analysis with intercultural reflection in approaches to EFL literature (cf. 1.4.3).

As concerns potential future developments, it should be mentioned that LK06 is currently undergoing a revision which will affect both the overarching aims of primary and secondary level education in Norway as well as the subject-specific curricula. The purpose of this revision, also called *Fagfornyelsen* (Renewal of the subjects), is to make the curricular guidelines more relevant for the future (Norwegian Directorate for Education and Training, 2017). A notable feature of the new Core Curriculum (*Overordnet del*) (Norwegian Ministry of Education and Research, 2017) is that it emphasises the role of education in helping learners to beome critical, independent citizens who are able to explore an issue in depth and from a variety of different perspectives. However, scholars have pointed out that the pluralism

which characterises today's societies necessitates a reconsideration of how to understand the core values of education. Iversen (2014) has proposed that such developments make it unreasonable to define a platform of shared values, arguing that one should instead aim to establish "communities of disagreement" (*uenighetsfellesskap*) in society as a whole as well as in educational settings. Presenting democratic culture and universal human rights ideals as core values of education, the new Core Curriculum maintains the idea that education be founded on a platform of shared values. However, potential tensions between opposing interests and worldviews are also acknowledged, and the need for learners to develop an ability to accept disagreement and difference is stressed (Norwegian Ministry of Education and Training, 2017). Furthermore, democracy and citizenship *(demokrati og medborgerskap)* will be included as one of three cross-curricular concerns which are to be regarded as integral to all school subjects (Norwegian Directorate for Education and Training, 2017). This indicates that citizenship education will emerge as a more prominent aspect of teaching and learning English in the future. The CoE (2018) has recently launced a *Reference Framework of Competences for Democratic Culture* (RFCDC) which presents a set of descriptors that are to be understood as fundamental to a democratic and intercultural outlook. While this framework may prove to be a useful tool for teachers of English, it has also been criticised for being polysemic and representing a Eurocentric outlook (Dervin, 2016; Dervin & Li, 2018).

The new Norwegian curriculum for the subject of English has yet to be finalised, however, three core elements of the subject have been defined: communication, language learning, and encounters with English language texts (Norwegian Ministry of Education and Research, 2018). In other words, culture is not recognised as a "core element". Instead, it is featured more implicitly, for instance through the assertion that "[k]nowledge about and an exploratory approach to other languages, societies, ways of living and thinking, as well as forms of communication and cultural expression open up for new perspectives on the world and ourselves"[15] (Norwegian Ministry of Education and Research, 2018, p. 23). However, beyond this description, notions of *Bildung* and culture appear to be significantly toned down compared to the current curriculum, as is the role of literary reading as a catalyst for intercultural learning processes (cf. 1.4.3). Scholars from a number of teacher education institutions have been critical of the core elements on the grounds that they do not explicitly

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[15] The original reads: "Kunnskap om og en utforskende tilnærming til andre språk, samfunn, levesett, tenkemåter, kommunikasjonsformer og kulturelle uttrykksformer åpner for nye perspektiver på verden og oss selv".

acknowledge the teaching and learning of literature and history as important components of the English subject (Larsen, 2018, June 18). It remains to be seen whether such concerns are featured more prominently in the final version of the new English subject curriculum.

2.2 Byram's Model of ICC

As indicated at the beginning of this chapter, Byram's model of ICC has played a particularly central role in my project. If the research on interculturality and literary reading in FL is to move forward, a necessary part of the process is to evaluate predominant theoretical guidelines. During my review of previous research, I found Byram's work to be of particular relevance in such respect; when it comes to the intercultural dimension of FL didactics, few other voices in the academic discourse have been so influential as his. Indeed, Byram has been a pioneer within this field of research, and his ideas have made an imprint on curricular design and teaching materials in a number of countries, much due to his involvement in the CoE's project to develop the CEFR (2001) in the late 1990s. More recently, he played an advisory role in the development of the RFCDC (CoE, 2018). While the impact of his work has been most significant in Europe, it can also be traced in South and East Asia as well as in the U.S.A (Kramsch & Whiteside, 2015).

Byram introduced the concept of ICC in 1997. Capturing the factors involved in intercultural communication, the concept included an aspect of CC which Byram found lacking in previous theoretical conceptions offered by e.g. Hymes (1972), Canale & Swain (1980) and van Ek (1986). His argument was that such efforts, through their emphasis on the ideal native speaker, had created a target that was impossible to achieve. Furthermore, they "ignor[ed] the significance of the social identitites and cultural competence of the learner in any intercultural interaction" (Byram, 1997, p. 8). Byram consequently set out to develop a new model (see Figure 2.1 below) which captured the qualities required of a competent intercultural speaker. He described these as a set of knowledge, skills, attitudes and disposition to act.

The knowledge (*savoir*) component of the model concerns the language learner's insight into "social groups and their products and practices in one's own and in one's interlocutor's country, and of the general processes of societal and individual interaction" (Byram, 1997, p. 51). Furthermore, skills of interpreting and relating (*savoir comprendre*) involve the learner's ability to "interpret a document or event from another culture, to explain it, and relate it to documents from one's own" (p. 51). Skills of discovery and interaction (*savoir apprendre/faire*), on the other hand, relate to the learner's ability to "acquire new

knowledge of a culture and cultural practices and the ability to operate knowledge, attitudes, and skills under the constraints of real-time communication and interaction" (p. 51). The fourth component, attitudes (*savoir être*), entails exhibiting "curiosity and openness" as well as a "readiness to suspend disbelief about other cultures and belief about one's own" (p. 50). Finally, education (*savoir s'engager*) is described as the ability to "evaluate, critically and on the basis of explicit criteria, perspectives, practices, and products in one's own and other cultures and countries" (p. 53). In sum, Byram argues, these interlinked competences may not only help the intercultural speaker to achieve effective exchange of information, but also to establish and maintain interpersonal relationships based on mutual respect and understanding. In other words, an affective dimension suffuses the model.

	Skills interpret and relate (*savoir comprendre*)	
Knowledge of self and other; of interaction; individual and societal (*savoir*)	**Education** political education, critical cultural awareness (*savoir s'engager*)	**Attitudes** relativising self, valuing other (*savoir être*)
	Skills discover and/or interact *(savoir apprendre/faire)*	

Figure 2.1 Byram's model of intercultural communicative competence. Adapted from Byram 1997, p. 34.[16]

In recent years, Byram's contributions to the field of educational research have primarily focused on intercultural citizenship, a form of citizenship education which further develops the social responsibility aspect of ICC (see Byram, 2008, 2010; Byram et al., 2017). His framework for intercultural citizenship (2008) has an unmistakable political dimension, highlighting the education (*savoir s'engager*) component of his model. However, the model

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[16] In addition to these components, which focus on factors specifically linked to intercultural communication, ICC also consists of communicative competence, which comprises linguistic, sociolinguistic and discourse competences (see Byram, 1997, pp. 72-73). However, Byram's work concentrates on the components which are presented in Figure 2.1.

of ICC itself has remained more or less unchanged[17] since it was introduced over twenty years ago, and it continues to influence both FLE research, theory and practice to this day. It is regularly featured in literature reviews about IC (e.g. Dervin, 2010; Perry & Southwell, 2011; Wilberschied, 2015), and it has provided the theoretical basis for a number of empirical studies on classroom practice (e.g. Burwitz-Meltzer, 2001; Forsman, 2006; Hoff, 2013). Scholars have also used Byram's model as a starting point for new theoretical conceptualisations, for instance Helm & Guth (2010), who have adapted the different components of ICC to online learning contexts, and Porto (2013), whose model for analysing cultural understanding in EFL reading settings builds upon Byram's *savoirs* (see 2.3.2). The present thesis contributes to such reconceptualisation of Byram's work by shifting the focus away from the intercultural *speaker* to the qualities and experiences of the intercultural *reader*.

2.3 Previous Research

This sub-chapter provides insight into previous research within the following main areas of interest: critique of Byram's model, theorisation of the intercultural encounter with FL literature, and empirical research on classroom practice related to literary reading. Furthermore, because the case study in Article 3 focuses on analytical strands related to intertextuality and the affective dimension of the literary encounter, relevant theoretical and empirical research pertaining to these particular concerns are also addressed.

2.3.1 Critique of Byram's Model

As mentioned in 2.2, a number of researchers have adapted Byram's model for specific learning contexts or used it as a basis for new, conceptual models. While such reconceptualisations are a testament to the prevailing influence of the model, they also indicate that scholars recognise the need to reevaluate and further develop ICC as a pedagogical concept. Much of the critique which has been directed towards Byram's model revolves around the argument that it does not satisfactorily encompass the diverse ways in which 21st century intercultural communication takes place. For instance, it has been pointed out that the model is "based on the affordances of the technology available in the 90s" and that it is "mainly Eurocentric and presuppose[s] a physical type of mobility […]" (Orsini-

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[17] With respect to the description of some of components of the model, the original wording has been slightly changed in Byram (2008) (see Article 1).

Jones & Lee, 2018, p. 16). Furthermore, scholars have found its focus on national culture problematic, and it has been argued that it does not adequately reflect the interactional and dynamic nature of intercultural encounters (Dervin, 2010, 2016; Matsuo, 2012; Ros i Solé, 2013).

Some suggestions have been put forth by scholars as to how theoretical frameworks for intercultural learning can be modified to alleviate such concerns. One such scholar is Kramsch (2009, 2011), who has written about the complex experiences of the FL learner as a "multilingual subject" in the postmodern, globalised and digitalised era. She argues that the traditional understanding of ICC as the ability to see relationships between different cultures and to mediate between different cultural points of view, does not adequately reflect the fact that "the self that is engaged in intercultural communication is a symbolic self that is constituted by symbolic systems like language as well as by systems of thought and their symbolic power" (Kramsch, 2011, p. 354). Kramsch proposes that the development of "symbolic competence"[18] be regarded as an integral aspect of intercultural teaching and learning:

> [g]iven the increasing importance of language in the global economy both as a mode of communication and as the power to make and impose meaning on others, foreign language learners need the ability not just to express conventional meanings and solve communicative tasks but to interpret what is meant by what is said, to understand how people use symbolic systems to construct new meanings, and to imagine how the other languages they know might influence the way they think, speak and write (Kramsch, 2012).

Thus, engaging in intercultural dialogue or dealing with intercultural matters in a pedagogical context requires an awareness of discourse as symbolic representation ("what words say and what they reveal about the mind"), symbolic action ("what words can do and what they reveal about intentions") and symbolic power ("what words index and what they reveal about intentions") (Kramsch & Whiteside, 2015). Such awareness relies on an exploration of how we reconstruct reality by representing, changing and doing things with words.

Another central scholar who has addressed the need to go beyond Byram's model and to rethink interculturality in education, is Dervin (2010, 2015, 2016). He distinguishes between "solid" and "liquid" approaches to interculturality, and places Byram's model in the former category due to its representation of cultural identity as a singular, rather than plural,

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[18] This concept has been defined, redefined and further developed a number of times (see e.g. Kramsch, 2006b, 2009, 2011; Kramsch & Whiteside, 2008).

phenomenon. Indeed, a premise of Byram's model is that the intercultural speaker's insight into different aspects of "the foreign culture" (e.g. his knowledge of a distinct "American" outlook when engaging with someone from the U.S.A.) makes it possible for him to understand how the interlocutor thinks and feels and allows him to adjust his behaviour accordingly in order to establish successful communication (Hoff, 2018).

Dervin (2016) describes two different liquid approaches which show how this traditional understanding of ICC can in fact reproduce and reinforce prejudice. In the idealistic liquid approach, the concept of "diverse diversities", i.e. the idea that all cultural groups are internally heterogeneous, is central. According to this view, "everybody is diverse regardless of their origins, skin colour, social background and so on" (p. 80), which means that when misunderstandings occur in intercultural encounters, such misunderstanding may not necessarily have anything to do with culture. The idealistic liquid approach thus entails a non-essentialist way of developing ICC. While this may serve to counter differentialist bias and stereotyping, Dervin warns that it can also "hide discourses of discrimination, power, and superiority […]" (p. 80). Ultimately, he finds that the idealistic approach represents an unreachable goal. He is therefore a proponent of the "realistic" liquid approach, which recognises essentialism as a "universal sin" to which nobody is immune (p. 81). Introducing the term "simplexity", composed of the words "simple" and "complex", Dervin explains that

> [w]e all need to navigate between simple and complex ideas and opinions when we interact with others. It means that we often end up contradicting ourselves, not being sure about what we think, adapting our discourses to specific situations and interlocutors, using 'white lies' to please the other, and so on. […] "Simplexifying" IC consists in recognizing and accepting that one cannot access its complexity but one can navigate, like Sisyphus rolling his boulder up a hill, between the "simple" and the "complex" (p. 81).

Kramsch's and Dervin's work is drawn upon in both Articles 2 and 3, but the concepts of symbolic competence and simplex interculturality are not explicitly deliberated in connection with the MIR or my empirical study. Furthermore, Article 1 does not consider any theoretical perspectives within intercultural pedagogy research beyond Byram's model. Nevertheless, the issues that are raised in the article can be linked to key ideas in Kramsch's and Dervin's work. Chapter 4 will illuminate such connections by providing insight into *how* the concepts of symbolic competence and simplex interculturality are reflected in both the theoretical propositions and the empirical findings of my research.

2.3.2 Theorisation of the Intercultural Encounter with FL literature

While Byram's model carries implications for approaches to FL texts, it is not specifically concerned with processes of literary reading (see Article 2). However, as seen in 2.1.3, a number of scholars have theorised the intercultural encounter with FL literature, most significantly by bringing awareness to how the literary medium inhabits certain unique qualities which makes it suited for promoting intercultural learning processes (e.g. Bredella, 2006; Kramsch, 1993; MacDonald, Dasli & Ibrahim, 2009; Narancic-Kovac & Kaltenbacher, 2006). Some have highlighted specific types of text in such respect, such as multicultural literature (Bredella, 2006; Vandrick, 1996) or texts which thematise cultural encounters (Greek, 2008). Others have made suggestions as to how the intercultural dimension may be incorporated in pedagogical approaches to FL literature (e.g. Fenner, 2011; Kramsch, 1993, 2011; Matos, 2005). A common denominator of such efforts is that a "reflexive, exploratory, dialogical" (Matos, 2005, p. 67) practice is recommended.

Scholars have also developed descriptive models which outline the different elements of literary literacy (cf. 1.4.3) in a context of FLE, and some of these conceptualisations incorporate an intercultural dimension. Burwitz-Melzer's (2007) *Lesekompetenzmodel* (Reading competence model) includes IC as one of five competences[19] which may be developed during specific stages of the literary encounter and which demands of the reader an increasing ability to recognise, reflect on and discuss cultural features in the text. Drawing upon Burwitz-Melzer's and Bredella's work, Hallet (2007) proposes a model of four elements: literary reading competence, literary as cultural competence, competence of reflection and competence of foreign language discourse. Figure 2.2 below is based on Lütge's (2012) summary and modification of Hallet's model, as this representation "takes into account the aspect of progression grouping together different sub-skills in ascending order of complexity" (p. 198).

Lütge maintains that the "Literary as cultural competence" component manifests "the interconnectedness of literature and culture" (p. 199). However, it must be pointed out that other components of Hallet's model also have a clear link to interculturality: for instance, the ability to reflect on actions, attitudes and values, and to relate perspectives in the text to one's own life, is essential to intercultural learning, as is emotional involvement (cf. 1.4.2 and 2.2). In other words, the division of literary literacy into four sub-competences may obscure the

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[19] Aside from intercultural competences, Burwitz-Melzer's (2007) model comprises motivational competences, cognitive and affective competences, competences of communication about the text and reflexive competences.

fact that the intercultural dimension suffuses *all* aspects of such literacy.

Literary reading competence	- general reading skills - close reading - emotional responsive reading
Literary as cultural competence	- recognising intercultural and historical knowledge in literature - using literary texts as templates for individual and personal narrative responses - a dialogic approach which involves an acceptance of difference and a perception of otherness as enrichment
Competence of reflection	reflecting on actions, attitudes and values presented in the text, with reference to the narrative discourse and its representation and on a meta-level with regards to the reading process
Competence of foreign language discourse	- developing FL learning, recognising and making use of FL discourse in literature for the learners' communication and interaction - relating perspectives and world views in the text to one's own life

Figure 2.2. Hallet's model of literary literacy. Adapted from Lütge, 2012, pp. 198-199.

The theoretical propositions and conceptualisations discussed above can be used to inform and examine reading practices in educational contexts. To the best of my knowledge, however, there are few theoretical models which have been specifically designed to explicate and examine the intercultural dimension of FL text interpretation processes. In this connection, the work of Porto (2013) must be specifically mentioned. She has proposed a theoretical model with intended applicability for "describing, analysing and investigating cultural understanding in EFL reading settings" (Porto, 2013, p. 284). First published in 2013, Porto's model of cultural understanding (MCU) has later been included as the theoretical cornerstone of a book on FL reading which was written in collaboration with Byram (Porto & Byram, 2017).

In addition to drawing on aspects of Kramsch's (1993) earlier work, Porto's model builds upon the intercultural *savoirs* defined by Byram (cf. 2.2). It encapsulates six different

levels of cultural understanding and "emphasizes the centrality of cultural understanding as a fluid process in a continuum of cultural familiarity and unfamiliarity within a dynamic conception of culture" (p. 287). In other words, the model may represent, through its liquid representation of cultural understanding, an important counterpart to the solid approach inherent in Byram's model (cf. 2.3.1). That being said, this fluidity appears to concern the nature of intercultural understanding itself rather than how the concept of cultural identity is invoked as part of such understanding. Indeed, any notion of diverse diversities is noticeably absent in Porto's model, as it depicts the reading experience as a process of negotiating between two distinct cultural points of view (C1 and C2, cf. Figure 2.3)[20].

Furthermore, a significant shortcoming of Porto's model as a tool for informing and analysing processes of literary reading is that it focuses on the reader and thus does not capture the dialectic dimension of the reading process, i.e. how the FL text plays a role in this process beyond representing a certain foreign cultural content to be "comprehended" by the reader. Two important goals when I set out to design the MIR were thus to highlight the dynamic and interactive aspects of the meaning-making process and to illustrate how the interconnectedness between literature and culture (cf. Lütge, 2012) necessitates literary analysis as a strategy for navigating aspects of interculturality in the literary encounter.

Level 0	Erratic perception or omission of cultural aspects
Level 1	Perception/identification of cultural differences
Level 2	Identification of own values and ideas. Identification of the cultural assumptions behind one's own culture (C1)
Level 3	Perception of culture C2 (another culture) from one's own frame of reference (one's C1) (outsider perspective)
Level 4	Perception of culture C2 from the frame of reference of members of culture C2 (insider perspective)
Level 5	Perception of culture C1 from the perspective of culture C2 (outsider perspective)

Figure 2.3. Porto's model of cultural understanding. Adapted from Porto, 2013, p. 287.

2.3.3 Empirical Research on Literary Reading with Relevance to Classroom Practice

Porto (2014) has used her model to analyse how advanced learners of EFL in Argentina understand "the culture-specific dimensions of narrative literary texts" (p. 518). Her analysis

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[20] This is also the case for the previously discussed models by Burwitz-Melzer (2007) and Hallet (2007).

brings to light how the participants moved back and forth between different levels of intercultural understanding throughout the reading process, and is thus "successful in capturing the fluid and procedural aspects of interculturality" (Hoff, 2016, p. 55). However, Porto's study focuses on readers' individual responses to literature rather than the collaborative process of meaning negotiation which may occur when different readers discuss the text (cf. Aase, 2005a; Ibsen, 2000b; see also 2.5.2). As such, it adhers to a tradition which has been richly represented in Scandinavian research on L1 and L2 literary reading (e.g. Munden, 2010; Skarstein, 2013; Smidt, 1988; Wiland, 2007, 2013). In contrast, my concern in Article 3 is primarily with what Bredella and Delanoy (1996) have described as "the study of the interactive processes among literary texts, teachers and students in specific educational contexts in order to improve existing practices of literature teaching" (p. xxiii).

　　In a Norwegian context, empirical research on literary reading as an aspect of upper secondary level EFL classroom practice is hard to come by. An anthology by Brevik and Rindal (forthcoming) reveals that a PhD study with this particular investigative focus has yet to be published. To date, only two PhD theses within the field of EFL didactics in Norway have aimed attention at literary reading. Munden (2010) has explored how students of English at two institutions of teacher education in Norway and Eritrea make sense of literature. Examining the students' responses in light of their national cultures as well as the social, educational and institutional contexts that they share, Munden's study sheds light on how readers from the two groups of students draw upon different discoursal positions and reading strategies, thus representing two distinct interpretive communities. Wiland's (2007) thesis, which concentrates on poetry as a literary genre, also examines individual reader responses. Her study explores what EFL learners at upper secondary school and college level experience cognitively and affectively when they read a poem in English for the first time. Wiland's findings point to a low degree of self-esteem among the participants in terms of their abilities as poetry readers, but also show that they exhibited great emotional involvement and cognitive understanding in the reading process. In another study from 2013, Wiland examines female EFL students' *prima vista* responses to literary narrative texts dealing with religious experience in different world regions. While the participants in her study had both majority and minority culture backgrounds, her analysis reveals that the literary text "exerts such a strong impression on all the readers that specific cultural differences are leveled out and replaced by highly personal reactions of anger, fear or pleasure" (Wiland, 2013, p. 159). Wiland also finds that a majority of the readers rely on human rights ideals as the "measuring-

rod" for the implicit values of the book (p. 160). Her findings would thus seem to contradict, or at least nuance, those of Munden's study.

While the above-mentioned studies have some relevance to the work presented here because they touch upon the roles of cultural background and reader emotion as factors in the literary experience, they do not provide insight into classroom practice. Research reviews by Hall (2015) and Paran (2008) show that this area of research is not only underdeveloped in a Norwegian context but also internationally, and the studies which can be found have mostly been restricted to pedagogical practice in adult FL classes at university level (e.g. Gomez, 2012; Kim, 2010; Rodríguez & Puyal, 2012). If we look towards the field of L1 education, however, we find a number of studies which are of interest in relation to the research presented in Article 3, as they include analyses of upper secondary classroom dialogues about literature. Bommarco's PhD thesis (2006) presents data from five learner group discussions about the novel *The Catcher in the Rye*[21]. Through her analysis, Bommarco finds that the conversation involves an exchange of opinions and knowledge, and that the participants' "envisioned worlds are developed, compared and tried out" over the course of this exchange (p. 231). Similarly, Asplund (2010)'s study combines reception theory (see 2.4.5) and conversation analysis to examine how a group of male learners express their responses to literary text and how they negotiate with other learners' interpretations of the same text. This study shows that the participants establish a sense of community through the conversations, for instance by using each other as support when confronted with aspects of the text that they do not understand, and that the discussions function as "a forum where various identity-construction practices take place" (p. 3). Focusing on literary reading in Norwegian L1 upper secondary education, Rødnes' (2011) PhD study provides further insight into the procedural and contextual aspects of peer group discussions. Through her analysis, she demonstrates that such discussions provide an arena for the learners to test out the use of literary-analytical concepts as prompts for reasoning about the text, and that dialogic interaction between the group participants is essential for their understanding of both the text and the concepts.

While the benefits of peer group discussions thus appear to be many, researchers have also brought attention to didactic challenges related to this form of classroom interaction. Asplund's (2010) study indicates that group discussions may hinder text comprehension if the groups are too homogeneous in terms of experiences and language use. Furthermore, whereas such dialogues rarely function as the sole approach to working with literature in the

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[21] The learners read the Swedish version of the book, entitled *Räddare i nöden*.

classroom, Kaspersen (2004) finds that the content of the discussions is seldom elaborated upon or further challenged in full class interactions.

Teacher input as well as the tasks which serve as a point of departure for the dialogues are also a matter of significant importance. A review of Scandinavian research on literary reading in L1 education (Rødnes, 2014) indicates that so-called "experience-based" approaches, which emphasise the learners' subjective experience of the text, are found to be meaningful and enjoyable by the learners but tend to produce classroom discourse which is dominated by everyday language and which does not move beyond the learners' subjective points of view (see e.g. Kaspersen, 2004; Tengberg, 2011). Indeed, young readers' tendency to draw upon personal experiences and their "here and now perspectives" in their encounters with text has been well documented by researchers, as has their inclination to regard literature as a reflection of reality (Appleyard, 1991; Bommarco, 2006; Olin-Scheller, 2006; Rødnes, 2011; Skarstein, 2013; Smidt, 1988; Wiland, 2007). These tendencies may be particularly problematic in terms of intercultural learning, which requires critical thinking as well as an ability to recognise and problematise the perspectivity of different viewpoints (cf. 1.4.2, 2.1.3 and 2.2). On the other hand, empirical investigations have indicated that "analytical" pedagogical approaches, which presuppose a more critical and distanced reader, are often reduced to an instrumental and impersonal process which learners find boring and too removed from the kind of reading that they do on their own initiative (Olin-Scheller, 2006). Scholars therefore point to a need to combine both experiential and analytical aspects when working with literature in the classroom (Fenner, 2018a; Rødnes, 2014).

The classroom studies referred to above have produced interesting findings which will be discussed in relation to my own research in Chapter 4, but they do not focus on pedagogical practice in L2 educational contexts, nor do they explicitly touch upon issues concerning intercultural learning. As evidenced by Hall's (2015) comprehensive review, there is still a gap in international research on how the intercultural dimension of reading and working with literature is dealt with in FL classrooms, despite the significant amount of theoretical and conceptual proposals which have been offered in regard to this particular matter over the last two decades (cf. 2.3.2). According to Risager (2012), Burwitz-Melzer's project on the use of fictional texts with EFL learners in Germany 15 years ago is "the first major empirically based investigation of the foreign language area to focus on literature pedagogy as culture pedagogy" (p. 7). The aim of Burwitz-Melzer's (2003) interventionist study was to examine what is needed for learners to undergo intercultural learning processes in encounters with FL texts. On the basis of classroom observation as well as interviews with

participating teachers and learners aged between 10 and 17, Burwitz-Melzer developed a task typology for working with FL literature which involved a variety of pre-reading activities, text production and meta-discussions about the text and intercultural learning. In other words, the primary concern of her study was to establish principles for pedagogical practice rather than to examine aspects of text interpretation processes as they unfolded in the classroom.

This is also the case for the majority of the other, smaller-scale studies included in Hall's (2015) review. However, one study which combines the intercultural and the interactive perspectives ought to be mentioned here even though it focuses on classroom practice in an educational context quite far from my own research, i.e. an advanced EFL course at a university in Colombia. Gomez (2012) has explored different teaching approaches reflecting a socio-constructivist view of learning (see 2.5) and their effects on the development of the learners' IC. He found that all of the examined approaches allowed for processes of meaning negotiation and "the opportunity to construct cultural knowledge through social interaction" (Gomez, 2012, p. 49). However, although the research report includes some learner statements which touch upon how the collaborative negotiation of meaning contributed to their intercultural perspectives, it does not discuss the data in much depth. Furthermore, the role of the literary text in this process is not very clear.

Such concerns come more clearly to the surface in a PhD thesis by Thyberg (2012). On the basis of her exploration of peer-led, deliberative group dialogues on literature in a Finnish upper secondary level EFL classroom, Thyberg finds that this type of engagement with literary texts "can function as a hands-on democratic practice generating critical exploration of ideological dimensions coupled with respectful reading of the experiences of Another" (Abstract). Even though Thyberg's project is not specifically concerned with interculturality as a theoretical and practical educational concern[22], these findings can be related to the *savoir s'engager* and *savoir être* components of Byram's model of ICC (cf. 2.2). Moreover, the study illuminates how the ambiguity of literary texts and the estrangement effects of reading in a foreign language contribute to the "in-between spaces" in which these reading processes occur: between the individual readers' personal world, the imagined text world and the collaborative meaning negotiated in the groups (Thyberg, 2012, Abstract).

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[22] Thyberg discusses her data in relation to the concept of "civic values", which encompasses democratic principles, human rights ideals, and notions of tolerance, individual freedom and civic responsibility (see Thyberg, 2012, pp. 61-64). Accordingly, it can be related to intercultural teaching and learning, in particular the citizenship education approach (cf. 2.1.4).

2.3.4 Intertextuality and Emotion in the Literary Encounter

As noted in the introduction to the present sub-chapter, Article 3 focuses on strands of analysis related to aspects of intertextuality and the affective dimension of literary reading. This section therefore discusses previous theoretical and empirical research pertaining to these particular concerns. As explained in the article, paying attention to intertextual matters in the literary encounter entails

> identifying and reflecting on other texts with which the [...] text shares aspects of intertextuality, either indirectly (and even unintentionally) through a similarity of plot or theme, or more directly by intential referencing to another text through allusions, quotations or parody (Hoff, 2017, p. 6).

Birketveit (2013) points out that intertextual competence may be essential in order to fully appreciate the modern text. Discussing picture books of the reversed fairy tale genre, she shows how such texts tend to refer to other texts or works of arts by means of verbal and visual representations, often in a humorous or ironic manner. In line with the investigative focus of the present thesis, Kramsch (2011) links notions of intertextuality to intercultural and symbolic competence (cf. 2.3.1) and highlights the importance of being able to recognise how texts and other cultural artifacts may represent an "indexicality between discursive events that took place at different times in different places and now make new meaning in unexpected ways" (p. 359). To illustrate her point, Kramsch shows how a speech by former American President Barack Obama as well as a recruitment advertisement from the U.S. army directed at Hispanic Americans rely on a phrase originally coined by Martin Luther King, thereby changing its value, meaning and function.

However, empirical research on intertextuality as an aspect of reading and working with literature in the EFL classroom is hard to come by. In fact, Larsen (2018) calls it "one of the silent classroom practices we would want to know more about" (p. 12). In a recent case study, she explores how a group of student teachers of English discuss two literary texts belonging to the *Bildungsroman* genre. Her analysis reveals that the participants' identification of intertextual references served as scaffolding in the reading process.

It should also be acknowledged that the intertextual dimension of the literary encounter may represent certain challenges for young readers of EFL literature, as they may not recognise intertextual references which are taken for granted by a native English speaking audience (Birketveit, 2013; Wiland, 2016). In Bourdieu's (1991) terms, these references may allude to texts which are not part of the learners' "cultural capital". Wiland (2016) argues that,

while this does not necessarily detract from the learners' *enjoyment* of the text, the teacher plays an important role in expanding their literary repertoire in a way which raises their awareness about intertextual phenomena (p. 119).

The other analytical strand which is focused upon in Article 3 concerns the affective dimension of the literary encounter. As previously indicated, the development of IC is an inherently emotional process because it involves attitudes and values, and the potential transformation of such (cf. 1.4.2 and 2.2). One of the reasons why literature has been highlighted as a catalyst for intercultural understanding is that this type of text appeals to the reader's emotions more effectively than factual texts (Fenner, 2011, 2018a). In particular, scholars find that it promotes empathy, which is key to developing such understanding (Bredella, 2006). The American philosopher Nussbaum (1998) proposes that

> [i]t is the political promise of literature that it can transport us, while remaining ourselves, into the life of another, revealing similarities but also profound difference between the life and thought of that other and myself and making them comprehensible, or at least nearly comprehensible (p. 111).

There is empirical evidence which supports this proposition: a study by Kidd & Castano (2013) indicates that literary reading may enhance individuals' ability to understand other people's feelings and behaviours. Furthermore, MacDonald, Dasli and Ibrahim (2009) suggest that "it is precisely the evocation of an affective response on the part of readers that is key to the creation of new understandings on the part of the reader" (p. 112). According to Miall and Kuiken (1994), this process may be induced by the stylistic features of the text, since such features "prompt[…] defamiliarization, defamiliarization evokes effect, and affect guides refamiliarization" (p. 392).

In an educational context, the affective dimension of learners' responses to text may be difficult for the teacher to identify and assess (Burwitz-Melzer, 2008). This means that it is a daunting task to ensure that literary encounters in the EFL classroom engage the learners' emotions at a profound level. However, it should be acknowledged that teenage readers may both be particularly concerned with the emotional dimension of the literary experience and inclined to respond in a manner similar to what Nussbaum describes in the citation above. On the basis of interviews with 60 readers from the age of 13-82, Appleyard (1991) detected a pattern of attitudes which readers go through as they mature and which affect how they experience literature. He found that within this pattern, five different phases could be

identified[23]. The phase of most relevance to the present thesis would be that pertaining to the "adolescent reader", which is characterised by an interest in the internal lives of the literary characters and a tendency to identify with their experiences (see Appleyard, 1991, pp. 101-107). Furthermore, other empirical research indicates that adolescent readers gravitate towards texts which appeal to their emotions, such as melodramatic literature (Olin-Scheller, 2006). Similarly, Thyberg (2012) finds that provocative texts which deal with controversial issues may be particularly well suited to promote intense student engagement; however, she warns that there is also a risk that such narratives are met with rejection (p. 304).

2.4 Hermeneutic Theories

As mentioned in 1.6, several of the theories drawn upon in the thesis at hand either adhere to a hermeneutic tradition or seek to extend the boundaries of hermeneutics. Within hermeneutic philosophy, the concept of *Bildung* concerns the individual's self-development through his or her interaction with the world, and accordingly the encounter between Self and Other is a central issue (cf. 1.4.1). This was the point of departure for my interest in reviewing Byram's model of ICC in the light of such theories, since the model sums up Byram's view on how to understand and negotiate notions of otherness in intercultural encounters. However, because scholars within the hermeneutic tradition are not unanimous in terms of how they regard the aim and purpose of this type of encounter, I found it necessary to take into account a range of different theoretical perspectives in order to establish a balanced understanding of how aspects of *Bildung* are represented in Byram's model. The ideas of Gadamer (1977, 1996), Bakhtin (1986, 2006) and Ricoeur (1970, 1991, 1992) were selected as the theoretical foundation of Article 1 due to the fact that these scholars represent different, but not necessarily incompatible, views on how to approach and engage with otherness. Furthermore, Klafki's theory of categorial *Bildung*, which relies on "a hermeneutic spiral of understanding" (Nielsen, 2007, p. 271) allowed me to discuss the pedagogical implications of the model.

Gadamer's, Bakthin's and Ricoeur's work also informed the development of the MIR, first and foremost through their proposition of reading as a communicative and transformative experience. These hermeneutic philosophers illuminate different aspects of the dialogical encounter with FL texts, and their ideas thereby had relevance for different components and levels of the MIR. In addition to the theoretical perspectives mentioned above, the MIR also

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[23] These five phases were early childhood (the reader as player), later childhood (the reader as hero and heroine), adolescence (the reader as thinker), university and beyond (the reader as interpreter), and adulthood (the reader as pragmatist) (Appleyard, 1991).

reflects the ideas of Iser (1978) and Rosenblatt (1994), two central figures within reception theory and reader response criticism, respectively. These similar, yet distinct, strands of literary criticism are influenced by hermeneutic phenomenology (Newton, 1988). Iser's and Rosenblatt's contributions are particularly relevant in a pedagogical context due to the way in which they emphasise the crucial role of the *reader* (i.e. the learner) as an active co-constructor of meaning in the text interpretation process.

A further explication of the main principles of the aforementioned hermeneutic theories and the way in which they informed my research is provided in the following sections.

2.4.1 Hans-Georg Gadamer

The German philosopher Gadamer's most seminal work is *Truth and Method* (1996). Here he describes his philosophical project, which centres around uncovering the nature of human understanding. The basic premise of Gadamer's philosophy is that personal development and transformation rely on interpretation, the need for which occurs when one is confronted with a "horizon of understanding" different from one's own, i.e. "the range of vision that includes everything that can be seen from a particular vantage point" (p. 302). Gadamer regards hermeneutical interpretation as a form of dialogue: the interpreting subject enters the foreign world of another individual or a text, and, at the same time, draws it into his or her own realm, resulting in a more complete understanding. Over the course this process, the other person or the text also receives new meanings through the interpreter's questionings.

According to Gadamer, entering into dialogue with the Other involves a "transposition of Self" in order to get as close to the Other's point of view as possible, with the purpose of understanding it from within. This is, however, not the aim of the dialogue in itself, but rather a strategy for reaching an elevated state of mutual understanding. Such mutual understanding relies, he argues, on the reconciliation of opposing views in which the different worldviews are integrated in a "fusion of horizons" (Gadamer, 1996, pp. 302-307). In Article 1, Gadamer's ideas are linked to the *savoir être* component of Byram's model as well as the way in which Byram represents the ideal outcome of the intercultural dialogue. Article 2 relies on Gadamer's theory to describe the intercultural encounter with FL literature as a meeting between different horizons of understanding.

2.4.2 Mikhail Bakhtin

The dialogism of the Russian philosopher, literary critic and semiotician Bakhtin differs

from Gadamer's theory in some important areas. First of all, he links the notion of dialogue explicitly to culture, pointing out the potential for two cultures to mutually augment each other though their differences (Bakhtin, 1986). Furthermore, he is distrustful of a strategy of trying to understand the Other from within. While he sees the consideration of the Other's point of view as a necessary part of the process, he proposes that "[i]t is immensely important for the person who understands to be located outside the object of his or her creative understanding — in time, in space, in culture" (Bakthin, 1986, p. 7). In Article 1, Bakhtin's ideas regarding the importance of critical detachment in the intercultural dialogue as well as the view of conflict as a catalyst for communication are used to illuminate some problematic aspects in Byram's model.

Furthermore, Bakhtin (2006) is known for coining the terms "polyphony" and "heteroglossia" to describe the multiplicity of perspectives and voices inherent in a literary work. He proposes that "each word tastes of the context and contexts in which it has lived its socially charged life; all words and forms are populated by intentions" (p. 293). However, words also provoke a response by addressing the "conceptual horizon" of the reader (p. 282). Consequently, the meaning of words rests in several contexts and has multiple intentions which intersect with one another. This multiplicity, Bakthin argues, makes it necessary to take into account both the history of past use and meanings as well as possible future voices. In Article 2, Bakhtin's ideas have provided an important basis for all three levels of the MIR, which involve the intercultural reader's engagement with the different voices inherent in the FL text in addition to other readers' interpretations of the text as well as its relation to other texts.

2.4.3 Paul Ricoeur

The notion of critical detachment which permeates Bakhtin's philosophy is even more prominent in the work of the French philosopher Ricoeur. Distrustful of the subjectivity which is associated with hermeneutics, he argues that any interpretive act is essentially a two-fold act of receptivity and suspicion: "[h]ermeneutics seems to me to be animated by this double motivation: willingness to suspect, willingness to listen; vow of rigor, vow of obedience" (Ricoeur, 1970, p. 27). In Ricoeur's view, then, it is possible to retain a sense of openness towards the Other without having to aim for a Gademarian fusion of horizons.

The fundamental reason why Ricoeur sees the need for an element of suspicion in the interpretation process, is that words may not always mean what they seem to mean. Consequently, interpretation requires going beyond the surface of a text or the Other's

utterances in order to disclose hidden agendas, covert ideology or any ambiguities in the discourse. Article 1 draws upon Ricoeur's hermeneutics of suspicion in the discussion of the *savoir s'engager* component of Byram's model as well as in the deliberation of how notions of conflict and disagreement are implied by the model. Furthermore, a Ricoeurian stance has contributed to a central aspect of the MIR, which entails the intercultural reader's consideration of how her communication with the literary text may be shaped and manipulated by its narrative style and structure (see Article 2).

2.4.4 Wolfgang Klafki

The historical overview in 2.1 has shown how two main positions of *Bildung* have been distinctive in the language classroom over the years, affecting both the selection of teaching content and the teaching methods employed. We have seen how material traditions of *Bildung* have stressed the object, or the content of learning materials, whereas formal *Bildung* traditions have focused on the subjective process of "formation" and the person going through this process (i.e. the learner) (cf. Klafki, 1996). Because the purpose of Byram's model is to inform the teaching and assessment of ICC in FL educational contexts, I was interested in exploring how such traditions were reflected in the model in order to be able to discuss its implications for classroom practice. Hence, Article 1 draws upon the work of Klafki (1996). This scholar is known for further developing the theoretical foundation of *Bildung* as a pedagogical concern through the concept of categorial *Bildung*.

According to Klafki, *Bildung* is not a question of material or formal *Bildung*, but of integrating these two perspectives: "*Bildung* is categorial *Bildung* in the double sense that a reality has been opened 'categorically' to the human being, and in this way – thanks to the self-gained 'categorial' insight and experience – he/she has been opened to this reality" (Klafki, 1996, p. 193, my translation). In other words, "the horizons of the object [the content] and the subject [the learner] meet and intervene" (Nielsen, 2007, p. 271) in a manner reminiscent of Gadamer's hermeneutics. For such transformative and dialectic learning processes to occur, however, Klafki (1996) argues that both the teaching material and approaches to this material must be "exemplary": the material must be suited to influence the learner's thoughts and actions, and the learner on his or her part must engage with this material in a critical and reflective manner.

2.4.5 Wolfgang Iser

The German scholar Iser is a central figure within the reader reception tradition of literary theory. According to Iser (1978), all texts contain "gaps" or "blanks" which must be filled by the reader's projections in the interpretation process. Therefore, he argues, the meaning of a text does not reside in the text alone but is created through the interaction which takes place when the reader fills these "gaps" by drawing upon his or her imagination and background knowledge. In Iser's view, then, it is the very indeterminacy of the literary text which "gives rise to communication" (p. 167) in the text interpretation process.

In Article 2, Iser's theory is used as a basis for the proposition that the reading of FL literature be regarded as a form of intercultural communication. In particular, his argument that the text interpretation process requires "changes in the reader's projections" (Iser, 1978, p. 167) is linked to the ability to "decentre" (i.e. moving away from one's own perspective), which is essential to intercultural learning (cf. 2.1.3). Furthermore, the notion that any literary work contains "gaps" which must be filled by each individual reader, is drawn upon in order to shed light on how the subject position of different readers may affect how they go about filling these "gaps". Iser's concepts of the "implied reader" and the "implied author" (pp. 27-38) are also used when discussing the complex layers of concrete and abstract literary voices inherent in the FL text.

2.4.6 Louise M. Rosenblatt

Another scholar who shares Iser's interest in the individual reader's unique response to texts, is Rosenblatt. A proponent of the reader-response tradition of literary criticism, she is known for her transactional theory (Rosenblatt, 1994), which posits the act of reading literature as a transaction between the reader and the text. Rosenblatt distinguishes between two different approaches to literary reading: the efferent approach, which entails deriving information from the text, and the aesthetic approach, which is concerned with the personal journey experienced by the reader during the literary encounter, thereby requiring the reader's attention to "*what he is living through during his relationship with that particular text*" (Rosenblatt, 1994, p. 25; emphasis in the original).

As previously mentioned, one of the strands of analysis focused upon in Article 3 concerns the participants' affective response to the literary text. In this connection, Rosenblatt's theory of an aesthetic approach to literature informs the discussion, shedding light on how this aspect of the intercultural reader's engagement with the text involves paying attention to "feelings and thought processes brought about by the encounter with the text"

(Hoff, 2017, p. 4).

2.5 Social Constructivist Theories

Both the MIR and the empirical study are rooted in a constructivist view of learning. More specifically, the research adheres to a social constructivist paradigm, a strand of constructivism which emphasises the social context in which the learning takes place (Yang & Wilson, 2006). A central figure within social constructivism is the Russian psychologist Vygotsky (1978, 1986). As will be elaborated upon in the sections below, the articles presented here draw upon his theories as well as the work of different scholars who have linked Vygotsky's ideas specifically to L2 teaching and learning.

2.5.1 Lev Vygotsky

Vygotsky's socio-cultural theory of learning postulates that social interaction is a prerequisite for the development of cognition. He describes the learning process as taking place at two levels: "first, on the social level, and later, on the individual level; first, between people (interpsychological) and then inside the child (intrapsychological)" (Vygotsky, 1978, p. 57). Vygotsky maintains that the potential for cognitive development is limited to the Zone of Proximal Development (ZPD), i.e. the area of exploration within which the learner is capable of evolving through the help of others. According to this theory, learners depend upon the mediation of an "expert", be it the teacher or a more competent peer, to reach beyond their personal limits. The crucial component of the ZPD is the verbal interaction between interlocutors. As Vygotsky (1986) explains, "[t]hought is not merely expressed in words; it comes into existence through them" (p. 218). Hence, learning activities which promote social interaction in the classroom, like discussions, group work and other collaborative efforts, may enhance learners' chances of expanding their ZPD.

Among the three articles presented here, Article 3 is most clearly shaped by Vygotskyan ideas through its investigation of socio-cultural processes of text interpretation. Furthermore, the article draws on Vygotsky's terminology to provide insight into how some learners functioned as "experts" who mediated their fellow classmates' understanding of the literary text (see also 4.2.1).

2.5.1 Socio-Cultural Perspectives on L2 Teaching and Learning

A number of key ideas in Vygotsky's work have been adapted to inform socio-cultural approaches to L2 teaching and learning (e.g. Lantolf, 2000; Mitchell, Myles & Marsden,

2013; Yang & Wilson, 2006). Ibsen (2000b) relates this pedagogical perspective specifically to classroom discussions about literature, arguing that the teacher's reading of the text, combined with the individual learners' interpretations, may become a "class text", representing "a common and richer experience for all" [24] (p. 146). As discussed in 2.3.3, there is significant empirical evidence to support this assumption (e.g. Asplund, 2010; Bommarco, 2006; Gomez, 2012; Rødnes, 2011; Thyberg, 2012). Article 3 explores this premise through the lens of intercultural teaching and learning. In deliberation of the socio-cultural dimension of the empirical data, the article draws on the terms "exploratory talk" and "final draft talk" (Barnes, 1976) to describe how the different forms of classroom interaction took place. The former refers to the formulation of hypotheses and the process of understanding the material, whereas the latter involves the verbalisation of "well-shaped utterances" (Barnes, 1976, p. 108).

Lantolf (2000) brings attention to how cultural artifacts carry mediating effects, which means that interaction may not only take place between various classroom participants but between these participants and such an artifact, for instance a literary text. Lantolf's perspective thus corresponds with the previously discussed hermeneutic theories, which posit text interpretation as a communicative and dialogical process. Article 2 reflects such a view of learning by arguing that students' understanding of FL literature may be mediated both through their interaction with other individuals and with cultural artifacts: the MIR illustrates the intercultural reader's engagement with a wide range of other readers (in and beyond the classroom) as well as other texts. Furthermore, Article 3 is not only concerned with discerning the interaction between teacher and learners or learners and learners in the classroom, but rather with the complex interplay between literary text, tasks and classroom participants. Potential reasons for correlations and discrepancies between task potentials and actual reader responses are also explored. In doing so, Article 3 brings to light not only the didactic potentials but also some of the challenges such approaches to FL literature may entail in terms of mediating learners' intercultural understanding. Even though previous studies have addressed didactic challenges related to classroom discussions about literature (e.g. Asplund, 2010; Kaspersen, 2004), the insight provided by such research has not concerned issues of interculturality (cf. 2.3.3).

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[24] This notion of the classroom as an interpretive community also has a foundation in the work of the American literary theorist Fish (1980).

Chapter 3:
Methodology

The present chapter discusses issues related to the methodological choices which have shaped my PhD project. As noted in 1.6, Articles 1 and 2 can both be linked to the literature review phase of the project, and accordingly issues pertaining to research methodology primarily concerned the vantage point through which Byram's model of ICC was reviewed as well as the principles upon which the MIR is founded. Such concerns will be discussed in 3.1.1 below.

Beyond this, the present chapter concentrates entirely on methodological issues related to the empirical study that is presented in Article 3. While a section on methodology is included in the article itself, the extent to which such concerns could be reviewed in depth was somewhat compromised due to the limited scope of this type of research report[25]. Chapter 3 therefore aims to provide a more extensive and transparent account of the research process, describing in detail the methods and materials used as well as the steps of analysis taken. I am not oblivious to the fact that the present chapter is disproportionately lengthy in comparison to the actual research report. However, because the focus of Article 3 is narrowed down to specific aspects of the analysis as a whole, I regard it as essential to give an accurate representation of the complete data set and research procedures.

3.1 Issues Related to the Qualitative Research Design

As discussed in 1.6, my PhD project as a whole is founded upon an interpretivist paradigm, which is often associated with qualitative methods of research. Even though only Article 3 involved the process of collecting and analysing empirical data, all three articles reflect a qualitative research design in the sense that they are based on the researcher's subjective interpretation and understanding rather than the objective explication and verification found in quantitative research (Holliday, 2015; cf.1.6). Furthermore, they take the form of a thick description narrative in which the researcher's claims are substantiated through quotes and by providing multiple perspectives (Creswell, 2007).

Because the aim of my empirical inquiry was to explore socio-cultural approaches to EFL literature in order to illuminate some challenges and opportunities related to the fostering

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[25] When the term "research report" is used here, it refers to Article 3.

of intercultural readers, my study would inevitably entail an explorative investigation of classroom practice. A qualitative approach to this investigation was deemed appropriate because I sought a "*complex*, detailed understanding of the issue" (Creswell, 2007, p. 40; emphasis in the original) at hand by collecting data "in the field at the site where participants experience the issue or problem under study" (p. 37). Accordingly, quantitative measures and statistical analyses would simply not fit the research problem, nor would it be possible to conduct the investigation in a contrived situation removed from the classroom.

In the following sections, further issues related to the rationale for the research design of the three articles will be discussed, with regard to the review of Byram's model of ICC and the construction of the MIR as well as the case study approach to investigating classroom practice.

3.1.1 Articles 1 and 2: Rationale for the Approach to Reviewing and Constructing Theoretical Conceptions

Having emerged out of the literature review, Articles 1 and 2 can be regarded as an extension of the preceding chapters of the extended abstract (cf. 1.6). The purpose of the literature review is not only to summarise the existing knowledge on a particular topic, but to take a critical look at previous, relevant theoretical and empirical research in order to identify gaps in the literature which might be filled by further research. In other words, the researcher's evaluation of what has already been done and his or her identification of inconsistencies and shortcomings are central. This can only be achieved through an *interpretation* of textual material (Machi & McEvoy, 2009). However, the literature review cannot be understood as a research method but as a fundamental approach to creating a robust study by preparing conceptual and theoretical foundation for the investigation (Fink, 2014). Both Articles 1 and 2 served such a purpose, contributing directly to establishing the theoretical framework of the empirical study in Article 3.

Against this background, my aim was not to perform a full-scale, methodical analysis of Byram's model of ICC, but to illuminate some of its potential and limitations as an educational tool for promoting processes of *Bildung*. Accordingly, the model was not subjected to a systematic coding process in the same manner as the analytical treatment of the empirical data (see 3.6.2). However, all literature reviews emerge out of a "specific academic vantage point" (Machi & McEvoy, 2009, p. 15), and the selected *Bildung* theories provided a framework for discussing certain aspects of the model which had not previously been addressed by other scholars (cf. 1.4.1). The rationale for basing my discussion on these

particular theories has been laid out in 2.4. Due to the main principles of the theories in question, notions of harmony, disagreement and conflict in the intercultural encounter became a key point of interest in my review of Byram's model in Article 1 (see 4.1.1).

Article 2 further contributes to establishing the conceptual foundation of my empirical study as well as proposing novel research directions through a new theoretical concept (the intercultural reader) and model (the MIR). The article summarises the qualities of the intercultural reader in five bullet points (see also 4.1.2), whereas the model is a visual representation of how the intercultural reader engages with a FL literary text at three interlinked levels of communication. According to Bailer-Jones (2002), a theoretical model should function as "an interpretive description of a phenomenon that facilitates access to that phenomenon" (p. 108). Indeed, my aim when designing the MIR was to capture the complex and dialogical nature of the reading process more precisely than what has been achieved by existing models (cf. 2.3.2; see also 4.1.2). Moreover, as discussed in Article 2, the MIR has applicability as a tool for informing pedagogical practice. Consequently, it must also be understood as a visual representation of potential learning processes.

According to Lu (2018), there are three principles which must be taken into consideration when constructing a learning model: the principle of systematicity (i.e. the orderly organisation of the different factors which govern the learning process), the principle of interaction (i.e. the communication process involved in terms of meaning construction), and the principle of initiative (i.e. the learner's active role in the process) (p. 161). Such concerns are reflected in the MIR through the use of a number of stylistic elements for communicating relationships and emphasis. For instance, double-sided arrows mark the interconnectedness between all three levels of text interpretation in addition to signifying the active role of the intercultural reader (ie. learner) in dialogue with the FL text, other readers, and other texts. Moreover, in order to illustrate that the interaction between the intercultural reader and the FL text lies at the core of the process, these two components have been placed in the middle of the model, and the arrow indicating level 1 of the text interpretation process (see 4.1.2) is thicker than the arrows indicating levels 2 and 3.[26] Surrounding the three levels of the model, four components (*cognition*, *emotion*, *narrative style and structure* and *cultural/social/historical subject position*) have been placed along an elliptical line in order to illustrate aspects which can be drawn into play at all levels of text interpretation.

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[26] It should be noted that the model has been amended slightly in Article 3. In this version, the arrows have been marked by the numbers 1, 2 and 3 in order to clearly show the different levels of text interpretation involved.

As has been explained in the previous chapter, the different levels and components of the MIR have a theoretical foundation, integrating ideas drawn from hermeneutics and reader response literary criticism, socio-cultural learning theory and recent perspectives within the field of intercultural education research. For a detailed description of the model and a further discussion of its theoretical rationale, see 4.1.2 and Article 2. However, in addition to having a theoretical foundation, it should be acknowledged that level 3 of the model was partly informed by the gathering and analysis of empirical data (see 3.2.4) and can thereby be said to involve aspects of the inductive research method known as grounded theory, which entails generating hypotheses for theory construction on the basis of empirical evidence (Creswell, 2007).

3.1.2 Article 3: Rationale for the Case Study Approach

Having decided on a qualitative investigation, a number of different options were available to me in terms of how I would approach the collection and analysis of the empirical data in my investigation of classroom practice. Creswell (2007) lists narrative research, phenomenology, grounded theory, ethnography and case study as the five types of qualitative inquiry (p. 10). These approaches are not mutually exclusive, and researchers may integrate some or all of them in one study. It was decided that a case study design would be appropriate for my project, since this is a type of empirical enquiry which "investigates a contemporary phenomenon (the 'case') in depth and within its real-world context […]" (Yin, 2014, p. 16). Such a description also pertains to e.g. ethnographic research; however, the aim of ethnography is to "describe how a cultural group works" (Creswell, 2007, p. 70), whereas case study research aims "to understand an issue or problem using the case as a specific illustration" (p. 73). My research project was concerned with the latter, as my ambition was to procure an understanding of how teaching materials and classroom participants correlate in shaping the ways in which intercultural issues are involved in socio-cultural processes of text interpretation. The underlying assumption was that such an investigation could shed light on both potentials and challenges related to the fostering of intercultural readers in EFL educational settings. In other words, the purpose of my study was to explore a phenomenon (thereby involving an element of phenomenological research, cf. Creswell, 2007, pp. 57-62) rather than the particularities of the case itself. Following Stake's (1994) categories of case study design, it can consequently be said to have employed an instrumental rather than an

intrinsic design (p. 237)[27].

Another characteristic of case study research is that it "benefits from the prior development of theoretical propositions to guide data collection and analysis" (Yin, 2014, p. 17). This represents a counterpart to grounded theory research, in which the intent is to discover and develop a theory shaped by the views of the participants (Creswell, 2007, p. 63). The fact that my study was in part motivated by my aspiration to use the MIR not only to *inform* reading practices in FL educational contexts (as discussed in Article 2) but also as an instrument for *analysing* such practices, thereby further supported my choice of a case study approach. The theoretical and methodological framework of my study also played a role in defining appropriate cases for review. Since the MIR is quite complex and describes a process of text interpretation which can only be expected of EFL readers in possession of a certain level of intercultural and literary competence, it was decided to examine classroom practice at the first year of upper secondary level EFL education in Norway (cf. 1.5).

3.1.2.1 Rationale for the multiple-case design.

Another characteristic of case study research is that it "relies on multiple sources of evidence, with data needing to converge in a triangulated fashion" (Yin, 2014, p. 17). At the same time, literature on research methodology advises that sample sizes in qualitative research not be too large, because this would make it difficult to extract thick, rich data (Onwuegbuzie & Leech, 2007). Since this type of research is labour intensive, analysing large samples would also be both impractical and too time-consuming. A decision which had to be made in the initial planning stage of the project consequently pertained to its scope, i.e. the number of classrooms from which I would collect my material, how many times I would need to do so and over what period of time (cf. Borg, 2015, p. 288). Aiming to obtain adequately comprehensive, yet manageable data, I opted for a multiple-case design, seeking complementary information from four different VG1 EFL classes. Data would be drawn from a limited series of lessons in each class[28], in which the main objective was the reading and discussion of a literary text. In all four cases, the classroom work was guided by a set of tasks, or discussion prompts.

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[27] An *intrinsic* case study design would, for example, have involved investigating how motivational and developmental factors affected the participants' performance in the classroom.

[28] According to Klette (2013), five lessons constitute a point of saturation for classroom observation, and I tried to heed this advice as far as it was practically feasible.

Relying on data collected from different spaces and groups of informants, my study can be characterised as a collective case study (see Stake in Creswell, 2008, p. 477). According to Yin (2014), a multiple-case design is to be preferred over single-case designs, as the former method allows for multiple measures of the same phenomenon (pp. 63-64). My study also involved different sources of evidence, in the form of both physical artifacts (teaching materials) and observation (of classroom practice). In other words, it employed a triangulated approach. Such triangulation is a way to enrich and complete knowledge and to reduce the risk of chance associations and bias, which is more important in a case study than in other forms of research, because it records individual behaviour (Yin, 2014, p. 119).

In combining analyses of different types of data, it has been my aim to provide nuanced and comprehensive insight into the phenomenon at hand. Indeed, an account which accurately represents how issues of interculturality are involved in socio-cultural approaches to English literature not only benefits from, but is *dependent* upon, several aspects of the phenomenon being examined. Because both intercultural learning and the act of reading literature are personal processes, it is not possible to reach conclusions about actual processes of text interpretation based solely on an analysis of the didactic potentials of teaching materials. Nor is it possible to gain an understanding of how the classroom participants' encounter with the literary text and tasks takes place as a socio-cultural process without recording and studying actual teacher and learner behaviour as it occurs in a classroom setting.

3.1.2.2 Rationale for the investigative focus.

Although an English language literary text played a central role as part of the teaching material in the cases under review, the main focus of my investigation was on the actual *approaches* and *responses* to literature rather than the didactic implications of these texts. In other words, my study was concerned with how the learners were encouraged to engage with EFL literature through tasks and teacher input, and how they expressed their responses in the classroom discourse.

In all four cases, learner group discussions represented the central approach to working with the teaching materials in the classroom. The decision was therefore made to study a *focus group* in each class in order to allow for thorough insight into this aspect of the classroom discourse. Focus group methodology involves recruiting a small group of people with the aim to facilitate group discussion, often through the use of some sort of stimulus material (Silverman, 2011, pp. 207-208). In my study, this material was the literary text and

tasks. While it could have been interesting to investigate several focus groups in each class in order to explore potential variations in reader responses to the same text and tasks, I decided not to include a higher number of key informants to facilitate transcription (see 3.6.1). It was also my assumption that the group discussions, relying on the subjective perspectives of the respective group members, would show internal variations. The purpose of investigating teacher input and full class discourse in addition to these group discussions, was to explore the extent to and manner in which these interactions contributed to the text interpretation process by involving additional aspects of the MIR or by clarifying unresolved issues.

It should be emphasised that my study reflects the researcher's interpretation of the teaching materials and classroom discourse as opposed to the participants' own understanding of the procedures and outcomes of the observed lessons. In order to achieve sufficient depth in the analysis, it was decided against exploring this viewpoint at the current stage of my research (see 3.2.3). Potential limitations of the study in relation to this decision are discussed in 3.8.

3.1.2.3 Rationale for the analytical approach.

I opted for thematic analysis[29] as the primary analytical approach to the material. Thematic analysis involves coding the data according to a variety of themes, which, in the case of my own study, had a foundation in the different components of the MIR (see 3.6.2.1). Furthermore, thematic analysis presents its data as accounts of social phenomena, and it is substantiated by illustrative quotations extracted from the data (Wilkinson, 2011, p. 170). Accordingly, this approach poses some challenges with regard to how to choose material to present, how to give weight to context, and how to preserve the social processes involved in the participant interactions (Silverman, 2011, p. 215). Indeed, one potential disadvantage of thematic analysis is that it may cause the researcher to "lose sight of where the [coded] data sit within the whole [transcript]" (Bloor, Frankland, Thomas & Stewart, 2000, p. 64). As I was not only interested in exploring the extent to which aspects of the MIR were represented in the data, but also *how* the classroom participants negotiated issues of interculturality in their engagement with the literary texts and tasks, it was essential not to ignore such concerns in my analysis.

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[29] Although it can be applied to a variety of data types, thematic analysis is particularly common in relation to focus group data (Silverman, 2011, p. 214).

Consequently, I found it necessary to augment my analytical treatment of the material by constructionist methods, which seek to analyse the process of interaction within a group rather than inferring meaning from what one person says (Silverman, 2011, p. 219; see also 3.6.3.2). In other words, constructionist analysis focuses on the sequential construction of meaning. In my study, this part of the analysis involved exploring the thematically coded sequences in depth, with the aim to illuminate how the participants made sense of the text and tasks within the turn-by-turn organisation of the dialogue. See 3.6 for a detailed account of the analytical procedures.

3.2 Quality Criteria

The following sections discuss issues of research quality which have been considered in the planning and execution of the empirical study. The discussion relies on Lincoln & Guba's (1985) criteria for qualitative research, which read as follows: credibility (internal validity), transferability (external validity), dependability (reliability), and confirmability (objectivity) (pp. 301-323).

3.2.1 Credibility

The decision to combine different data sources and cases was primarily made to ensure a high degree of credibility, which depends upon the researcher's ability to provide a truthful, comprehensive and multifaceted account of the phenomenon under study. However, while I regard triangulation to be of critical importance for an accurate representation of the phenomenon under review, I also acknowledge that it cannot automatically serve as a test of credibility. Because such a methodological approach entails the collection of a substantial amount of data, I have had to be selective in my representation of the material.

One consequence of this is that Article 3 focuses on findings related to two particular aspects of the MIR: notions of intertextuality (level 3 of the model) and the emotional dimension of literary reading (cf. 2.3.4). Furthermore, due to the article-length format of the research report, the four cases are not presented individually. Rather, the report synthesises the lessons from all of them, with information from the individual cases dispersed throughout the discussion of the aforementioned cross-case issues.[30]

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[30] According to Yin (2014), multiple-case study reports can either present each case separately or focus primarily, or even exclusively, on the cross-case analysis (pp. 184-186).

It should also be mentioned that because my focus was on the actual approaches and responses to the literary texts rather than the didactic implications of these texts, the latter have not been systematically analysed according to the MIR in the same manner as the tasks and classroom discourse. However, since the cross-analysis of the tasks and focus group discussions in some cases revealed a discrepancy between task potentials and the learners' response, relevant aspects of the texts were nevertheless addressed in the "Results and discussion" section of Article 3. This was done to provide an understanding of how the case-specific texts may have affected the text interpretation processes that unfolded in the classrooms, while simultaneously illustrating some general points of concern related to the multidimensional quality and influential role of the literary medium. In other words, even if my study followed an instrumental design and as such was not concerned with the particularities of each case, it was both relevant and necessary to include information about the literary texts on which the observed practices were based, as this helped to explain the phenomenon under study in a nuanced manner. Additional information about the literary texts is provided in 3.4.4.

Furthermore, with regard to the different forms of discourse unfolding in the classrooms, the focus group discussions were given priority in my analysis. The rationale behind this decision was that these discussions represented the learners' immediate and collective negotiation of the teaching materials, and were as such suited to illuminate intriguing aspects pertaining to the degree of correspondence between task potentials and actual reader response to the literary text. I did, however, make an effort to include examples of teacher input and full class exchanges in the research report in order to acknowledge the potential impact of these interactions on the learners' understanding of the text as well as to give a fair representation of what went on in the classrooms.

As described above, I have tried my best not to simplify or abstract my findings in order to make sure that the inferences I have made are valid. An additional concern regarding credibility in the social sciences, however, is whether findings correspond to how the issue at hand is constructed by the participants (Ritchie & Lewis, 2003, p. 274). While my study does not provide insight into how the teachers and learners *experienced* the examined teaching materials and classroom practice, measures were taken to make sure that I did not distort what the participants were saying in the classroom, either through misunderstanding or by mis-transcribing their utterances. The fact that the observed lessons were video and audio recorded was of great importance in terms of strengthening the credibility of my study, as this allowed

me to review and relisten to the tapes several times in order to establish exactly what was said and how it was said.

3.2.2 Transferability

The issue of transferability involves the value of the study to prospective readers, and the extent to which the results are transferable to other situations with similar parameters and populations. The empirical data collected and analysed in my study must be understood as manifestations of a specific discourse, i.e. the teaching of literature at VG1 English (cf. 1.5 and 3.1.2). Furthermore, participants were recruited from a specific region in Norway (see 3.3). The pressing issue of concern, then, is how the results found in a limited selection of EFL classes in Norway may inform teaching and learning in other regions, or even other parts of the world.

According to methodological literature about sampling in qualitative research, one way to ensure transferability is to select informants, situations and cases purposefully based on their propriety to illuminate the questions under study (Onwuegbuzie & Leech, 2007). In other words, the cases under review must be reasonable, plausible and suited to capture the variation and variety in the phenomenon under study, in addition to allowing for as much comparison as possible. In this respect, the problem with classroom research is that it is often limited to those sites and situations where the researcher can gain access (Creswell, 2008, p. 222). Indeed, while I did manage to recruit the number of teacher participants I had been aiming for, there was not a large pool of volunteers from which to choose (see 3.3.2). It is also reasonable to assume that those who volunteered for this project would not have done so unless they enjoyed or had a particular interest in teaching literature, and this may have affected the representativeness of the examined classroom practices. I was able to make more informed decisions regarding the selection of key learner informants, i.e. the pupils who were asked to participate in the focus groups. My aim was to include informants that were suited to display any heterogeneity in the field in terms of their interest in and experiences related to working with literature in EFL educational contexts, as I believed that this would increase my chances of being able to observe diverse learner approaches to the teaching materials[31]. However, as will be further discussed in 3.3.2.3, this was only a partially successful

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[31] Since my study followed an instrumental case study design (cf. 3.1.2), I did not examine how such factors may have affected the individual learners' performance during the observed classroom lessons. This approach to sample selection (so-called purposeful maximum variation sampling; see Creswell, 2007, pp. 127, 129) was merely a measure taken in order to collect as rich and diverse material as possible.

methodological choice, as the segment of volunteers did not turn out to be as varied as I had hoped for.

As a final point in regard to transferability, it should be mentioned that the examined classroom practices were not based on the same literary texts and tasks. Yin (2014) argues that the selection of cases in multiple case study research should follow a replication logic, i.e. it should either predict similar results (literal replications), or contrasting results but for anticipatable reasons (theoretical replications) (p. 57). As the teaching materials used in the different cases would inevitably carry divergent learning potential according to the MIR, an anticipatable result was that the text interpretation processes unfolding in the four classrooms would vary accordingly. However, I was also interested in exploring whether some overall trends in the data could be identified in spite of these cross-case variables. Such considerations ultimately resulted in my decision not to provide any guidelines to the participating teachers regarding which literary text and tasks to be used in the observed lessons (see also 3.2.4). In hindsight, the diverse sets of teaching materials in the four cases are likely to have contributed to producing data which allowed for insight into a wide range of issues pertaining to the intercultural dimension of working with EFL literature in a classroom context. I would therefore argue that the chosen approach opened up for a more comprehensive representation of the phenomenon at hand than if the study had followed a literal replication logic by relying on the same set of teaching materials in all four cases.

3.2.3 Dependability

The issue of dependability deals with the consistency of findings; in other words, whether they can be reproduced at other times. What is of concern is whether the data collection and record keeping are systematic and methodical. While I did have the benefit of having a transcription assistant[32], I have for the most part worked on the material alone, and my main approach to ensuring internal consistency in my research has been to use standardised methods of recording and analysing the data.

With regard to the classroom observations, my study primarily took an unstructured approach, but it also involved elements which are typically associated with structured observation. As described by Borg (2015), the latter approach involves using an observation schedule while conducting the observation. This schedule is based on predefined categories of

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[32] I was awarded funding by the Department of Foreign Languages at the University of Bergen which enabled me to recruit a person to assist me in the transcription of the recorded classroom sessions.

behaviour, and the data is typically analysed quantitatively (pp. 267-268). Unstructured observation, on the other hand, entails collecting a full account of the events through audio and/or video recording. The data is then written up to produce narrative transcripts, which are subsequently analysed qualitatively according to categories emerging from the data themselves (p. 268). My study involved qualitative analysis of transcribed audio and video recordings, and it did not rely on any observation protocol. However, the analytical categories were for the most part pre-defined, as they were based on different aspects of the MIR[33].

As regards the analytical procedures, the computer program NVivo was helpful in the initial stages of organising and categorising the data. Furthermore, I developed a coding sheet to be able to get a visual overview of patterns, connections and variables within and across the four cases. The coding was reviewed and adjusted several times in order to ensure that I had categorised the material correctly (see 3.6 for a more detailed discussion of the analytical process).

Dependability also pertains to the researcher's ability to be open to necessary changes in the data collection and/or analytical procedures as the project work unfolds, and to show that any such aspects of change are accounted for. In this regard, it should be mentioned that the total set of collected data was more comprehensive than is reflected by the study reported on in Article 3: I also conducted pre- and post-observation interviews with the participating teachers as well as post-observation interviews with the focus group learners. However, having changed course from writing a monograph to an article-based dissertation (cf. p. iv), I found it necessary to scale down the amount of empirical data to be investigated, as a journal length article would hardly do justice to an in-depth analysis of the full set of collected data. While I do not regard such changes to have impacted the dependability of the findings, it seems pertinent to note that a monograph would have allowed for additional triangulation, most notably by including the participants' perspectives.

3.2.4 Confirmability

Lincoln & Guba's (1985) final criterion, confirmability, relates to the extent to which findings are shaped by the respondents, as opposed to being shaped by researcher bias, motivation or interest. Because qualitative research is an inherently subjective undertaking

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[33] Borg (2015) notes that even though observation research is typically described as being either structured or unstructured, it is quite possible to involve dimensions of both classifications. In such cases, it may be necessary to distinguish between how the data is recorded and how it is analysed (p. 268).

(cf. 1.6), the accuracy and honesty of the researcher are of utmost importance. One of the reasons for giving no guidelines to the teachers regarding their selection of literary texts and tasks, was to avoid researcher interference. Not looking to conduct an interventionist study, my aim was to observe and analyse what Borg (2015) labels "naturally occurring" teaching (p. 276). However, it should be acknowledged that the teachers to varying degrees may have regarded issues of interculturality as a relevant concern in their plans for the observed lessons, and this might in turn have affected the findings. While it could have been interesting to observe lessons that were specifically planned with the learners' IC in mind, a fundamental premise of the MIR is that intercultural issues are inherently involved in any encounter with FL literature, whether the reader recognises this or not. I was therefore interested in exploring how such issues were negotiated, if at all acknowledged, by the classroom participants, regardless of what the teachers' intended objectives of working with the literary text and tasks in question might have been.

Another matter which can be said to involve an element of researcher intervention is that I requested that the focus group learners work together as one unit during the observed lessons in order to record detailed information about the key informants' engagement with the teaching materials. It should be acknowledged that focus groups are in some sense unnatural social settings (Silverman, 2011, p. 227). That being said, all four of the participating teachers indicated that group discussions were central to how they usually worked with literature and other materials in class. Thus, the group work did not diverge from customary classroom procedures beyond the fact that the participants in one of the groups in each class were selected by the researcher rather than the teachers or learners themselves.

However, it must be noted that any form of observation is inevitably an act of intrusion which may cause participants to alter their behaviour (Borg, 2015, p. 276). This may also have been the case in my study. For instance, during the group deliberations, the key informants in Case A talked about how much they appreciated the opportunity to discuss the literary text in depth (see Appendix 9A[34]), which might indicate that this group-based approach to the teaching materials may not have been as common as the teacher had reported to me[35]. Moreover, video recording is generally viewed as the most intrusive form of

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[34] The participants discuss this issue in Norwegian.

[35] On the other hand, these learners may simply have been alluding to the fact that they were allowed to focus on the text and tasks uninterruptedly for several hours. The reason for this was that the observed lessons took place during an entire day of school dedicated to the subject of English (in Norwegian called "*fagdag*"). This lesson format was not caused by the researcher's presence nor was

observation in research (Borg, 2015, p. 281). Both the video camera and the audio recorder caused some initial staring and commenting among the learners in all four classrooms, but they soon appeared to forget that they were being recorded. However, the participating teachers occasionally reminded the learners that they were being filmed, thus using the camera's presence as an incentive for them to focus on curricular matters. In one case, the camera also seemed to directly affect the classroom procedures. Teacher B commented to me after the observed lessons that a couple of learners had requested that there not be a plenary discussion after the group work, as was the customary procedure. The reason for this was that they were not comfortable speaking in front of the video camera (see Appendix 5). Accordingly, findings in Case B may to some extent have been affected by my method of data recording, since the observed lessons in this case did not allow for insight into how full class interaction contributed to the text interpretation process *after* the group-based discussions.

Furthermore, as the analysis of the collected material is based on a theoretical model, the study relies on a typological approach, which involves "dividing the overall data set into categories or groups based on predetermined typologies" (Hatch, 2002, p. 152). A potential risk of applying such predetermined typologies is that they may direct the researcher's attention away from other important dimensions in the data. Hatch (2002) therefore recommends that inductive analysis procedures, in which categories emerge from the analysis of the data set as a whole, be included in order to fill any gaps (pp. 161-179). In this connection, it should be noted that the MIR was developed parallel to the data collection process, and the inclusion of level 3 in the model was in part prompted by something I noted during observation: the participants referring to other texts than the one they had read as a basis for the classroom work. As such, the model component and corresponding analytical category *level 3 communication* can be said to be the product of inductive analysis procedures (cf. 3.1.1), even if it is also grounded in Bakhtin's dialogism (cf. 2.4.2).

I am aware that the very fact that I have used my own model to analyse the data may be a cause for added concern about researcher bias. As a further measurement to enhance the confirmability of my study, therefore, the present chapter invites the reader into the research process by describing and explaining in detail the process of recording, categorising and analysing the data. It has been my ambition throughout the process not to base my conclusions on selective interpretation or to disregard counterevidence, but rather through a

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it a one-time occurrence, but it nevertheless represented a diversion from their normal timetable and routines.

rigorous examination of "both the supporting and the discrepant data [in order] to assess whether it is more plausible to retain or modify the conclusion" (Maxwell, 2010, p. 284). Moreover, it has been my aim to make my conclusions as transparent as possible to the reader by including numerous citations from the classroom discourse and commenting upon them in depth in the research report, thus giving insight into the rationale for my interpretations of the data.

In addition to the description of the data collection and analytical procedures in the present chapter, a number of supporting documents are also provided. Two appendices, one illustrating how the coding sheet was used, and the other providing longer extracts showing the *context* of the citations that were included in the research report, were originally published together with Article 3 in the *Scandinavian Journal of Educational Research*. Furthermore, the present thesis includes all four task sets as well as full transcripts of the audio recordings of the focus group discussions in each case (see Appendices 8A-D and 9A-D) in order to facilitate testing of my findings against the material. After careful consideration, the decision was made not to include the transcripts of the video recorded full class discourse. Due to their considerable length, the information density of these transcripts was rather low. Privacy concerns also contributed to this decision (see 3.7.2). However, a selection of relevant extracts from the full class discourse is included in one of the appendices which were published along with Article 3.

3.3 Context and Participants

This sub-chapter provides insight into the context of the cases under review, presenting the school settings and participants of my study as well as describing the recruitment process. For reasons of practicality, the search for participants was limited to upper secondary schools in a county in the Western part of Norway.

3.3.1 Settings

The three institutions involved in the study were determined by the volunteering teachers' place of employment[36]. All three schools are publically funded.

Data for Cases A and B were drawn from classroom practice at Site I, a modern upper-secondary school based in a suburban area. The observed lessons took place in spacious classrooms which were outfitted with state-of-the art technological equipment. Site II

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[36] Two teachers worked at the same school.

provided the contextual setting for the observed practice in Case C. Located in a suburban area, the facilities of this medium-sized school are more traditional than those of Site I. The observed lessons took place in a conventional and quite crowded classroom. Site III, from which data for Case D was drawn, is in many ways similar to Site I. The school is located in large and contemporary facilitites in an urban area. The majority of the observed practice took place in a spacious classroom, but parts of the group discussions were conducted in smaller rooms designed for group work.

3.3.2 Participants

The participants are presented below in chronological order according to the different phases of the recruitment process.

3.3.2.1 Teachers.

During the Spring semester of 2014, I began the search for teacher participants through an informal appeal on social media, asking my friends and acquaintances to mention my research project to anybody working as an English teacher at VG1 in the relevant county. As a result, I established contact with the teachers who would come to represent cases A-C in my study. A formal request for their participation (see Appendix 2) was then sent to, and granted by, the Principal and/or Head of Department at their respective schools. In addition, a fourth teacher expressed a wish to take part in my study but was forced to withdraw from the project before data collection had begun due to unforeseen reasons. The teacher representing Case D in my study was subsequently recruited after I reached out to the school administration at a selection of upper secondary schools in the county. The Principals forwarded my request to the EFL teachers at their respective schools, urging them to volunteer for the project. However, only one teacher came forward, ending up as Teacher D in my study.

Due to the poor response rate, I was compelled to rely on what Paltridge and Phakiti (2015) label "convenience sampling" (p. 86), i.e. participants were chosen due to accessability rather than particular propriety. One result of this was that, as seen in 3.3.1, data would be drawn from three rather than four different school settings. However, even though the teachers representing Cases A and B worked at the same institution and thus represented a specific school culture, they indicated to me that they worked quite independently. This meant that the observed lessons in these cases would be based on texts and tasks that had no intentional connection. Furthermore, as illustrated in Table 3.1 below, the volunteering

teachers represented a balance with regard to gender, and they were varied in terms of age and teaching experience. As far as their educational background was concerned, the majority held an MA degree in English.

Table 3.1

Overview of the teacher participants

	Gender	Age	Educational background	Years of teaching experience
Teacher Af	Female	30-35	MA in English Literature	1-5
Teacher Bm	Male	55-60	MA in English Literature and another subject	35-39
Teacher Cf	Female	35-40	MA in English Literature	5-9
Teacher Dm	Male	35-40	BA in English, M.A. in another subject	10-15

3.3.2.2 Learners.

The learners were recruited from the teachers' respective VG1 EFL classes. They were given the option to participate to varying degrees in the study: upon signing the letter of consent (see Appendix 3B), they were asked to indicate whether they were willing to take part in a the observed full-class activities and/or the focus group. In addition, they were asked to fill in a questionnaire (see 3.4.3 and Appendix 4) that gauged their pre-exisiting attitudes to, and beliefs about, working with English literature in educational settings.

In total, 108 learners agreed to be observed as they took part in the classroom work. Three learners; two in Case A and one in case B, did not wish to play any role in the research project beyond answering the questionnaire[37]. Table 3.2 below shows the number of learner participants across the four cases.

It should be mentioned that only the learners who spoke during the full class interims played a direct role in the collected material. This is because the investigation did not provide insight into the learner discussions which took place at group level beyond the focus groups, and not all learners who were present in the classroom voiced their opinions during the plenary sessions.

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[37] See section 3.7.1 for an explanation of how the classroom observation was handled in order to shield the learners who did not wish to participate in the study.

Table 3.2

Overview of the learner participants

	Number of learner participants
CASE A	24
CASE B	26
CASE C	29
CASE D	29

3.3.2.3 Key learner informants.

The key informants were recruited among the segment of learners who had volunteered to take part in the focus groups. On average, volunteers for this part of the study accounted for 1/3 of the total amount of learners in each class. My intent was to select participants through purposeful maximum variation sampling (see Creswell, 2007, pp. 127, 129) on the basis of the volunteers' questionnaire responses. However, as noted in 3.2.2, the segment of volunteers did not turn out to be quite as rich and varied as I had hoped for; in particular, there were few who reported to be negatively inclined towards reading and working with EFL literature. Efforts were nevertheless made to ensure that the groups were as diverse as possible by including both male and female students who represented varying attitudes, beliefs and experiences with regard to literature studies. The majority of the volunteers were girls, and this was also reflected in the group configurations.

In each case, five learners were selected as key informants. However, illness or other unforeseen circumstances prevented a couple of them from being present for all or parts of the observed lessons. Accordingly, the focus groups consisted of five learners in Cases B and D, four learners in Case A, and three learners in Case C. The key informants are presented by pseudonyms in Table 3.3 below, which includes a summary of their questionnaire responses in order to show how participant variation was represented within the case-specific groups. The category "attitude" refers to the participants' reported stance towards reading and working with English literature, whereas "learning potential" refers to what they believed they could learn from such literary encounters.

Table 3.3

Overview of the key learner informants

	Gender	Attitude	Learning potential
CASE A			
A1f	Female	Very positive	Cultural perspectives, explore imagination
A2f	Female	Negative	Vocabulary, writing skills
A3m	Male	Positive	"Same as in Norwegian"
A4f	Female	Neutral	Culture, develop imagination
CASE B			
B1f	Female	Positive	Writing skills
B2m	Male	Neutral	History and modern society
B3m	Male	Positive	Writing skills, personal enjoyment
B4f	Female	Positive	Writing skills, aesthetic appreciation
B5m	Male	Neutral	Language skills
CASE C			
C1f	Female	Positive	Culture, history
C2m	Male	Very positive	Grammar, vocabulary, history
C3f	Female	Positive	Literary analysis, vocabulary, culture
CASE D			
D1f	Female	Very positive	History, literary analysis, culture
D2m	Male	Positive	Culture, writing skills, genre awareness
D3f	Female	Very positive	Grammar, writing skills
D4m	Male	Neutral	Vocabulary
D5f	Female	Neutral	Culture

3.3.3 Classroom Procedures

Even though group discussions were a central part of the classroom procedures in all four cases, the ways in which the learners were instructed by the teacher to engage with the texts and tasks varied from case to case. The lessons in classroom B stood out in the sense that almost all of the classroom work was dedicated to the group discussions. Accordingly, the learners were able to deliberate each question at great length and depth. In the remaining cases, the group discussions were interrupted by full class sessions in which the various groups were encouraged to sum up their respective responses. These plenary interludes were conducted either immediately after each question had been discussed by the groups, or on a

less frequent basis following their deliberation of a series of tasks. In Case D, the full class sessions were more elaborate and extensive than in the other cases, often touching upon aspects of the literary text which could not be linked to specific task questions. Moreover, the teacher was present for a more generous part of the group discussions than in the other cases.

Furthermore, although all of the key informants participated in the focus group discussions in some way by asking questions and offering their perspectives on the text, some were more vocal than others. In general, the group discussions were characterised by a high level of engagement among the participants. Most task questions were discussed at length, and the partipants considered different responses and interpretations. In some instances, they also made observations about the text which were not explicitly prompted by the tasks. However, the interaction between the group members in Case C was more reserved than in the other cases. These participants tended to give rather brief responses to the task questions, and seemed to settle for one, acceptable answer rather quickly rather than offering a range of different observations and deliberating a variety of possible interpretations. The potential impact of such procedural variables on the findings is addressed in 3.8.

3.4 Data material

The collected data material comprised a number of different components which were gathered through the use of multiple research instruments: audio and video recordings, field notes, questionnaire and instructional materials (i.e. tasks and literary texts). The following sections elaborate on the function of the various instruments, and details about the content and scope of the collected material are provided.

3.4.1 Audio and Video Recordings

An important reason for relying on audio and video recordings as instruments for classroom observation is not only that such recordings function as a mnemonic device but also as an estrangement device (Van Lier, 1988). With regard to the mnemonic advantages, the recordings allowed for efficient storage and retrieval of exactly what was said and done during the observed lessons, which would not have been possible to the same extent through the use of other observation instruments. Furthermore, the "estrangement" effect of the recordings may have helped me to examine phenomena with a sense of detachment, as they gave me the opportunity to revisit the data multiple times and thereby check against any biases in the transcription and analysis.

As explained in the research report, full class interaction was video recorded, whereas the focus group discussions were audio recorded. This was done both due to reasons of practicality and out of concern for the participants. The sheer number of individuals speaking during the full class interims made it necessary to rely on a visual representation to facilitate transcription. However, the voices of the focus group participants were more easily identifiable, and it was decided to audio record this part of the classroom discourse to ensure that the key informants did not feel intimidated or inhibited by the recording device. Table 3.4 below provides an overview of the length of recordings collected in each case[38].

Due to technical issues with the audio recorder, the key informants' deliberation of two discussion prompts belonging to the Case D task set was not captured. However, keeping in mind the total volume of recorded material from this case, it was my evaluation that this omission did not affect the validity of the Case D data set as a whole. This decision was further supported by the fact that the participants in the remaining cases also skipped certain task questions due to time constraints or other practical impediments.

Table 3.4

Overview of the recorded material

	Audio	Video
Case A	85 minutes	187 minutes
Case B	97 minutes	120 minutes
Case C	35 minutes	183 minutes
Case D	37 minutes	241 minutes

3.4.2 Field Notes

Field notes, which constitute the researcher's notes resulting from doing fieldwork, are one of the most common tools in case study research (Yin, 2014). The aim of taking such notes is both to record descriptive details about the case and to reflect on data and/or the research process (Brodsky, 2008). In my own study, the primary function of the field notes was to register information about issues that would not be readily apparent in the recordings nor the transcripts. For instance, the notes included comments about the physical classroom

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[38] The table shows the total length of the recordings. If the video camera had been recording during the group discussions, which were also captured by the audio recording (see 3.5.2), these parts of the video files were not transcribed.

setting as well as the learners' level of engagement in the discussions, in addition to reflections on ethical issues pertaining to my own role as an observer. Relevant information provided by the teachers before or after the observation (for instance regarding the origin of the task sets, their reasons for diverging from the planned sequence of classroom activities, etc.) was also incorporated.

Field notes may vary in formality, but they typically take the form of jottings during the actual fieldwork and are subsequently converted into more extensive and formal notes immediately thereafter (Brodsky, 2008; Yin, 2014). This is also how the notes materialised in my own study, however, the notes were kept relatively brief due to the extensive information collected through the audio and video recordings. A field note sample has been included as Appendix 5.

3.4.3 Questionnaire

The questionnaire (see Appendix 4) was used as an instrument for gathering background information about the learners in order to select key informants (cf. 3.3.2.3). It consequently served a subordinate role in my project. The questionnaire was brief, consisting of no more than three questions regarding the respondents' beliefs about, and attitudes to, reading and working with English literature. According to Aldridge and Levine (2002), complicated questions and long questionnaires should be avoided, and, particularly since the respondents were fairly young, this was a central concern when designing the questionnaire. Measures were taken to rely on vocabulary which would be understandable to 16 year old students. For the same reason, two of the three questions were closed (i.e. offering response alternatives) rather than open (i.e. encouraging respondents to use their own words when answering) in order to create a lower threshold for participation. Answer categories can also more accurately tap differences among respondents than if they are allowed to answer in their own words (Converse and Presser, 1986, p. 34), and this may particularly be the case if the questionnaire is presented in a FL.

A Likert scale was employed in question 1, the aim of which was to map the learners' attitudes to literary reading in a context of EFL education, which would allow me to identify and select individuals from different levels of the response spectrum. The purpose of question 2 was to gain insight into the motivation behind the respondents' answers to the first question, enabling me to sort the sample population further. In addition to providing a selection of possible answers, the questionnaire included the category "Other", thereby allowing the respondents to fill in words of their own choice. This was done in order to take into account

those who might feel that their experiences were not sufficiently covered by the available alternatives. Question 3 was an open question probing the respondents' perceptions about learning outcomes related to working with English literature. This question may have elicited both answers dominated by personal opinion (based on experience or preference) as well as the respondents' consideration of teacher or researcher expectations. However, the purpose of this question was not to draw any inferences about the motivation behind the responses, but, once again, to map a range of different perspectives from which to make a selection. The question required a certain level of maturity of thought on the part of the respondents; however, an open question was favoured in order not to guide their answers in any particular direction.

3.4.4 Literary Texts

Two short stories, one drama (film) and one novel provided the basis for the classroom work in the examined cases. The film in question is based on a drama intended for theatrical performance, and the film version retains the original dialogue of the source text. As such, it can be regarded as a piece of "literature"[39], and this was also how it was approached in the classroom[40].

While the literary texts have not been analysed in the same manner as the task sets (cf. 3.2.1), they nevertheless had considerable impact on the text interpretation processes that unfolded in the classrooms, as noted in Article 3 and in Chapter 4 of the extended abstract. The following sub-sections therefore provide brief summaries of the plot and other central issues related to the case-specific literary texts.

3.4.4.1 "Harrison Bergeron"[41].

The classroom work in Case A revolved around "Harrison Bergeron", a satirical science-fiction short story by the American author Kurt Vonnegut, Jr. which was first

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[39] The term "literature" is in itself difficult to define. In its traditional sense, the term was used about written creative works which were believed to represent ideas of permanent and universal interest, and were as such limited to "classic" texts belonging to a national, literary canon. Since the 1970s, however, critics have addressed the politics of power involved in adhering to such a narrow definition, pointing out how this has led to an emphasis on texts written by white, male Europeans of an elite class. As a consequence, cultural products such as films, television serials, pop songs and fiction written for a mass audience or by and about individuals representing cultural minorities have now also come to be accepted as "literature" (see Abrams, 1999, pp. 29-31).

[40] This meant, however, that the lessons in question centred around a text which could be linked to level 2 rather than level 1 of the MIR (see Articles 2 and 3).

[41] See https://ndla.no/nb/node/46280.

published in 1961. Set in a dystopian, futuristic version of the U.S.A., the story describes a society founded on absolute equality, in which disabilities have been assigned to individuals who in various ways possess "above average" abilities or looks. Since it was written during the Cold War, the story has been interpreted as a commentary on the consequences of communism and socialism, but also as satirical depiction of Americans' misunderstanding of what equality and levelling really entail (Hattenhauer, 1998; Schatt, 1976). Stylistically, a characteristic feature of the story is the author's use of short, reporter-style sentences. The lack of affective language serves to enhance the absurdity and inhumanity of the society that is depicted, but it may also have a numbing effect on the reader. A recognition of the ironic tone underlying the events of the story is thus crucial to grasping the nuances of the text, as is the reader's background knowledge about communist/socialist ideology as well as the ideals which have traditionally been valued in American society (e.g. the individualistic pursuit of the American Dream).

3.4.4.2 "The lottery"[42].

"The lottery", a short story by the American writer Shirley Jackson, provided the basis for the classroom discussions in Case B. The story was first published in an issue of *The New Yorker* in 1948. It describes an annual ritual, a lottery, which takes place in a small village in America. The ritual is practised to ensure a good harvest, but its essence is not revealed until the very end of the story: it involves stoning one of the villagers to death. In other words, the narrative relies heavily on irony by turning the meaning of the "lottery", a concept normally associated with positive rewards, on its head. Moreover, the gradual change of tone, which goes from excited to nervous and then to a mixture of desperate and frenzied, contributes to a feeling of uneasiness and shock in the reader, particularly when the grotesque lottery "prize" is revealed at the end of the story. Accordingly, the emotional dimension, a central component of the MIR, may be at the forefront of the reading experience. Furthermore, an understanding of the lottery as a metaphor for larger societal or interpersonal issues, is essential to a reading of the story that goes beyond the surface level.

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[42] See http://foxhonorsenglish10.wikispaces.com/file/view/The+Lottery+--+full+text.pdf.

3.4.4.3 *Romeo + Juliet.*

In Case C, the observed lessons focused on *Romeo + Juliet*[43], Baz Luhrman's (1996) film adaptation of William Shakespeare's classic play. The plot revolves around two feuding families, the Montagues and the Capulets, whose adolescent children, Romeo and Juliet, fall in love and marry in secret. However, their romance is doomed due to their families' disapproval, and, after an array of unfortunate events, violence and misunderstandings, the plot culminates with the tragic suicides of the young lovers.

While the original dialogue of Shakespeare's play is retained in Luhrman's film, the historical, cultural and social setting has been changed: instead of taking place in 16th century Verona, Italy, the story unfolds in the modern-day city of Verona Beach. Moreover, the feuding families are represented as competing mafia empires, and the characters wield guns rather than swords. Thus, the film director's narrative choices contribute to making Shakespeare's play more accessible to a contemporary audience in addition to illustrating the timelessness of the love story genre. However, in order to recognise the film as an *interpretation* of Shakespeare's original text, the effects of the contextual changes to the narrative must be considered, and an awareness of similar texts may be essential to appreciating the Shakespearian drama as both a pioneering influence and representative of a specific text genre.

3.4.4.4 *Animal Farm[44].*

The text used in Case D was *Animal Farm*, a novel by George Orwell which was first published in 1945. The plot depicts how the animals at a farm, led by the pigs, revolt against the humans. The author himself acknowledged the book as an allegory for the Russian Revolution (Orwell, 2013), and the reader's background knowledge of historical events is consequently essential for comprehending the social commentary implicit in the text. For example, the animal characters bear semblance to such historical figures as Lenin, Stalin and Trotsky, and Animalism, the system of thought adapted by the pigs, is a reference to communism.

Moreover, the novel plays with a number of conventions of the fable and fairy tale genres (e.g. talking animals, the juxtaposition of villains and noble characters) to portray communism as an ideal that may seem desirable in theory but which is both impractical and

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[43] The film was released in 1997 in Norway.
[44] See e.g. the paperback version which was published by Penguin Books in 2008.

impossible to attain in practice. The reader's attention to such intertextual aspects may therefore be integral to grasping the "moral" of the story.

3.4.5 Tasks

Although teacher and peer input was also examined, the task sets were treated as the primary sources of information about how the learners were encouraged to engage with the literary texts. Indeed, the basic function of such instructional materials is to facilitate learning (Richards & Schmidt, 2010, p. 354).

All four task sets can be found in Appendices 8A-D. The number of tasks varied from case to case, and, in several instances, the task sets consisted of a series of overarching questions with topically related sub-questions. The origins of this material varied. Classroom work in class A relied on a series of discussion prompts developed by one of Teacher Af's colleagues, whereas Teacher Bm reported to have found most of the material at an online educational site. Classroom work in Case C was partly based on textbook tasks, whereas Teacher Dm had found some material online but also designed several questions himself during the stretch of the observed lessons. Indeed, such personal adjustments were common in all four cases; the other three teachers also reported that they had made alterations to the original instructional material by adding, omitting or rephrasing certain questions.

The tasks were primarily presented to the learners in writing, either through a Powerpoint display, on the whiteboard or a paper hand-out, or through the digital learning platform Its Learning. However, in Case D, the second half of the questions deliberated by the focus group learners were posed to them orally by the teacher rather than in writing. The decision was made to treat these oral discussion prompts as part of the Case D task set, because they shaped a considerable part of the observed group discussions. From a methodological perspective, there may be some problematic aspects related to this decision, which are acknowledged in 3.8.

Furthermore, a particular contextual issue concerning Case C which should be mentioned is the fact that, in addition to the discussion tasks, the learners were given a home assignment which involved creating a PhotoStory[45] that referenced *Romeo + Juliet*. Because the PhotoStory task was to be solved individually by the learners[46] rather than through a group effort, it was not included as part of the analysed data material. That being said, this

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[45] PhotoStory is an application which enables users to create audiovisual presentations out of digital photos and images.
[46] Primarily outside the classroom.

particular task did play an indirect role in the analysis, as one of the discussion prompts referred to the PhotoStories that the learners had created (see Appendix 8C as well as 3.6.2.2).

3.5 Data Collection Procedures

The data collection process was conducted during the Spring semester of 2015 for Cases A, B and C, whereas it took place during the Autumn semester of the same year for Case D. The procedures involved in the gathering of data are described below.

3.5.1 The Pre-Observation Phase

A time schedule for the observation was set in agreement with the teachers. Once the teachers had informed the learners in their respective VG1 EFL classes about the research project, I visited each class a few weeks before the observation was to take place. The purpose of this visit was to answer any questions the participants might have regarding their involvement, and to collect their signed letters of consent (see Appendices 3A-B and 3.7.1). Furthermore, the questionnaire was administered. This enabled me to request the key informants' participation (cf. 3.4.5) well in advance of the observed lessons. In hindsight, however, I acknowledge that I should have recruited a couple of "reserve" focus group learners in each class in case any of them were unable to participate at the time of observation due to unforeseen reasons. This would have secured the same number of key informants in each case, thus minimising cross-case variables.

While the teachers had informed me about the title of the literary work which would form the basis for the lessons at an early stage of the pre-observation phase, I did not receive the task sets until the week before observation. In general, the teachers provided little information about their plans for the lessons beyond the instructional materials and, in some cases, a brief overview of the planned sequence of activities. Bearing in mind the fact that my research project added an extra burden to their already busy work schedules, I did not ask them to develop detailed lesson plans for the sole purpose of providing me with further research material.

3.5.2 The Observation Phase

In Cases A and B, the observation took place during one day of consecutive English lessons. An additional two lessons were observed in Case A because the learners needed more time to complete the tasks. The lessons in Cases C and D were conducted over the course of several weeks. With regards to Case C, the decision was made not to observe two lessons in

the middle of the stretch of lessons dedicated to *Romeo + Juliet* due to the fact that the learners worked individually on their PhotoStories rather than discussing task questions (cf. 3.4.5). Accordingly, these lessons provided little evidence of classroom participant interaction, which was the focus of my study.

During observation, I took the role of a non-participant observer (see Wragg, 2012, pp. 14-15), sitting at a desk at the back of the classroom taking notes. The video camera was also placed at the back of the classroom. In order to capture all aspects of the classroom procedures, the tape was running throughout the entire stretch of observed lessons, including the group dialogues. The audio recorder, which was used to record the focus group interactions, was placed at the centre of the group table. In general, it was switched on and off according to the discussion intervals, but it was occasionally kept on during full class sessions to avoid disrupting the participants.

3.6 Data Analysis Procedures

In qualitative research, data collection, analysis, interpretation and reporting typically take place in a recursive manner (Cohen, Manion, & Morrison, 2007). This circularity means that the process of making sense of the material unfolds over an extended period of time, allowing salient themes to emerge from the collected data gradually. Although they were to a certain extent overlapping, three different stages can be identified as regards my analytical treatment of the material. The following sections discuss each stage in detail, and describe the instruments employed during the procedures.

3.6.1 Stage I: Documentation and Transcription

The first stage, which involved preparing the material for analysis, took place during the data collection period and in the months thereafter. The same procedures were followed with regard to data from each of the four cases. First, the instructional material, field notes and video and audio files were stored into a computer data base. The preliminary field notes taken on site were then developed into more coherent and embellished text, before I began transcribing the classroom recordings. Given the considerable length of the recordings, this was a timeconsuming undertaking which took several months to complete, even with the help of a transcription assistant (cf. 3.2.3). In addition to transcribing the majority of the material myself, I also checked the transcripts produced by my assistant against the recordings.

A transcription key (see Appendix 7) was developed in order to ensure consistency in the representation of the material. This was particularly important since two different

individuals were involved in the transcription process. The level of detail needed in transcripts depends on both the research problem, the analytical approach and practical issues such as time and resources (Silverman, 2011, p. 282). Taking into account the sheer volume of recordings, I eventually ended up following a rather simple, self-designed procedure which would fit the purpose of my study. Features such as overlapping talk, verbal stress, pauses and laughter were noted, as was tone or attitude (e.g. sarcasm, timidity or nonchalance) where this was deemed crucial to an accurate representation of the utterance. For the sake of authenticity, it was also decided to reproduce any grammatical errors made by the participants (e.g. subject – verb concord errors). However, pronunciation issues were not noted unless they were the cause of misunderstanding between participants, or where the participants commented upon such issues themselves. Furthermore, off-topic chatter was left out of the transcripts. The teachers and key learner informants as well as other learners who were quoted in Article 3 were given pseudonyms in the transcripts[47] (cf. 3.3.2.1 and 3.3.2.3).

A valuable side-effect of the meticulous transcription process was that it allowed me thorough insight into the classroom participants' engagement with the literary text and tasks, particularly with respect to the key informants. During the proof-reading of the transcripts, I also highlighted passages I found notable, and I started jotting down general reflections and ideas. In other words, this stage not only involved preparing the documents for analysis; it also entailed developing a general familiarity with, and understanding of, the material. Furthermore, concurrent with these procedures, the MIR was developed, and the conceptualisation of level 3 in the model was influenced by notes I had taken during the transcript review (cf. 3.2.4).

3.6.2 Stage II: Conceptualising, Coding and Categorising

After this intial stage, I began the coding process. Coding entails assigning labels to text segments and thus building up a collection of segments that have the same code label (Creswell, 2007, p. 164-165). In order to organise the data in a systematic and accessible manner, I relied on the computer-assisted qualitative analysis tool NVivo. This tool was used to code words, sentences and longer passages in the material, beginning with the task sets and then proceeding with the transcripts of the focus group discussions and the full class discourse. NVivo thus allowed me to construct an extensive list of labelled segments, or

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[47] Beyond this, learners were simply identified as "Boy" or "Girl" in the transcripts.

nodes,[48] that were not only linked to a specific data source, participant or case, but also to areas of interest across the respective cases. One such area of interest concerned the relationship between task potential and actual learner response. In order to be able to explore this phenomenon during Stage III of the analytical process, each task question was assigned a numerical code label[49]. Subsequently, corresponding sequences in the focus group and full class transcripts were assigned the same label.

At this stage of the research process, the MIR was fully developed, and Article 2, which stipulates the theoretical rationale for the model, had been submitted for publication. During the course of writing that article, my ideas about the analytical approach to the empirical data chrystallised, and the decision was made to use the model as a basis for the primary coding categories.

3.6.2.1 MIR coding categories.

Founded upon the different components of the MIR, the code structure was divided into five main areas:

- **level of communication**
- **type of literary voice**
- **type of reader response**
- **narrative style and structure**
- **cultural/social/historical subject position**

As seen in Table 3.5 below, each main area was further divided into a total of 11 sub-categories of analysis. The main area **level of communication** included three possible options for coding: *level 1* was assigned to segments which involved engagement with the literary text and its inherent literary voices, whereas *level 2* coded for identification, acknowledgement and reflection on other readers'[50] interpretation of the level 1 text. *Level 3* coded for identification of and reflection on other texts with which the level 1 text shared aspects of intertextuality, either indirectly (and even unintentionally) through a similarity of plot or theme, or more directly by intential referencing to another text through allusions, quotations or parody.

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[48] According to the NVivo help system, a node is "a collection of references about a specific theme, place, person or other area of interest" which are gathered through the coding of sources (http://help-nv10.qsrinternational.com/desktop/concepts/about_nodes.htm).

[49] For example, the code label "A1.2" denoted the second sub-question under the first task of the Case A task set.

[50] See Article 2 for a definition of "level 2 readers".

The second main area was **type of literary voice**. Segments linked to this area were categorised as either *accessible* or *elusive*. The former can be accessed and identified through a superficial reading of the text (e.g. the protagonist, the antagonist, other characters) whereas the latter requires a more in-depth and analytical reading of the text (e.g. the narrator, the implied author, the implied reader).

Segments related to **type of reader response** were coded as either *emotional* or *cognitive*. Emotional reader response involved responding to the text at an affective level, for instance by identifying with a literary character, linking aspects of the text to own experience, expressing feelings brought about by the text. The sub-category *cognitive response*, on the other hand, referred to the mental manipulation of information from the text, for instance through critical analysis or evaluation.

The fourth main area, **narrative style and structure**, dealt with either *identification* or *evaluation* of textual aspects related to narrative style (e.g. POV, tone, range of vocabulary, use of symbols, adherence to/breach with genre conventions) and structure (e.g. plot elements, setting, theme). The former sub-category referred to the act of locating such aspects in the text, whereas the latter involved the act of considering the effects such textual features may have on the reader(s) and the text interpretation process.

Similarly, the main area **cultural/social/historical subject position** was also divided into the sub-categories *identification* and *evaluation*, with the first referring to the acknowledgement and recognition of such subject positions with regards to both text(s), literary characters and reader(s), and the second involving the consideration of how different points of view may affect text interpretation processes.

Table 3.5

Overview of the analytical categories

Level of communication	Type of literary voice	Type of reader response	Narrative style and structure	Cult./soc./hist. subject position
Level 1				
	Accessible	Emotional	Identification	Identification
Level 2				
	Elusive	Cognitive	Evaluation	Evaluation
Level 3				

3.6.2.2 Challenges related to the MIR categories.

Even though I believe the definitions of the coding categories were quite precise, it was often difficult to determine the inherent learning potential of the tasks in relation to the various categories. An example of such a task is the following discussion prompt taken from the Case C task set: "How was it to be a newscaster and make your own news story? Explain what you found positive and negative" (see Appendix 8C). This task refers to the PhotoStories that the learners had created as a home assignment (cf. 3.4.5). Since a fundamental premise of these learner-made news reports was that they referenced and recontextualised both Luhrman's film *Romeo + Juliet* and Shakespeare's original play, this task inevitably involved some degree of level 3 communication. However, it was not possible to ascertain whether a successful negotiation of this question implied a consideration of intertextual concerns, or whether it simply encouraged the learners to express their level of enjoyment related to the process of creating the PhotoStory. Because my aim was to avoid passing judgment about the "correct" way of solving the tasks, I ended up coding the more ambiguous ones generously rather than sparingly. In other words, I coded for involvement of an MIR category wherever I deemed this to be a *possible* part of responding to the task in a way that made logical sense.

3.6.3 Stage III: Display, Interpretation and Cross-Analysis of Data

Once all the data had been coded, the search began for patterns, connections and variables in the material. Treating each case as a separate sub-unit of analysis, I focused on intra-case issues and wrote individual case reports before I began to explore similarities and differences between the cases. Cross-case conclusions were then drawn and a cross-case report was written, forming the basis of Article 3.

In order to get an overview of salient trends and discrepancies in the data, it was deemed necessary to create a visual display of the relationship between codes and themes. Although NVivo inhabits a number of concept mapping features, I ultimately opted to design my own instrument, the MIR coding sheet (see 3.6.3.1), because I felt more comfortable managing a manual rather than a computer-based instrument for this part of the analysis. Furthermore, constructionist analysis procedures (see 3.6.3.2) were added in order to secure sufficient depth in my interpretation of the patterns and connections which were unveiled through the application of the coding sheet.

3.6.3.1 The MIR coding sheet.

The MIR coding sheet was based on the analytical categories described in 3.6.2.1 as well as the numerical code labels which had been assigned to task questions and corresponding classroom segments at stage II of the analytical process. Since the number of task questions varied among the cases, individual adjustments were made to the coding sheet before it was applied to the case-specific data. A sample coding sheet can be found in Appendix 10.

The practical application of the coding sheet involved mapping the task questions and corresponding segments of classroom discourse which had been coded in NVivo for involvements of MIR categories. This was done by the use of the following code labels:

- task: X
- focus group discourse: Y
- full class discourse: Z

A sample of a coded task and corresponding sequence of learner response has been included as a supplemental appendix to Article 3.

While the coding sheet primarily served the purpose of illuminating the relationship between task potential and learner response as expressed in the focus groups, it was also used to map sequences of full class discourse which could be linked to specific task questions. As a result, each completed sheet provided a visual overview of patterns pertaining to a wide range of themes and areas of interest within each case. It was thus also a helpful tool in the cross-case synthesis, as it mitigated the process of comparing and contrasting results across cases.

3.6.3.2 Constructionist analysis procedures.

Although the coding sheet was an important analytical instrument in my study, I was mindful of Yin's (2014) advice that "the examination of word tables relies strongly on argumentative interpretation, not numeric tallies" (p. 167). In this regard, the challenge for the researcher is to develop plausible arguments that are supported by the data. This could only be achieved by returning to the coded segments in order to study the output in depth. Again, NVivo was a valuable tool, helping me to locate and retrieve material easily.

At this stage of the process, constructionist analysis came into play, which meant that I paid particular attention to the classroom participants' sequential construction of meaning. The examples discussed in the research report illustrate how such analytical procedures were essential in order to develop a nuanced understanding of the data. For instance, while a classroom sequence might have been coded according to "level 3 communication"' due to the

participants' reference to other texts than the level 1 text, further investigation of this sequence would reveal *how* they dealt with such matters by acknowledging and elaborating on each others' utterances, or, alternatively, steering the conversation in other directions. In other words, relying on thematic analysis alone would have resulted in a somewhat misleading representation of the data, since it would not have provided insight into the socio-cultural aspect of the participants' negotiation of the literary texts and tasks.

3.7 Ethical issues

The consideration of ethical issues is an important aspect of any research project, but it is particularly critical in relation to studies that implicate individuals, whose interests must be protected. A fundamental measure taken in such respect is that my study was planned and conducted in agreement with the guidelines provided by the Norwegian government for research involving information about individuals. All relevant documentation regarding the research project has been approved by the Social Science Data Services (NSD), which acts as the Privacy Ombudsman for Research in Norway (see Appendix 1). Moreover, it has been my ambition throughout the process to adhere to Christians' (2013) principles for ethics in qualitative research: informed consent, opposition to deception, privacy and confidentiality, and accuracy (pp. 134-136). The following sections discuss decisions which have been made in the light of these principles.

3.7.1 Informed Consent and Opposition to Deception

Informed consent means that the purpose of the research must be disclosed to the individuals who are asked to take part in the study. With regard to my own study, the letters of consent (see Appendices 3A-B) notified the participants of the overall aims of the research project, making clear that my study would examine the impact of teaching materials and classroom participant interaction in approaches to literature in EFL teaching and learning. The letters also described how the data collection would take place, explaining the respective roles of the researcher and the participants in general terms[51].

Furthermore, the letters of consent emphasised that participation in the study was voluntary, and that both teachers and learners were free to withdraw at any point during the process. As previously mentioned, three learners did not wish to have any role in the research

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[51] The letters of consent also referred to interviews. As explained in 3.2.3, this part of the collected data was not included in the study presented and discussed in Article 3.

project beyond answering the preliminary questionnaire. While these learners were present in the classroom during the observed lessons, the video camera was placed at such an angle that it constituted as little intrusion as possible on them, and anything they said during the plenary classroom discussion was edited out during transcription.

It should be noted that informed consent is not a straightforward matter, since considerations regarding the credibility of the research must often be weighed against degrees of openness to the informants. As Denscombe (2002) points out, "[n]ot enough information and the researcher can stand accused of not providing the basis for a fully 'informed' agreement. Too much information and the researcher can unintentionally contaminate the data by 'leading' the participants' responses" (p. 189). Consequently, it may be necessary to disclose the purposes of a research project in less than explicit ways, and this was also the case regarding my own study. The letters of consent did not divulge that I had a particular interest in intercultural matters by explicitly linking the reading of EFL literature to the concept of IC. I am aware that this could be regarded as a form of "deception by omission" (Christians, 2013, p. 135). This was nevertheless a deliberate decision which was made to ensure that I be able to observe naturally occurring teaching and learning (cf. 3.2.4). It is likely that detailed information about the focus of my study might have caused the participants to adjust their behaviour accordingly, thus straying from customary classroom procedures.

With regard to the issue of informed consent and deception, I was also sensitive to the imbalance of power which governs the researcher – participant relationship (itchell, 2010). For instance, the fact that two of the participating teachers asked for my impressions about the lessons during or post observation (as exemplified in Appendix 5) indicates that they were keen to gain my approval. This represented an ethical challenge for me as a researcher, as I did not want to give the teachers the impression that I was hiding something from them. I ended up declining, as politely as possible, to offer any personal sentiments about what I had observed, explaining that my role as a researcher meant that I needed to avoid letting any personal bias affect my analysis of the material. It was my impression that both teachers found this answer reasonable and reassuring. However, it is only natural that individuals who take part in a qualitative study would be interested not only in the research results but also in

how they are portrayed (see e.g. Silverman, 2011, p. 94). As a courtesy, I therefore notified all four teachers who had taken part in my study when Article 3 had been published.[52]

3.7.2 Privacy and confidentiality

Principles of privacy and confidentiality have guided my decisions regarding the collection, storage and presentation of data. Privacy involves the provisions made to protect the interests of the participants by making sure that private and/or identifiable information about them is not divulged. Confidentiality, on the other hand, pertains to procedures put in place to ensure that only authorised individuals have access to identifiable data.

As concerns privacy, researchers in qualitative research often face a conflict between conveying detailed, accurate accounts of classroom life and protecting the identities of the participants in their presentation of the material. Yin (2014) regards disclosing the identities of both the case and the individuals as a desirable option, arguing that such disclosure makes it easier to review the case (p. 197). He also acknowledges, however, that special precautions must be taken to protect especially vulnerable groups, for instance children (p. 78). Because the learners in my study were in the 16-17 age range, parental consent to their participation was not required according to the guidelines of the NSD, but they were nevertheless minors under the age of full legal responsibility. I also considered the relatively vulnerable position of the teachers who had given me access to their classrooms and thus opened up their professional life for scrutiny. It was my priority that they perceive participation in my study as a positive experience. In light of such concerns, I aimed to protect the privacy of the participants as conscientiously as possible. It was decided not to identify the schools where the research occurred, as someone with knowledge of the school might be able to identify individual teachers based on traits such as age, gender, and educational background. Similarly, even though the participants were given pseudonyms in the presentation of the material, the complete transcripts of the full class discourses have not been included here (cf. 3.2.4). This was partly due to privacy concerns, as some of the teachers had quite distinct ways of expressing themselves. Such identifiable characteristics became apparent in the extensive full class transcripts, in which the teachers' roles were prominent.

However, due to the very nature of the study, full anonymity during all stages of the project was not possible. For instance, the learners were asked to provide their names with the

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[52] I did not, however, have the possibility to contact the learners who participated in the focus groups, as they had graduated upper secondary school at this point in time.

completed preliminary questionnaire to enable me to select participants for the focus groups. While I explicitly reminded all participants that only the researcher would be able to link their names to the responses provided, the fact that the questionnaire was not anonymous may have affected their willingness to answer honestly.

Furthermore, I have aimed to guard against "third party data collectors" (de Vaus, 2002, p. 63) by making sure that only my transcription assistant and I had access to the video and audio recordings of the classroom practice. All video/audio files, transcripts and lists of names were saved on a server to which only I had access, and any paper copies were stored in a locked cabinet. My transcription assistant used a memory stick to access and transfer files, having signed a contract (see Appendix 6) which dictated that no files were to be saved on or transferred through other media. All identifiable material was deleted upon the finalisation of the PhD project.

3.7.3 Accuracy

Ensuring that data are accurate is a fundamental concern of all research, and fabrications, omissions and contrivances are not only un-scientific, but also unethical (Christians, 2013, p. 136). In this chapter, I have therefore strived to be as precise as possible in describing dates, numbers and individuals involved in my study, in addition to being transparent about material that was omitted from the data collection and/or analysis (cf. 3.4.2, 3.4.5 and 3.5.2). As concerns the transcripts, unintelligible or hard-to hear utterances were left out rather than risking a misrepresentation of what was said.

However, while it would be an obvious ethical violation to purposely falsify or misrepresent data and/or findings by for example disregarding counterevidence, the researcher's good intentions alone are not sufficient to ensure accuracy. For instance, any research project requires the researcher to make decisions which may involve highlighting certain aspects of the data at the expense of others. The critical issue in this respect is whether such prioritising is accounted for, and whether it is reasonable. As indicated in 3.2.1, the article-length format of the research report placed some limitations on the extent to which each case could be presented and discussed individually. While the researcher's focus on the cross-case analysis is an accepted approach in this type of research report (Yin, 2014, pp. 184-186), I acknowledge that such reporting does not adequately represent case-specific findings. Likewise, my focus on aspects of intertextuality and the emotional dimension of literary reading in Article 3 inevitably led to a diminution of interesting findings related to other aspects of the MIR (see 4.4).

3.8 Limitations of the Methods and Material

Some limitations of the methods and material employed in my empirical study have already been commented upon in various sections of this chapter. These limitations can be said to be both a consequence of the research design itself as well as the result of different cross-case variables which came to light over the course of the research process. The following sub-chapter elaborates on such concerns in order to demonstrate my awareness of alternative methodological choices which could have been made.

The first issue which must be mentioned is the fact that focus group research can never give a complete representation of classroom practice due to its concentration on a small fraction of the classroom participants. An important measure taken in such respect was to also examine full class interaction in my study. However, my wish to observe naturally occurring teaching meant that the group discussions were supported by teacher and peer input to varying degrees and in different ways in the respective cases (cf. 3.3.3). The four focus groups also consisted of an inequal number of key informants due to unforeseen circumstances. Such practical and procedural variables may have affected the participants' possibility and willingness to debate the text and tasks freely and at length, but also the degree to which their interpretations were acknowledged and further challenged by the teacher and/or other learners. The impact of social interaction was a central point of concern in my study, and the research report addresses such matters through its discussion of multiple examples which illustrate both didactic potential and challenges related to the socio-cultural aspect of the classroom work. However, I acknowledge that the variables mentioned above can be regarded as a weakness in the research design in the sense that the results might have been different had all of the participants worked under the same conditions. To a certain degree, these variables also affected my possibilities for cross-comparisons of the data sets. One counter-measure which could have been taken would have been to adopt more of an interventionist approach and to set clear guidelines for the classroom procedures. Another possibility could have been to rely on an intrinsic rather than an instrumental case study design (cf. 3.1.2), as this would have provided more thorough insight into how the particularities of each case may have affected findings.

In my view, however, the most significant methodological limitation of my empirical study is that it does not shed light on the participants' motivations and perceptions but relies solely on the researcher's subjective interpretation of the data. It should be acknowledged that literature about case study methodology stresses the relevance of also exploring the participants' own understanding of the phenomenon under study (Yin, 2014, pp. 110-113).

Such investigation of teachers' and learners' experiences may therefore be an important area of interest in future research on classroom practice related to interculturality and literary reading (see 4.5).

Chapter 4:
Summary and Discussion

The purpose of the research presented in this thesis has been to explore interculturality and literary reading as present-day and future pedagogical matters in EFLE. In Chapter 1, the overarching issue of inquiry was construed through the following research question:

How can IC and literary reading be reconceptualised as educational concerns in the 21st century EFL classroom?

This issue has been examined from both theoretical and empirical perspectives. The present chapter sums up and discusses the main findings of the three articles in relation to the previous research and current trends in EFL education which have been presented in Chapter 2. The theoretical and methodological contributions of my project are considered, followed by a discussion of the empirical contributions. Some didactic implications of my research are then deliberated. This is followed by a discussion of potential limitations of the project. To round off the chapter and thesis as a whole, some suggestions for future research are made.

4.1 Theoretical and Methodological Contributions

The theoretical contribution of the present thesis is two-fold: Article 1 offers a new perspective on a well-established theoretical model of ICC, whereas Article 2 proposes a reconceptualisation of ICC through a focus on literary reading, introducing a new theoretical model which can be used to inform pedagogical approaches to FL literature. The methodological contribution of the thesis is primarily related to the MIR as an analytical tool, as exemplified in Article 3.

4.1.1 A New Perspective on an Established Model of ICC

The historical overview in 2.1 has shown that scholars' interest in the intercultural dimension of language learning is a fairly recent phenomenon in EFLE, having contributed to a shift from teaching *about* cultures to teaching *through* cultures in the 1990s. However, in a context of theoretical guidelines for intercultural teaching and learning which have emerged over the past two decades, Byram's model of ICC represents ground-breaking work and remains influential today, although it has become increasingly contested in recent years (cf.

2.2 and 2.3.1). Article 1 offers a different take on this model than can be found in previous critiques (e.g. Dervin, 2010, 2016; Matsuo, 2012; Orsini-Jones & Lee, 2018; Ros i Solé, 2013) by discussing the following research question:

How does Byram's model of ICC incorporate aspects of *Bildung*, and which learning processes may be involved?

As explained in 2.4, the discussion draws upon the philosophical ideas of Gadamer (1977, 1996), Bakhtin (1986), Ricoeur (1970, 1991, 1992) and Klafki (1996). The main findings of the article can be summed up as follows:

- The model presents mutual understanding and agreement as the ultimate goal of intercultural encounter, thus echoing Gadamer's notion of a reconciliation of opposing views through a harmonious fusion of horizons (cf. 2.4.1).

- According to Byram's model, an important strategy for reaching such mutual understanding involves "decentring" by taking on the Other's perspective in a manner reminiscent of the transposition of Self, as described by Gadamer (cf. 2.4.1). This is particularly evident in the *savoir être* component of the model (cf. 2.2).

- Conflict and disagreement are acknowledged as potential aspects of the intercultural dialogue, which means that Bakhtin's and Ricoeur's perspectives (cf. 2.4.2 and 2.4.3) are to some extent reflected in the model. However, such aspects are ultimately presented as communicative difficulties to be overcome by the intercultural speaker rather than as potentially fruitful conditions for communication.

    The article is critical of the way in which the model represents the transposition of Self as a one-sided effort for which the parameters are set solely by the Other. It is argued that this involves an uncritical acceptance of the Other's point of view and may result in an imbalance of power between the participants in the intercultural dialogue. The article further proposes that the model's emphasis on mutual understanding and harmony as the ultimate goal of the intercultural dialogue entails an idealistic and somewhat naïve approach to interculturality which may potentially lead to passive, superficial learning processes in the classroom when used as a guideline for pedagogical practice. Article 1 concludes that there is a need for theoretical conceptions of ICC which more adequately reflect Bakthin's and Ricoeur's ideas by taking into account how "disagreement and conflict may often lead to meaningful communicative situations in which the participants are deeply engaged, thus contributing to a higher level of honesty and involvement" (Hoff, 2014, p. 514). Such profound personal and

critical engagement is essential to developing what Klafki labels categorial *Bildung* (cf. 2.4.4).

Aside from illuminating *how* aspects of *Bildung* are involved in Byram's model, the findings of Article 1 also carry implications for our understanding of the relationship between *Bildung* and interculturality in a context of 21st century societal challenges. In 2.1.4, we saw that policy makers point to increasing levels of extremism and racism in society as the rationale for implementing aspects of citizenship education in the School of the Future, as evident in e.g. the RFCDC (CoE, 2018), the new Norwegian Core Curriculum (Norwegian Ministry of Education and Traning, 2017), as well as the inclusion of democracy and citizenship as a cross-curriular theme according to *Fagfornyelsen* (Norwegian Directorate for Education and Training, 2017). On the basis of the findings of Article 1, it can be argued that the philosophical perspectives of Bakhtin and Ricoeur must be incorporated into pedagogical approaches to interculturality if such sensitive and conflictual issues are to be dealt with in a constructive and multifaceted manner rather than being glossed over.

The findings of Article 1 can also be considered in relation to some of the other theoretical perspectives which have been presented in Chapter 2. For instance, by suggesting that notions of conflict may provide fruitful conditions for intercultural learning, my critique of Byram's model corresponds with Iversen's (2014) recommendation that communities of disagreement be allowed to take shape in the classroom. While Iversen deliberates this matter as a general educational concern pertaining to all school subjects, Article 1 specifies how it relates to the development of ICC within the the teaching and learning of FL.

The ideas put forth in Article 1 also echo central aspects of Dervin's (2015, 2016) and Kramsch's (2009, 2011) recent work. Both of these scholars recognise intercultural communication as a conflictual endeavour. However, their proposals regarding the simplex and symbolic dimensions of interculturality (cf. 2.3.1) do not primarily concern issues of explicit conflict and dissent, but rather the ways in which neither the intercultural speaker nor his interlocutor's words and actions[53] can ever be taken at face value, even in cases of seemingly harmonious interaction. Accordingly, the work of these scholars sheds further light on why the intercultural speaker's transposition of Self may suppress implicit issues of conflict: not only may it be based in an effort to please the Other in order to establish efficient communication, it may also mask internal confusion, indecisiveness or a lack of motivation. Indeed, as recent empirical research has demonstrated, intercultural understanding is not a

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[53] Including, in an educational context, the ideas represented in the teaching material.

static phenomenon; in fact, individuals constantly move in and out of different stages of such understanding (Porto, 2014). Aiming for a harmonious fusion of horizons may therefore represent an "easy way out" in the intercultural encounter, as opposed to using this encounter as an opportunity to explore feelings of ambiguity and discomfort by looking beyond the surface of the actions and words not only of others, but also of oneself.

4.1.2 A Reconceptualisation of ICC through a Focus on Literary Reading

Previous chapters have shown that the reading of literary texts has been a central concern in upper secondary level EFLE for centuries, and that this endeavour has been increasingly associated with notions of interculturality over the course of the last two decades (e.g. Bredella, 2006; Fenner, 2011; Greek, 2008; Kramsch, 1993, 2011). However, it has also been suggested that teachers may lack concrete pedagogical guidelines regarding how to deal with this aspect of working with literature in the EFL classroom, due to the fact that intercultural and literary competences remain rather intangeable concepts in current policy documents (cf. 1.4.2-1.4.3). In a Norwegian context, there are indications that the work-in-progress revision of the National Curriculum may lead to a reduced emphasis on literary reading in the subject of English (Larsen, 2018, June 18), and researchers report that some teachers and learners even consider literature to be an outdated medium (Habegger-Conti, 2015). In opposition to such developments, Article 2 posits that reading and working with literary texts in the EFL classroom can play a valuable role within the School of the Future, arguing that it may promote learners' ability to navigate certain challenges which are often associated with intercultural communication in the 21st century (cf. 2.1.4. and 2.3.1).

With a foundation in the hermeneutic theories which have been presented in 2.4, the premise of Article 2 is that the reading of FL literature can be regarded as a form of intercultural communication. By illuminating what distinguishes processes of text interpretation from other forms of intercultural communication in such regard, the article provides insight into "aspects of the reader — text relationship on which Byram's model […] is unclear" (Hoff, 2016, p. 52). In doing so, it reconceptualises Byram's original concept of the intercultural speaker by defining and discussing the qualities of an intercultural reader in answer to the following research question:

How does the competent "intercultural reader" interact with FL literature in her quest to create meaning, and how may this interaction promote her awareness of

the "complex, changing and conflictual" (Kramsch, 2011, p. 359) nature of intercultural communication?

Article 2 makes the following theoretical propositions:

- The reading of FL texts can be understood as a particularly multifaceted form of intercultural communication.

- This is because the nature of text interpretation, which is not bound by time and place in the same manner as real time communication, offers opportunities for exploring the complexities of this type of intercultural communication from a number of different vantage points.

- The competent intercultural reader's engagement with FL literature may take place at three interlinked levels of communication which draw into play the multiple literary voices of the FL text itself, other readers and other texts.

- At all three levels, the intercultural reader's cognition and emotions are involved as she considers how different narrative styles and structures as well as diverse cultural, social and historical subject positions may affect interpretation.

- The reading of FL literature may thus become a creative undertaking which entails challenging prior understandings and constructing new, imaginative interpretations.

The above propositions are captured in the MIR. The model illustrates the multidimensional, dialogical nature of this endeavour more explicitly and comprehensively than previous conceptual models which have acknowledged the intercultural dimension of FL literary reading (Burwitz-Melzer, 2007; Hallet, 2007; Porto, 2013).

As seen in 2.1.3, one of the reasons why the reading of FL literature has been linked to intercultural learning is that this type of text invites the reader to consider multiple meanings and thus opens up for an understanding of the perspectivity of different viewpoints (Kramsch, 1993). The MIR moves beyond an understanding of the reading process as a negotiation between two specific cultural points of view, i.e. that of the reader and that of the text (cf. 2.3.2). Article 2 relies on Bakhtin's (2006) concepts of "polyphony" and "heteroglossia" (cf. 2.4.2) to elaborate on why "there is always a multiplicity of possible, even conflicting, interpretations that must be considered and negotiated in order to make sense of human discourse or a text [...]" (Hoff, 2016, p. 59). While other scholars have noted the multivocality of literary texts (Greek, 2008) and thus challenged the idea that literature represents "the personal voice of a culture" (Fenner, 2001, p. 146), Article 2 draws on theory by Iser (1978)

(cf. 2.4.5) to describe how a complex layer of abstract and concrete literary voices, representing different and potentially opposing points of view, must be discerned by the intercultural reader (level 1 of the MIR). Furthermore, the article demonstrates how a wide range of readers from various cultural, social and historical contexts may be drawn into the text interpretation process (level 2 of the MIR), for instance by looking into book reviews or alternative versions of the text (e.g. film adaptations). Moreover, the Bakthinian notion that any human discourse or text bears traces of other voices and discourses (Bakhtin, 2006) provides the theoretical foundation for level 3 of the model, which entails a consideration of how the literary text may communicate with other texts. The MIR thereby constitutes a conceptualisation of *how* "the identification of intertextual references [can] serve as scaffolding in the reading process" (Larsen, 2018, p. 1). By taking into account all three levels of the model, it is argued that the intercultural reader may gain insight into the "constant interplay between multiple voices in discourse and society" (Dervin, 2016, p. 51), which is essential to intercultural understanding and enables the reader to challenge prior meanings and construct new interpretations of the text in an informed and innovative manner.

Moreover, we have seen how both Byram's model of ICC and theoretical models of literary literacy which take into account notions of culture (Burwitz-Meltzer, 2007; Hallet, 2007; Porto, 2013) represent cultural identity as a singular, rather than plural, phenomenon (cf. 2.3.1 and 2.3.2). In contrast, the MIR rests upon a view of this concept as multifaced, dynamic and somewhat contradictory. On the one hand, Article 2 presents the cultural, social and historical subject positions of literary voices, readers and texts as a point of consideration and potential explanation for diverging interpretations, noting that the competent intercultural reader takes into account how different subject positions may "make some interpretations possible/likely and others impossible/unlikely" (Hoff, 2016, p. 62). Indeed, previous empirical investigations have revealed that readers from a given culture represent a specific "interpretive community" in the sense that they draw upon distinctive discoursal positions and reading strategies (Munden, 2010). However, there are also indications that the personal and emotional dimension of the literary experience to some extent may level out such cultural differences (Wiland, 2013). Article 2 takes this into account by arguing that "the subjective nature of literary reading lends itself to an examination of how diverse, even opposing perspectives" (Hoff, 2016, p. 60) can be found both *within* and *across* cultures. In other words, the competent intercultural reader can be said to navigate between what Dervin (2016) refers to as simple and complex perceptions of interculturality as she creates meaning in her encounter with the text.

Furthermore, Article 2 builds upon the findings of Article 1 by incorporating Bakhtin's and Ricoeur's view of conflict as a catalyst for communication, noting how the intercultural reader "seeks out and explores such conditions both in terms of her own emotional response to the FL text and as inherent aspects of the text itself" (Hoff, 2016, p. 61). In contrast to Porto's (2013) model, which is based on a view of the reading process as a matter of "comprehending" the cultural content of the FL text (cf. 2.3.2), Article 2 brings the unique qualities of the literary medium to the forefront, drawing attention to how the reader's understanding may be enhanced or obscured by the narrative style and structure of the text. The article consequently stresses the importance of examining *how* the cultural content is communicated. According to the MIR, this entails examining the ways in which the text may shape and manipulate the reader's response by relying on a range of literary devices. Linking aspects of literary analysis to the reader's subjective experience, the MIR thus combines an analytical and experiential approach to literature, which scholars within the fields of both L1 and L2 didactics have found to be ideal (Fenner, 2018a; Rødnes, 2014). It also illustrates more clearly than Burwitz-Melzer's (2007) and Hallet's (2007) models how the intercultural dimension suffuses *all* aspects of literary literacy in a context of FL reading. Whereas these previous models represent IC as one of several competences which collectively constitute such literacy, the interlinked nature of the different components of the MIR indicate that the intercultural reader's willingness to consider intercultural issues is a fundamental and integrated effort at all levels of the reading process.

In addition to describing the different components of the MIR and explaining the theoretical rationale for their inclusion, Article 2 provides practical suggestions as to how this model can be used by (E)FL teachers as a guideline for pedagogical practice. This is exemplified by a set of discussion prompts related to Mark Twain's *The Adventures of Huckleberry Finn* and an episode of the American TV series *The Wire*. The task set focuses on the way in which we "draw on prior discourses to express ourselves" as well as on "how notions of language, culture and identity may be manipulated in order to challenge established meanings and to redefine our reality" (Hoff, 2017, p. 66). In other words, the tasks can be said to involve an exploration of how we reconstruct reality by representing, changing and doing things with words (Kramsch & Whiteside, 2015). Thus, the practical example in Article 2 both illustrates how the concept of symbolic competence (cf. 2.3.1) is reflected in the MIR and exemplifies how "the symbolic dimension of the intercultural" (Kramsch, 2011, p. 354) may be incorporated into pedagogical approaches to EFL literature.

As addressed in previous chapters, partaking in intercultural communication in today's

societies requires an ability to deal with conflict, complexity and ambiguity. By discussing how the competent intercultural reader navigates and contemplates such issues in her encounter with FL literature, Article 2 provides insight into how literary reading may contribute to promoting young individuals' ability to cope with 21st century challenges. Furthermore, the MIR can be said to reflect present-day educational concerns by incorporating notions of creativity, reflexivity, critical and innovative thinking as well as in-depth learning: all of which are aspects of learning emphasised in frameworks for the development of 21st century skills (cf. Chapter 1; see also Chu et al., 2017). Finally, by showing how literary analysis is integral to negotiating the intercultural dimension of the literary encounter, Article 2 demonstrates that it is not possible to separate intercultural and literary competence when it comes to the reading of FL texts. The MIR may thus hopefully contribute to the integration of culture and literature in FL education (cf. 1.4.3).

4.1.3 A New Analytical Tool for Examining Socio-Cultural Reading Practices

The empirical study in Article 3 demonstrates that the MIR not only has a potential pedagogical function: it also has methodological applicability. As noted in 2.3.2, there are few theoretical models which have been developed for the purpose of investigating reading processes in a FL context, and some limitations of the conceptualisations which do exist, have been addressed. My decision to rely on a case study design for the investigation of classroom practice was partly due to the fact that this was a type of inquiry which would allow me to test the model for such a purpose (cf. 3.1.2). The thesis provides insight into the use of the MIR as an analytical tool in the following ways:

- As the basis for a set of theoretically grounded analytical categories.
- As the source of the MIR coding sheet, a research instrument which allows for triangulation and cross-comparison of data.

Chapter 3 of the extended abstract has explained how the analytical categories of my empirical study were derived from the MIR. The thesis has given a thorough account of the theoretical foundation of these categories in Article 2 as well as in 2.4 and 2.5 of the extended abstract. Furthermore, even though Article 3 focuses on findings related to the analytical categories "Level 3 communication" and "Emotion", the coding criteria for all categories have been provided, and the complete analytical process has been meticulously described (cf. 3.6.1-3.6.3). The in-depth discussion of practical examples in the research report sheds light on the interpretation process which substantiated the categorisation. Moreover, both the

account of the coding process as well as the discussion of findings serve to illustrate why the different components of the MIR must be understood as interlinked.

By describing the analytical process in detail, the thesis not only provides insight into how the MIR may be employed to analyse teaching materials and classroom discourse separately, but also into its suitability for exploring the interrelationship between these data types and the effects of this interrelationship on the socio-cultural text interpretation processes which unfold in a classroom context. In my empirical study, this was operationalised through the MIR coding sheet, which was used to triangulate and compare both intra-case and cross-case results in order to identify patterns and trends pertaining to how the different analytical categories were involved in the task sets as well as the focus group discussions and full class interactions (cf. 3.6.3.1). Challenges related to the coding process have been acknowledged (cf. 3.6.2.2) in order to be transparent about potential limitations of the MIR coding sheet. Although this instrument will have to be adjusted individually according to different research contexts and data materials, it may hopefully become a helpful tool for further empirical inquiries into socio-cultural approaches to FL literature.

4.2 Empirical Contributions

The empirical contributions of the thesis have emerged from the qualitative, collective case study reported upon in Article 3. As seen in 2.3.3, investigations of EFL classroom practice related to literary reading in general and the intercultural dimension of this endeavour in particular remain an underdeveloped area of empirical research, both in a Norwegian and an international context. Exploring how intercultural issues are implicated in socio-cultural approaches to English literature in four VG1 EFL classrooms, Article 3 thus provides new insight into practical aspects related to the teaching of FL literary texts. The examined data is discussed according to the following research questions:

How do teaching materials and classroom participants shape the ways in which notions of intertextuality and emotional reader response are involved in socio-cultural approaches to English literature? Which didactic opportunities and challenges related to the fostering of "intercultural readers" are implied by the findings?

As pointed out in Chapter 3 and in the research report, the value of the study lies in its in-depth investigation of teaching materials and classroom discourse rather than in the

generalisability of its findings. By drawing upon varied and illustrative examples from the examined data sets, the article provides comprehensive insight into the complexities which govern socio-cultural text interpretation processes.

In addition to being concerned with the socio-cultural dimension of the examined reading practices, Article 3 focuses on analytical strands related to the intertextual and affective aspects of the data (cf. 2.3.4). Accordingly, the following sections will concentrate on these particular concerns when discussing findings in relation to previous empirical and theoretical research.

4.2.1 The Socio-Cultural Dimension

Based on a social constructivist view of learning (cf. 2.5), Article 3 draws attention to literary reading as a collaborative effort, which has been highlighted by scholars (e.g. Aase, 2005a; Ibsen, 2000b) as a particularly beneficial aspect of working with literature in a classroom context. As explained in 2.5.2, the socio-cultural dimension is also integrated in the MIR, which served as the primary analytical tool in my study. The main findings related to this aspect of the data sets can be summed up as follows:

- The socio-cultural dimension had both enhancing and undermining effects in terms of how issues of interculturality were negotiated in the literary encounter.
- While there was a general correspondence between task potentials and learner responses, the text interpretation processes which unfolded in the classrooms were also highly unpredictable.
- Both the complexities of the literary medium, the organisation and nature of the classroom interactions and the learners' level of intercultural and literary competence contributed to this unpredictability.

Although full class discourse was included in the analysis, particular emphasis was placed on the learner group discussions which took place as part of the examined classroom work (cf. 3.1.4). As seen in 2.3.3, previous empirical research on literary reading in L1 and L2 education has found that this type of classroom interaction can benefit learners' engagement with literature (Asplund, 2010; Bommarco, 2006; Gomez, 2012; Rødnes, 2011; Thyberg, 2012). Echoing such prior research results, the findings of my own study also indicate that social interaction at peer group level can help learners to navigate issues of interculturality in their engagement with English literature when the discussions take the form of "exploratory talk" (cf. 2.5.2 and Barnes, 1976; Samuda & Bygate, 2008). Article 3 demonstrates how some focus group members even functioned, in Vygotskyan terms, as

"experts" who mediated their peers' communication with aspects of the literary text that they for some reason found to be foreign, for instance by drawing into play their prior knowledge of similar texts. As discussed in 4.1.2, such ability to recognise and explore intertextual relationships is integral to the intercultural reader's competence (see further discussion of this issue in 4.2.2).

However, Article 3 also shows that the socio-cultural dimension can have undermining effects in terms of how intercultural issues are negotiated in the literary encounter, both at peer group and plenary level. First of all, social interaction within the peer groups did not always allow the participants to further explore insightful observations or to delve deeper into aspects of the text that they did not understand. Previous studies have pointed to homogeneous group constellations as a potential obstacle for text comprehension (Asplund, 2010). Although I tried to select varied groups of key informants (cf. 3.3.2.3), a lack of heterogeneity in the group constellations or interpersonal issues among the participants may very well have affected findings. That being said, Article 3 brings to light some basic, didactic challenges related to the use of peer group dialogues about literature, showing how the teacher in most instances was not privy to interesting or problematic statements made by the focus group participants during their deliberations[54]. Accordingly, these types of issues were rarely acknowledged or challenged in subsequent plenary interactions. The findings of Article 3 thus correspond with the results of previous empirical studies (Kaspersen, 2004), and illustrate "the need to involve 'exploratory talk' at all levels of classroom interaction" (Hoff, 2017, p. 13). The teacher plays a crucial role in this regard, as will be elaborated upon in the discussion of didactic implications in 4.3.

That being said, Article 3 does not focus solely on aspects of interpersonal interaction but rather the interrelationship between texts, tasks and classroom participants. My analysis revealed a considerable correlation between task potentials and reader responses, in the sense that "task sets involving several of the [analytical] categories derived from the MIR tended to stimulate more thorough and multifaceted processes of text interpretation [...] than those which involved a limited range of categories" (Hoff, 2017, p. 7). This indicates that the teaching material plays an imperative role in guiding learners' interaction with literature. However, discrepancies could also be identified: in some cases the focus group participants

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[54] A notable exception in this context was Case D, which made more extensive use of plenary, explorative discussions than the other three cases investigated in my study (cf. 3.3.3).

"moved beyond the potentials identified in the tasks, or they overlooked or struggled to fulfil them" (Hoff, 2017, p. 7).

Article 3 further demonstrates why the literary text itself must be acknowledged as a central, influential factor in this equation, and draws attention to the convoluted ways in which the literary medium shapes and manipulates the learners' emotional responses. In doing so, it also highlights the dialogical dimension of the reader – text relationship, and shows how the learners' intercultural and literary competence had an impact on how they navigated the affective dimension of the literary encounter. Findings pertaining to this issue will be further discussed in 4.2.3.

4.2.2 The Intertextual Dimension

One strand of the analysis brought to light whether and how the tasks and the classroom participants invoked the relationship between the literary text and *other* texts (i.e. "level 3 communication" according to the MIR). As discussed in 4.1.2 and Article 2, the juxtaposition of texts which somehow relate to one another but which represent alternative narrative choices and subject positions, may contribute to an understanding of how multiple voices in discourse and society interact in a constant interplay (cf. Bakhtin, 2006; Dervin, 2016), thereby reframing and recontextualising representations of culture.

The following, primary findings emerged from this part of the analysis:

- There was a tendency among the focus group learners to involve level 3 communication even though the teachers were not particularly concerned with this aspect of text interpretation, nor was it a focus point in the task sets.
- In spite of this tendency, intertextual matters were not dealt with in a way which would contribute to the development of competent intercultural readers.

Article 3 shows how several of the focus group participants drew into play their pre-existing knowledge of other, similar texts in their discussions of the level 1 text without being explicitly encouraged to do so by the teacher or the tasks. This result is in itself not surprising, as previous empirical investigations have revealed that teenage readers tend to use their personal experiences as a point of departure for interpreting literature (Appleyard, 1991; Bommarco, 2006; Rødnes, 2011; Smidt, 1988). This includes not only general life experiences but also previous encounters with texts, in and out of school (Olin-Scheller, 2006). Regarding the results in a context of intercultural learning, Article 3 argues that learners' inclination to touch upon issues of intertextuality could be interpreted as an attempt

to deconstruct and defuse the foreignness of the literary text by "placing it within a text sphere that they were already comfortable navigating" (Hoff, 2017, p. 9).

However, the article also reveals that the learners' involvement of level 3 communication had varying degrees of analytical intent and primarily occurred at group level rather than in plenary discussions or in exchanges with the teacher. As a result, intertextual matters were dealt with in a rather superficial way. The article concludes that if the involvement of level 3 communication in classroom discussions about EFL literature is to foster the development of competent intercultural readers, it must incorporate a more explicit and critical consideration of intertextual issues than could be identified in the cases under review.

While Article 2 theorises and exemplifies how such explorations can take shape, the findings of my empirical study also carry some implications which are not explicitly deliberated in that article. First of all, they provide a foundation for the assumption that pedagogical approaches to FL literature may draw upon the learners' preexisiting knowledge of a wide range of text types in a way which enhances their literary experience. Larsen (2018) makes a similar proposition in her recent article. However, the participants in Larsen's study deliberated intertextual matters related to two texts which were selected by the teacher/researcher, and she does not provide any insight into whether or how they also made references to other texts with which they were already familiar. Because the learners in my study mostly involved intertextual matters without being explicitly prompted to do so, Article 3 can be said to provide an empirical basis for the suggestion that "the inclusion of student's self-selected texts" (Larsen, 2018, p. 14) may play an important role in intertextual, pedagogical approaches to FL literature.

Furthermore, as my analysis revealed that most instances of level 3 communication in the data sets involved multimodal, digital texts (mainly in the form of films and TV series), Article 3 proposes that "paying attention to level 3 of the MIR when engaging with literature in FL educational settings may potentially help to bridge what Habegger-Conti (2015) refers to as the gap between 'old' and 'new' media" (Hoff, 2017, p. 13)[55]. Although my investigation was far too narrow in scope to make generalising claims about young learners' "cultural capital" (Bourdieu, 1991), it should be acknowledged that individuals growing up in

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[55] I recognise that it is debatable whether film is to be characterised as type of "new" media, especially since I have previously maintained that this format can be regarded as a type of literature (cf. 3.4.4). The argument that is put forth here, however, is specifically related to the particular learning potentials inherent in the multi-modal text world which the learners navigate on a daily basis.

today's society are exposed to a plethora of different communication channels and media on a daily basis and may thus be more familiar with other types of texts than traditional, script-based literature (Habegger-Conti, 2015; Olin-Scheller, 2006). An investigation of intertextual matters across different media and semiotic modes not only constitutes an opportunity to incorporate learners' "out-of-school literacies" (Hull & Schultz, 2002) in pedagogical approaches to FL literature; it also carries particular potential for intercultural learning. Seeing the research results in relation to the theoretical perspectives which have been highlighted in 2.3.1, it can be argued that, besides adding layers to the learners' understanding of "the constant interplay between multiple voices in discourse and society" (Dervin, 2016, p. 51), such intertextual explorations may also provide insight into the symbolic dimension of this interplay through a consideration of how different semiotic resources may be used to create and convey meaning (cf. Kramsch, 2006b, 2009; 2011). However, given the fact that the cases under review did not offer any examples of level 3 communication involving deliberations of such matters, there is a need for further empirical investigation of pedagogical practice which focuses on this particular dimension of the literary encounter (see 4.5).

4.2.3 The Affective Dimension

In previous chapters, we have seen how the affective dimension of literary reading has been emphasised by scholars on the grounds that learners' emotional involvement is integral to intercultural learning (e.g. Bredella, 2006; Kramsch, 2011; MacDonald, Dasli & Ibrahim, 2009; Narancic-Kovac & Kaltenbacher, 2006). Accordingly, this dimension suffuses all levels and components of the MIR (cf. 4.1.2 and Article 2), and is a specific matter of interest in Article 3. However, the analysis revealed great variety in terms of how aspects of emotion featured in the data. The following findings were particularly prominent:

- Task prompts appeared to have little effect as a catalyst for emotional reader responses.
- Learners' responses ranged from a very low to a high degree of emotional involvement.
- The presence of an affective dimension in the learners' responses both enhanced and hindered intercultural learning processes.

While a tendency to emphasise cognitive aspects in the tasks was generally reflected in the learner responses, Article 3 shows how discrepancies between task potentials and actual reader responses came to the surface in some cases where the learners were explicitly

prompted to engage with the text at an affective level. In other words, when emotions were evident in the learners' responses, they were shaped by other factors than the tasks.

Previous research of both a theoretical and empirical nature has suggested that the literary medium inhabits certain unique qualities which may prompt an affective response and/or help readers to empathise and identify with the literary characters in a FL text (Appleyard, 1991; Bredella, 2006; Kidd & Castano, 2013; MacDonald, Dasli & Ibrahim, 2009; Miall & Kuiken, 1994; Nussbaum, 1998). It has also been proposed that melodramatic fiction or provocative texts may be particularly well suited to promote emotional reading experiences in the classroom (Olin-Scheller, 2006; Thyberg, 2012). A high level of emotion can in turn lead to profound and personal engagement, which is essential to intercultural learning processes (cf. Article 1). However, Article 3 reveals that neither identification nor any other form of personal involvement was an automatic part of the learners' engagement with the literary texts, as their responses "ran the gamut from empathy to indifference, confusion and repulsion" (Hoff, 2017, p. 14). In this context, an important contribution of the article is that it illuminates the complex manner in which literature may enhance, obstruct and shape the nature of the readers' emotional response. Through discussions of varied examples, the article shows how the narrative style and structure of the literary text had a considerable impact, for instance by creating a sense of shock or numbness in the readers which appeared to affect their overall engagement with the text and the tasks. The findings of my study thus appear to contradict previous research results which have indicated that the defamiliarisation caused by stylistic elements in FL texts will evoke an affective response that guides the reader's interpretive efforts towards a refamiliarisation and empathetic understanding (Miall & Kuiken, 1994; MacDonald, Dasli & Ibrahim, 2009).

Furthermore, Article 3 reveals that the learners' personal involvement was as likely to be fuelled by feelings of conflict and ambiguity as by empathy for the literary characters. This result corresponds with the main theoretical proposition of Article 1 (cf. 4.1.1) as well as empirical evidence put forth by Thyberg (2012) and Wiland (2013). However, Article 3 also illustrates how learners in the examined cases could be involved in the text interpretation process at a highly emotional level, yet engage with the literary text in a way which was problematic from an intercultural learning perspective.

Consequently, the article draws attention to how the affective dimension of the literary encounter is not governed by the text alone but also by what the reader brings to the text interpretation process in terms of both intercultural and literary competences. It also sheds light on how these competences are interrelated. Previous research has indicated that teenage

readers tend to approach literature as a reflection of reality (Appleyard, 1991; Olin-Scheller, 2006), and that moving beyond a "here and now" perspective may pose a particular challenge for a considerable fraction of these readers (Skarstein, 2013). The classroom examples which are discussed in Article 3 provide insight into how such issues can have an impact on how learners navigate the emotional dimension of their intercultural encounter with EFL literature. One example illustrates how the learners' inability to recognise the text as an allegory rather than an accurate representation of reality enhanced the shock effect of the narrative and contributed to their disdain for the literary characters' actions. Another example shows how the learners were indifferent to a text because they found it unrealistic, i.e. its very "otherness" stopped them from engaging with the literary narrative at a personal and emotional level.

It should be acknowledged that the affective dimension of literary reading is hard to both identify and assess (Burwitz-Melzer, 2008), and accordingly it is quite possible that the participants in my study experienced a range of other emotions than the ones identified by the researcher. Nevertheless, by shedding light on the complex factors which influenced the learners' emotional responses and their consequent communication with the literary text, Article 3 captures important nuances related to the affective aspect of both literary reading and interculturality. In doing so, it expands upon previous knowledge regarding the role of FL literature as a catalyst for intercultural learning processes. The article highlights the importance of not only encouraging learners to respond to literature at an emotional level (cf. Kramsch, 2011), but also to "urge them to critically explore these emotions – or lack thereof – from a critical distance" (Hoff, 2017, p. 14). It is proposed that this requires the learners' deliberation of the ways in which the text appeals to them as readers, as well as of how their cultural/historical/social subject positions may have an impact on how they respond to the text. Article 3 thereby also illustrates the interrelationship between the *emotion* and *cognition* components of the MIR, and provides further empirical evidence to support the claim that pedagogical approaches to literature must combine an experiential and analytical stance (cf. Fenner, 2018a; Rødnes, 2014).

4.3 Overarching Implications for the Teaching of English

In 1.1, it was acknowledged that a major purpose of educational research is to inform practice in education. This is also the case regarding the work presented here. As seen in the preceding sub-chapters, Article 1 uncovers potential consequences of Byram's model for

learning processes which may unfold in the classroom and addresses some of its limitations in such respect. Moreover, a central concern of Article 2 is to provide insight into how the MIR may be used as a guideline for pedagogical approaches to literature, whereas one of the objectives of the empirical investigation in Article 3 is to expose didactic possibilities and challenges related to the fostering of intercultural readers. Accordingly, it was both natural and necessary to take into account issues pertaining to pedagogical practice when discussing the findings of my research. This has been done by pointing out the potential advantages of embracing notions of conflict in the EFL classroom (cf. 4.1.1), and by deliberating how teaching materials can be designed to take into account the different components of the MIR, as seen in the practical example presented in Article 2 (cf. 4.1.2). Furthermore, the empirical findings have provided a basis for the proposition that classroom work on intertextual issues can make explicit use of the learners' preexisting "cultural capital" (Bourdieu, 1991) and thereby draw into play a range of different literacies as part of their intercultural encounter with EFL literature (cf. 4.2.2). The importance of encouraging learners to critically examine the multiple factors affecting their own emotional response to the literary text has also been stressed (cf. 4.2.3).

However, I will now address some overarching implications for the teaching of EFL which have come to light through my PhD project. The three articles underscore the need for teachers to recognise intercultural learning in general and literary reading in particular as complex, unpredictable and potentially conflictual processes. Both my critique of Byram's model, the MIR and the empirical findings indicate that dealing with such concerns in the EFL classroom is a challenging endeavour which demands of practitioners not only a high level of intercultural and literary competence but also a considerable degree of sensitivity and flexibility. The reasons for this are multiple.

First of all, if notions of explicit and implicit conflict (cf. 4.1.1) are to provide fruitful conditions for profound intercultural learning processes, teachers and learners alike must dare to explore feelings of ambiguity and uneasiness in the classroom. Even though research indicates that discomforting feelings are fundamental to processes of transformation (Zembylas & McGlynn, 2012), it is not a straightforward task for teachers to guide such processes in the classroom, nor is it easy for learners to handle them. When it comes to explicit conflict, this may for instance entail being confronted with views that one perceives as deeply prejudiced or discriminatory, and a natural inclination in such respect may be to respond with "judgement, distress or even cencorship" (Hoff, 2018, p. 80). The experience of having one's own worldview questioned can also be deeply disconcerting, because it "strikes

at the core of one's personal identity" (Hoff, 2018, p. 80). This is, perhaps, even more taxing when one is incited to explore notions of implicit conflict, for example in terms of critically examining one's own motivation and biases, because such an endeavour requires a high level of self-awareness and a willingness to uncover potentially unpleasant truths about oneself.

Second, even though the MIR conceptualises how conflict, complexity and ambiguity can be navigated in encounters with EFL literature, it must be acknowledged that the model is quite intricate. It consequently requires in-depth, and thereby also time-consuming, classroom work if all levels and components of the model are to be dealt with in an adequate manner. While there are many indications that in-depth learning will become a central concern in the School of the Future (cf. Chu et al., 2017; Ludvigsen et al., 2015), it is up to the individual teacher to carve out a space for literary reading in this context, particularly if the role of literature is downplayed in future curricula (cf. 2.1.4).

Third, my empirical findings have illuminated how the text interpretation processes which unfold in a classroom context are not only a matter of multiple, subjective readings which come together to form a "class text" (Ibsen, 2000, p. 146) but the result of a multifaceted interrelationship between tasks, literary text and classroom participants. This insight carries a number of implications for the teacher's role in guiding and assisting such processes. For instance, while Article 3 argues that it is important for teachers to be able to recognise the didactic potential of literary texts and tasks according to the MIR, the findings also indicate that the ability to identify suitable teaching material is in itself not sufficient to ensure the fostering of competent intercultural readers. Equally important is the teacher's attentiveness to what is said (and what is not said) by the learners in classroom discussions so that interesting observations can be elaborated upon, problematic statements can be countered, and omissions can be addressed. Another fundamental premise in this regard is that the teacher is indeed privy to such aspects of the discourse, which, at least partly, depends upon the organisation and nature of the classroom interactions (cf. 4.2.1). Furthermore, when using the MIR as a point of departure for classroom work, it may be necessary to take an inherently flexible and adaptable approach. This may, for instance, involve dealing with the intercultural dimension at the spur of the moment in response to issues which are not explicitly related to the tasks but which nevertheless arise as part of the classroom participants' response to the text.

In light of the concerns addressed above, promoting IC and working with EFL literature may admittedly seem like a rather daunting undertaking to both experienced and novice teachers. It is nevertheless important to recognise that such an effort may open up for

authentic, meaningful and potentially transformative learning processes in the EFL classroom. The present thesis has emphasised a "reflexive, exploratory, dialogical" (Matos, 2005, p. 67) approach to classroom practice pertaining to issues of interculturality and literary reading. However, with reference to the pedagogical challenges which have been addressed here, it may be useful for educators to keep in mind that failure is an inevitable part of navigating interculturality (see Dervin, 2016, p. 104). Indeed, because the development of IC is a gradual, complex and non-linear process, it may be necessary to return to the same issues repeatedly, not only during a teaching session but over a considerable period of time. The present thesis will hopefully contribute to enlightening EFL teachers about why and how English literature may play an integral role in that matter. As noted in Article 2, the literary text can be revisited and re-read several times, thereby allowing readers to reconsider and readjust their responses over time. Such repeated encounters with literature may thus not only serve to promote a deeper understanding of the specific text in question, but also to raise the learners' awareness of the dynamic, multifacted and ever-changing nature of their intercultural perspectives.

4.4 Possible Limitations of the Thesis

The research presented in this thesis is the result of several years' work. Accordingly, my theoretical stance has evolved over the course of the project. Even though Chapter 2 has aligned my study with recent theoretical propositions by such scholars as Dervin and Kramsch, it should be acknowledged that Article 1 does not problematise the solid representation of cultural identity which is inherent in Byram's model (cf. 2.3.1), nor does it consider this aspect in relation to the *Bildung* theories on which the discussion is based. However, as I became familiar with research which was published shortly before or simultaneously with the writing of this thesis, my own project began to reflect an understanding of cultural identity as a more unstable and fluid concept, and of intercultural teaching and learning as an unmistakably complex endeavour. Such recent theoretical perspectives are therefore more prominently featured in Articles 2 and 3.

Furthermore, as indicated in 4.1.1, Article 1 proposes that intercultural teaching and learning be understood as a matter of developing categorial *Bildung* (cf. Klafki, 1996). In this connection, it should be acknowledged that my discussion of Byram's model primarily focuses on learning processes (i.e. *how* students learn) and thus largely neglects the equally important role of the teaching material (i.e. the *content* through which students learn). As explained in the article, categorial *Bildung* relies on a dialectic relationship between material

and formal aspects of learning, both of which ought to be exemplary, in the sense that they are "suited to opening up the learners' world view and promoting their personal engagement" (Hoff, 2014, p. 510; cf. Klafki, 1996, pp. 192-194). Although Article 1 does take into account certain aspects of material *Bildung* implicit in Byram's model, it can be argued that a consideration of how the model depicts exemplary content would have contributed to a more balanced and comprehensive discussion.

Another limitation of the thesis concerns its representation of the MIR as a pedagogical and analytical tool. Even though Article 2 presents and discusses a task set which encompasses all components and levels of the MIR and thereby indicates how the model can be used to inform classroom practice, it is important to keep in mind that teaching materials cannot be understood as a recipe for teaching and learning (cf. 4.3). Because of the complex interrelationship between tasks, literary text and learner response, it is not possible to make any assumptions about how classroom discourse based on the proposed task set would unfold. Furthermore, we have seen that the limited scope of the article format necessitated a focus on particular analytical strands of the empirical investigation in Article 3 (cf. 3.7.3). A representation of all the strands of analysis would admittedly have provided more thorough insight into the MIR as an analytical tool. Some suggestions for further research in such respect are offered in 4.5 below.

4.5 Suggestions for Further Research

Due to limitations in the scope of my investigation as well as new areas of interest which have been brought to light through my findings, the present thesis signifies a number of possibilities for further research.

First of all, because the purpose of my review of Byram's model was to gain a general understanding of how it reflects different theories of *Bildung*, I did not carry out a full-scale, systematic analysis of the model (cf. 3.1.1). As acknowledged in 4.4, the discussion in Article 1 highlights certain aspects of categorial *Bildung* at the expense of others, with the result that it does not consider the implications of Byram's model for the selection of exemplary cultural content. Additionally, the article does not specifically address Byram's ideas regarding how assessment of ICC may be applied (Byram, 1997, pp. 87-111). The issue of assessment is a contentious one when it comes to interculturality and *Bildung*, and both ethical and a practical concerns have been raised by scholars in this connection (Dervin, 2010; Fenner, 2017; Hoff, 2018). Future investigations involving a more comprehensive conceptual analysis of the model might provide further insight into such aspects of the interrelationship between ICC

and *Bildung*, thereby elaborating upon and giving nuance to some of my findings. Moreover, because Article 1 focuses on the model's *potential* consequences for learning processes in the classroom, it would be pertinent also to examine whether *actual* classroom practice informed by the model corresponds to the assumptions which are made on the basis of the theoretical investigation.

Furthermore, in order to expand current knowledge about the MIR as a pedagogical tool, there is a need for empirical research on classroom practices informed by this model. As described in 3.7.1, it is likely that the observed classroom work would have unfolded differently had the participating teachers been aware of my particular investigative focus. On the basis of the findings of Article 3, it may be especially relevant to investigate pedagogical approaches which explicitly involve the intertextual dimension of the literary encounter. The discussion in 4.2.2 has already pointed to the relationship between the literary text and various "new media" texts as a possible area of interest in that respect.

It may also be necessary to examine both teacher and learner participants' perspectives in order to unveil potential limitations of the MIR in terms its practical applicability as a guideline for pedagogical practice. An ongoing PhD research project at Utrecht University in the Netherlands may shed light on some of these matters. Schat (forthcoming) has concretised learning activities based on the different levels and components of the MIR for an interventionist study which is to be carried out in an advanced upper secondary level Spanish as a FL classroom. She also plans to conduct interviews with the participating learners during the evaluation phase of the project in 2020-2021.

When it comes to expanding current knowledge about the MIR as a methodological tool, it has already been pointed out that there is a need for in-depth insight into other strands of analysis than the ones which are given emphasis in Article 3 (cf. 4.4). This might, for instance, pertain to which kinds of level 1 literary voices and level 2 readers are brought into play by the teaching materials and classroom participants, and whether and how the cultural, historical and social subject positions of texts and readers feature as a specific concern. Additionally, a more specified discussion of the cognitive dimension of the learners' responses may expand upon the findings of Article 2 with regards to how the affective and experiential aspects of the reading experience can be balanced with an analytical stance. Moreover, as noted in 3.2.1, I did not analyse the literary texts according to the MIR categories in the same systematic manner as the task sets and classroom dialogue. With regards to future inquiries into the didactic potential of FL literary texts as a catalyst for intercultural learning processes, the MIR might represent an interesting alternative to e.g.

post-colonial literary theories, which have constituted the analytical framework of several previous studies (e.g. Greek, 2008; Thomas, 2017). In this context, it is worth mentioning an ongoing M.A. study in English didactics at the University of Bergen which draws upon the model in analyses of song lyrics by the American singer-songwriter Bruce Springsteen (Thrana, forthcoming).

An ongoing PhD project at Oslo and Akershus University College of Applied Sciences also ought to be acknowledged in connection with the use of the MIR as an analytical tool. Heggernes (forthcoming) includes aspects of the MIR in the theoretical framework of her investigation of lower secondary level EFL learners' responses to picturebooks in a context of intercultural learning. As Heggernes is particularly concerned with how the relationship between images and text affects the learners' responses, her study makes use of the model for a slightly different analytical purpose than what has been demonstrated here in Article 3.

Lastly, future research projects may provide insight into whether and how new policy documents, teaching materials and other tools available to EFL teachers correspond with the theoretical propositions of the present thesis. In previous chapters, we have seen how the promotion of learners' ability to navigate conflict, complexity and ambiguity has been emphasised as an overarching concern for the School of the Future by scholars within various fields of educational research (e.g Eisner, 2004; Graddol, 2006; Iversen, 2014; Ludvigsen et al., 2015). The work presented here concretises and exemplifies how such aspects may be negotiated in intercultural encounters in general and when reading and working with (E)FL literature in particular. However, although the extended abstract refers to a number of recent and work-in-progress policy documents and frameworks for 21st century teaching in connection with my research, an in-depth examination of such documents has been beyond the scope of my project. There is consequently a need for further, critical investigations of how the overarching aims for the School of the Future are operationalised through specific curricular learning aims pertaining to interculturality and literary reading, as well as in new textbooks and other teaching materials emerging in response to curricular reforms.

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Appendix 1
Letter of Approval from the NSD

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

Vår dato: 21.10.2014   Vår ref: 40321 / 3 / KH   Deres dato: Deres ref:

TILBAKEMELDING PÅ MELDING OM BEHANDLING AV PERSONOPPLYSNINGER

Vi viser til melding om behandling av personopplysninger, mottatt 16.10.2014. Meldingen gjelder prosjektet:

40321	*Fostering the intercultural reader*
Behandlingsansvarlig	*Universitetet i Bergen, ved institusjonens øverste leder*
Daglig ansvarlig	*Hild Elisabeth Hoff*

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, 31.12.2017, rette en henvendelse angående status for behandlingen av personopplysninger.

Vennlig hilsen

Katrine Utaaker Segadal

Kjersti Haugstvedt

Kontaktperson: Kjersti Haugstvedt tlf: 55 58 29 53
Vedlegg: Prosjektvurdering

Appendix 2
Letter to the School Administration

Hild Elisabeth Hoff
Universitetet i Bergen
Institutt for fremmedspråk
Postboks 7800
5020 Bergen
e-post: hild.hoff@if.uib.no
tlf: 55 582361

Rektor ved [….] VGS
[Adresse]

Bergen, [dato]

Forespørsel om deltakelse i forskningsprosjekt om litteraturundervisning i engelskfaget

I forbindelse med min doktorgrad gjennomfører jeg et forskningsprosjekt om skjønnlitteratur i engelskundervisningen på VG1-nivå. Hensikten med prosjektet er blant annet å undersøke hvilken betydning læreverk har for læreres praksis, og å få innsikt i hvordan ulike former for klasseromsinteraksjon påvirker tekstfortolkningsprosesser. Målet er å bidra til økt forståelse for litteraturundervisningens rolle i engelskfaget.

Prosjektet er basert på klasseromforskning, dvs. at lærere og elever vil bli observert og filmet i 4-5 undervisningstimer. Deretter vil lærer og en gruppe på 3-5 utvalgte elever bli intervjuet. Deltakerne vil også bli bedt om å besvare et spørreskjema i forkant av observasjonen.

Jeg har vært i kontakt med […], som har uttrykt et ønske om å delta i forskningsprosjektet med sin VG1-engelskklasse i løpet av vårsemesteret 2015. Jeg vil sette stor pris på en tilbakemelding på om du som rektor gir tillatelse til dette. Jeg gjør for ordens skyld oppmerksom på at også hver enkelt elev må gi samtykke til observasjon og filming av undervisningen samt en eventuell intervjudeltakelse. Lærer og undertegnede vil avtale tidspunkt for observasjonen.

Resultatene av studien vil bli publisert uten at den enkelte respondent og skole kan gjenkjennes. Prosjektet er godkjent og vil bli gjennomført tilrådd av Personvernombudet for forskning, Norsk samfunnsvitenskapelig datjeneste (NSD). Studien vil bli gjennomført av undertegnede under veiledning av Professor Aud Solbjørg Skulstad og Førstelektor Anne-Brit Fenner ved Institutt for fremmedspråk ved Universitetet i Bergen.

Har du spørsmål i forbindelse med denne henvendelsen, eller ønsker å bli informert om resultatene fra undersøkelsen når de foreligger, kan du gjerne ta kontakt med meg på telefon eller per e-post.

Med vennlig hilsen

Hild Elisabeth Hoff
Stipendiat i engelsk fagdidaktikk
Institutt for fremmedspråk, UiB

Appendix 3A
Letter of Consent (Teachers)

Informasjonsskriv og samtykke til deltakelse i doktorgradsprosjekt om litteraturundervisning i engelskfaget

I forbindelse med min doktorgrad gjennomfører jeg et forskningsprosjekt om bruken av skjønnlitteratur i engelskundervisningen. Hensikten med prosjektet er blant annet å undersøke hvilken betydning læreverk har for læreres praksis, og å få innsikt i hvordan ulike former for klasseromsinteraksjon påvirker tekstfortolkningsprosesser. Målet er å bidra til økt forståelse for litteraturundervisningens rolle i engelskfaget. Jeg håper med dette på ditt samtykke til å delta i studien.

Prosjektet er basert på klasseromforskning og innebærer at klassen vil bli observert og filmet i 4-5 undervisningstimer. Du vil bli bedt om å fylle ut et spørreskjema i forkant av observasjonen, og i etterkant av den aktuelle undervisningsbolken vil du bli intervjuet.

Alle data som blir innhentet vil bli behandlet konfidensielt, og opplysningene anonymiseres slik at ingen enkeltpersoner vil kunne gjenkjennes i den publiserte doktoravhandlingen. Jeg gjør oppmerksom på at deltakelsen er frivillig, og du står til enhver tid fritt til å trekke deg, uten noen nærmere begrunnelse, dersom du skulle ønske det. Ingen innsamlede opplysninger om deg vil i så fall bli benyttet.

Litt om metodene for datainnsamling:

Du vil bli bedt om å fylle ut et **spørreskjema** om læremateriell, kontekstuelle faktorer og dine personlige refleksjoner rundt litteraturundervisning som en del av engelskfaget.

Klasseromsobservasjonen, som vil foregå et par uker etter at du har besvart spørreskjemaet**,** vil foregå slik at jeg sitter i klasserommet mens du og elevene jobber som normalt. Bakerst i rommet vil det også bli plassert et videokamera som fanger opp det som skjer, og det kan bli aktuelt å benytte lydopptak ved eventuelt gruppearbeid. Underveis vil jeg gjøre notater som jeg mener er relevant i forhold til studien. Dette kan for eksempel være interessante utsagn eller samhandling mellom elever og/eller lærer. Det vil ikke bli registrert personopplysninger om elever som har reservert seg mot å delta i opplegget.

Bruken av **video/audioopptak** under klasseromsobservasjonen og intervjuet vil sikre at deltakernes utsagn blir korrekt gjengitt, samt at relevant informasjon ikke går tapt. Disse opptakene vil bli slettet når arbeidet med avhandlingen avsluttes innen utgangen av 2017.

Det kan bli relevant å bruke eksempler på **elevarbeid** i avhandlingen min, særlig hvis undervisningen baserer seg på skriftlige aktiviteter. Hvilke former for elevarbeid som vil være aktuelle å bruke i en slik sammenheng vil bli klargjort i dialog mellom lærer, elever og undertegnede.

Intervjuet i etterkant av observasjonsfasen vil ta form som en samtale om din opplevelse av undervisningsøkten. I tillegg vil vi ta opp tråden fra besvarelsene som du har gitt i spørreskjemaet. Dersom det under intervjuet fremkommer informasjon om tredjeperson (altså en annen person enn de som er tilstede, for eksempel elever i klassen), vil dette bli anonymisert av forskeren. Hvis dette dreier seg om opplysninger om personer som har reservert seg mot å delta i studien, vil de aktuelle opplysningene bli slettet umiddelbart etter at intervjuet er gjennomført.

Intervjuet vil foregå på engelsk.

Samtykkeerklæring:

Hvis du samtykker til å delta i prosjektet, ber jeg om at den vedlagte samtykkeerklæringen underskrives og returneres til undertegnede.

Hvis det er noe du lurer på kan jeg kontaktes på telefonnummer 98643527 eller epost hild.hoff@if.uib.no.

Studien er meldt til Personvernombudet for forskning, Norsk samfunnvitenskapelig datatjeneste A/S.

Vennlig hilsen
Hild Elisabeth Hoff
Stipendiat i engelsk fagdidaktikk

Universitetet i Bergen
Institutt for fremmedspråk
Postboks 7800
5020 Bergen

Samtykkeerklæring

Jeg har mottatt informasjon om prosjektet om skjønnlitteratur i engelskundervisningen, og samtykker med dette til å delta i studien.

Signatur……………………………………………….Dato………………………….

Vennligst kryss av:

☐ Jeg samtykker til å delta i spørreundersøkelsen

☐ Jeg samtykker til å delta under klasseromsobservasjonen

☐ Jeg samtykker til å delta i intervju

Appendix 3B
Letter of Consent (Learners)

Informasjonsskriv og samtykke til deltakelse i doktorgradsprosjekt om litteraturundervisning i engelskfaget

I forbindelse med min doktorgrad gjennomfører jeg et forskningsprosjekt om bruken av skjønnlitteratur i engelskundervisningen. Hensikten med prosjektet er blant annet å undersøke hvilken betydning læreverk har for læreres praksis, og å få innsikt i hvordan ulike former for klasseromsinteraksjon påvirker tekstfortolkningsprosesser. Målet er å bidra til økt forståelse for litteraturundervisningens rolle i engelskfaget. Jeg håper med dette på ditt samtykke til å delta i studien.

Prosjektet er basert på klasseromforskning og innebærer at klassen vil bli observert og filmet i 4-5 undervisningstimer. Du vil bli bedt om å fylle ut et kort spørreskjema i forkant av observasjonen. I etterkant av den aktuelle undervisningsbolken vil en gruppe på 3-5 utvalgte elever bli intervjuet om deres opplevelse av teksten(e) og oppgavene de har jobbet med.

Alle data som blir innhentet vil bli behandlet konfidensielt, og opplysningene anonymiseres slik at ingen enkeltpersoner vil kunne gjenkjennes i den publiserte doktoravhandlingen. Jeg gjør oppmerksom på at deltakelsen er frivillig, og du står til enhver tid fritt til å trekke deg, uten noen nærmere begrunnelse, dersom du skulle ønske det. Ingen innsamlede opplysninger om deg vil i så fall bli benyttet.

Litt om metodene for datainnsamling:

Du vil bli bedt om å fylle ut et kort **spørreskjema** om din holdning til litteraturundervisning og lesing av skjønnlitteratur på engelsk. Svarene som fremkommer vil blir brukt til å velge ut aktuelle deltakere til gruppeintervjuet som vil foregå noen uker senere. Hensikten med skjemaet er ikke å finne elever som svarer "riktig" eller "galt", men å finne et utvalg som kan belyse ulike problemstillinger i forskningsprosjektet på bredest mulig måte. Elever som ikke ønsker å delta i prosjektet vil ikke bli bedt om å fylle ut spørreskjemaet.

Klasseromsobservasjonen, som vil foregå et par uker etter at du har besvart spørreskjemaet**,** vil foregå slik at jeg sitter i klasserommet mens klassen og læreren jobber som normalt. Bakerst i rommet vil det også bli plassert et videokamera som fanger opp det som skjer, og det kan bli aktuelt å ta lydopptak av eventuelle gruppearbeid. Underveis vil jeg gjøre notater som jeg mener er relevant i forhold til studien. Dette kan for eksempel være interessante utsagn eller samhandling mellom elever og/eller lærer. Det vil ikke bli registrert personopplysninger om elever som har reservert seg mot å delta i opplegget.

Bruken av **video/audioopptak** under klasseromsobservasjonen og intervjuet vil sikre at deltakernes utsagn blir korrekt gjengitt, samt at relevant informasjon ikke går tapt. Disse opptakene vil bli slettet når arbeidet med avhandlingen avsluttes innen utgangen av 2017.

Det kan bli relevant å bruke eksempler på **elevarbeid** i avhandlingen min, særlig hvis undervisningen baserer seg på skriftlige aktiviteter. Hvilke former for elevarbeid som vil være aktuelle å bruke i en slik sammenheng vil bli klargjort i dialog mellom lærer, elever og undertegnede.

På bakgrunn av svarene som er gitt i spørreundersøkelsen vil jeg plukke ut 3-5 elever som vil bli forespurt om å delta i et **gruppeintervju** i etterkant av observasjonsfasen. Denne forespørselen vil bli gitt god tid før klasseromsobservasjonen og selve intervjuet skal foregå. Elevene vil bli intervjuet gruppevis, og vil ta form som en samtale om deres opplevelser av teksten(e)/oppgavene og måten de har jobbet med disse på. Dersom det under intervjuet fremkommer informasjon om tredjeperson (altså

en annen person enn de som er tilstede, for eksempel læreren eller andre elever), vil dette bli anonymisert av forskeren. Hvis dette dreier seg om opplysninger om personer som har reservert seg mot å delta i studien, vil de aktuelle opplysningene bli slettet umiddelbart etter at intervjuet er gjennomført.

Intervjuet vil foregå på norsk og varer i 30-60 minutter.

Samtykkeerklæring:

Hvis du samtykker til å delta i prosjektet, ber jeg om at den vedlagte samtykkeerklæringen underskrives og leveres til [navn på lærer].

Hvis det er noe du lurer på kan jeg kontaktes på telefonnummer 98643527 eller epost hild.hoff@if.uib.no.

Studien er meldt til Personvernombudet for forskning, Norsk samfunnvitenskapelig datatjeneste A/S.

Vennlig hilsen
Hild Elisabeth Hoff
Stipendiat i engelsk fagdidaktikk

Universitetet i Bergen
Institutt for fremmedspråk
Postboks 7800
5020 Bergen

Samtykkeerklæring

Jeg har mottatt informasjon om prosjektet om skjønnlitteratur i engelskundervisningen, og samtykker med dette til å delta i studien.

Signatur……………………………………………….Dato………………………….

Vennligst kryss av:

☐ Jeg samtykker til å delta i spørreundersøkelsen

☐ Jeg samtykker til å delta under klasseromsobservasjonen

☐ Jeg samtykker til å delta i et eventuelt gruppeintervju

Appendix 4
Questionnaire

When filling in this questionnaire you may choose one alternative for each question if nothing else is specified. Question 3 asks you to use your own words when giving your answer.

1. I enjoy working with English literature in class:

Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree

2. Which of these words describe your experience of working with English literature in class? You may choose 1-3 alternatives from the following list:

Fun	
Difficult	
Thought provoking	
Boring	
Useful	
Meaningful	
Unimportant	
Exciting	
Interesting	
Important	
Other (please fill in below)	

3. What can you learn from working with English literature in class? Please give a short answer below:

_____
_____
_____
_____
_____

Please fill in your name below if you are willing to participate in a group interview which will take part during a school lesson. We will speak Norwegian during the interview, and it will last 30-60 minutes.

NAME:

_____

Thank you very much for participating in the study!

Appendix 5
Field Notes Sample

Site: Case B
Date: 20.03.15

Field notes	Comments
Plenary The students are seated in groups at tables scattered around the classroom. Teacher Bm introduces the session by reminding the students that they will be filmed and observed for the duration of the session. He then introduces the literary text they will be working on ("The lottery"by Shirley Jackson) by asking the students what they associate with the word "lottery". He states that the short story is going to challenge their preconceptions about the word. Next, the students first listen to an audio version of the text while reading, before they watch an 18 minute film version. When they have all finished, Teacher Bm asks them about their immediate reaction to the story. Most state that they were surprised and shocked by the ending. The teacher and the learners compare and contrast the stoning depicted in the text to the stoning which takes place in the Middle East today. The implications of the stoning being a ritual is discussed. The teacher hints at the ironic tone of the narrative. He then gives some practical information about the tasks (to be found on *Its Learning*) and the group work.	Even though I informed the class (during the preliminary visit) that I would not be there to assess their English skills, I unfortunately forgot to remind Teacher Bm not to make a fuss about the camera's presence before the beginning of the session. The students seem a bit hesitant to participate in the classroom discussion, and Teacher Bm calls upon the same students to speak on several occasions. Two of these are from the focus group. Intercultural issues are touched upon by drawing parallels from the literary narrative to present-day events in other parts of the world. The stoning in the story is discussed at a literal level rather than as a metaphor.
15 minute break	
Group work (focus group) The learners discuss the short story. Each task question is discussed extensively. All group members participate in the discussion, but B3m appears to take the role of "secretary" by reading the task questions aloud and taking notes on his computer. He is also the most active participant in the discussion. The participants seem genuinely shocked about the ending of the short story and the literary characters' actions, which they see as being "not normal".	For the most part, the discussion seems to be shaped and guided by the tasks, but the students also focus on other aspects of the text which are not explictly mentioned in the tasks. They refer to similar texts or films that they have read/watched. The group members build upon each others' statements and try to help each other when faced with aspects of the text and/or tasks that they don't understand.
15 minute break	
Group work (focus group) continues. The group members struggle with the task which prompts them to consider what the author's own attitude towards the lottery and the stoning might be, and calls upon the help of the teacher. He encourages them to consider the *tone* of the story.	

Plenary Teacher Bm rounds off the session by giving some practical information about the home assignment (not related to "The lottery") and what they will be doing during their next session.	Teacher Bm approaches me after the session and explains that he would normally do a plenary session after the group work to sum up the various responses to the task questions, but he had been asked by a couple of learners not to do this today. It is therefore quite possible that the camera's presence may have affected both the classroom procedures and the learners' participation in the previous full class discussion. Teacher Bm also asks me about my impression about the students and the lesson. It is a bit tricky to avoid answering this question without seeming dismissive, but I explain that it is important that I refrain from being biased when I approach the material for analysis, so I decline to answer his question, as politely as possible.

Appendix 6
Transcription Assistant Contract

Databehandleravtale

I henhold til personopplysningslovens § 13, jf. § 15 og personopplysningsforskriftens kapittel 2.

mellom

……………Hild Hoff…………….

behandlingsansvarlig

og

……………Malin Oshaug Stavik…………….

databehandler

1. Avtalens hensikt

Avtalens hensikt er å regulere rettigheter og plikter etter Lov av 14. april 2000 nr. 31om behandling av personopplysninger (personopplysningsloven) og forskrift av 15. desember 2000 nr. 1265 (personopplysningsforskriften). Avtalen skal sikre at personopplysninger om de registrerte ikke brukes urettmessig eller kommer uberettigede i hende.

Avtalen regulerer databehandlers bruk av personopplysninger på vegne av den behandlingsansvarlige, i dette tilfellet transkribering av lyd- og videofiler.

2. Formål

Databehandler skal transkribere lyd- og videoopptak av klasseromsundervisning. Personopplysninger som kan fremkomme av materialet er informantenes navn. Ved å signere denne avtalen er databehandler innforstått med at alle personopplysninger som fremkommer i datamaterialet skal behandles konfidensielt. Som databehandler vil Malin vil få tilgang til lyd- og videofiler på en minnebrikke, men dette materialet skal ikke kopieres, brukes eller gjengis på noen annen måte enn som transkribert tekst til bruk i Hoffs forskningsprosjekt. Databehandler har ikke råderett over personopplysningene, og kan dermed heller ikke behandle disse til egne formål. Personopplysningene skal heller ikke utleveres til eksterne parter.

3. Databehandlers plikter

Databehandler skal følge de rutiner og instrukser for behandlingen som behandlingsansvarlig til enhver tid har bestemt skal gjelde.

Databehandler plikter å gi behandlingsansvarlig tilgang til sin sikkerhetsdokumentasjon, og bistå, slik at behandlingsansvarlig kan ivareta sitt eget ansvar etter lov og forskrift.

Behandlingsansvarlig har, med mindre annet er avtale eller følger av lov, rett til tilgang til og innsyn i personopplysningene som behandles og systemene som benyttes til dette formål. Databehandler plikter å gi nødvendig bistand til dette.

Databehandler har taushetsplikt om dokumentasjon og personopplysninger som vedkommende får tilgang til iht. denne avtalen. Denne bestemmelsen gjelder også etter avtalens opphør.

4. Sikkerhet

Databehandler skal oppfylle de krav til sikkerhetstiltak som stilles etter personopplysningsloven og personopplysningsforskriften, herunder særlig personopplysningslovens §§ 13 – 15 med forskrifter. Databehandler skal dokumentere rutiner og andre tiltak for å oppfylle disse kravene. Dokumentasjonen skal være tilgjengelig på behandlingsansvarliges forespørsel.

Avviksmelding etter personopplysningsforskriftens § 2-6 skal skje ved at databehandler melder avviket til behandlingsansvarlig. Behandlingsansvarlig har ansvaret for at avviksmelding sendes Datatilsynet.

Datamaterialet skal til enhver tid oppbevares slik at den er utilgjengelig for andre enn databehandler.

5. Sikkerhetsrevisjoner

Behandlingsansvarlig skal avtale med databehandler at det gjennomføres sikkerhetsrevisjoner jevnlig for systemer og lignende som omfattes av denne avtalen.

Revisjon
Databehandler leverer transkriberte filer til Hild Hoff på en ukentlig basis for sikkerhetskopiering.

6. Avtalens varighet

Avtalen gjelder

til _____31.12.2015_____

Ved brudd på denne avtale eller personopplysningsloven kan behandlingsansvarlig pålegge databehandler å stoppe den videre behandlingen av opplysningene med øyeblikkelig virkning

Avtalen kan sies opp av begge parter med en gjensidig frist på ___1 uke___, jf. punkt 8 i denne avtalen.

7. Ved opphør

Ved opphør av denne avtalen plikter databehandler å tilbakelevere alle personopplysninger som er mottatt på vegne av den behandlingsansvarlige og som omfattes av denne avtalen.

Tilbakelevering
Databehandler leverer minnebrikke med alle datafiler og transkribert tekst tilbake til Hild Hoff.

Databehandler skal ved avtalens opphør slette alle data som inneholder opplysninger som omfattes av avtalen. Dette gjelder også for eventuelle sikkerhetskopier.

Databehandler skal skriftlig dokumentere at sletting og eller destruksjon er foretatt i henhold til avtalen innen rimelig tid etter avtalens opphør.

8. Lovvalg

Avtalen er underlagt norsk rett. Dette gjelder også etter opphør av avtalen.

***

Denne avtale er i 2 – to eksemplarer, hvorav partene har hvert sitt.

Sted og dato

Behandlingsansvarlig   Databehandler

……………………..   ………………………
(underskrift)   (underskrift)

Appendix 7
Transcription Key

...	A brief pause (less than 0,5 seconds). A row of punctuation marks indicates a longer pause.
//	The point at which current speaker's talk is interrupted by another's talk.
Bold font	Some form of stress, via pitch and/or amplitude.
:	Prolongation of the immediately prior sound. The length of the row of colons indicates the length of the prolongation.
CAPITAL LETTERS	Loud sounds relative to the surrounding talk.
Written in italics	Words in another language than English.
(---)	Inaudible to the transcriber.
[ ]	Author's descriptions rather than transcriptions.

Harrison Bergeron by Kurt Vonnegut

Relevant competence aim:

- «drøfte ulike typer engelskspråklige litterære tekster fra ulike deler av verden»

TASK 1 – PROS AND CONS

1. In your groups of 4 - the tallest person is group secretary and is the only person who will be using a computer.
2. Copy the discussion web found on the next page into OneNote/Word
3. Discuss the focus question: "Are all people equal?" with your group and come up with evidence to support both a yes position and a no position.
4. Analyze the question and record information and the group's responses. Jot down only key words and phrases and try to use an equal number of reasons for pros and cons.
5. Work together to come to a consensus by stating your conclusion and reason(s) for your conclusion.
6. Finally, choose a spokesperson to share your group's point of view with the entire class.

YES	Are all people equal?	NO
Conclusion		

TASK 2 – THE CONCEPT OF UTOPIA

1. Still working in the same groups – The role of secretary now shifts to the shortest member of your group.
2. Define the term **"utopia"** and the term **"dystopia"**. Look up the terms in **several** dictionaries/encyclopedias. Then, decide on two definitions that your group will use.
3. Spend some time contemplating which characteristics a utopian society created by you would have. All members present their individual visions to the group.

4. Based upon the ideas presented in the last task, the group should collectively "invent" a utopian society.
5. Choose a spokesperson to share your group's point of view with the entire class (Not the same as last time).

TASK 3 – "HARRISON BERGERON" BY KURT VONNEGUT

1. The first sentence of the short story you are about to read is "The year was 2081, and everyone was finally equal."
   a. Spend a few minutes in your group before you start reading, discussing what you think this short story is about.
2. Read the short story found here.
   a. In your groups each student reads two paragraphs at a time.
   b. The person to the right of the reader asks a question, or makes a comment. After that, the discussion and any questions are opened to the group.
   c. Continue until you have completed the entire short story.

TASK 4 – SHORT ANSWER QUESTIONS
A new student now takes over the role of secretary.

1. When does the story take place?
2. What is implied in the opening sentence? What has happened?
3. What happened to George and Hazel Bergeron's fourteen-year-old son?
4. Describe George and Hazel. What kind of lives do they lead?
5. Why is Hazel not as plagued by brain blasts as her husband George is?
6. What handicap equipment as well as physical afflictions had the United States Handicapper General placed on George as well as other members of society? Why had this been done?
7. What physical and mental effects did the handicapping measures have on the most gifted members of society mentioned in the text?
8. What would happen to George if he tried to take the equipment off?
9. What role does the United States government play in this story?
10. Describe Harrison Bergeron. How had Harrison rebelled against society?
11. Why was he considered such a dangerous threat to the government?
12. What role does Diana Moon Glampers, the Handicapper General, play in the story?
13. How do Hazel and George react to the murder of their son?

TASK 5 – SHORT STORY ANALYSIS

Use "How to Analyze a Short Story" and the PowerPoint available on its learning to read about literary elements. Explain the following literary terms using examples from Harrison Bergeron.

- Setting
- Characterization (Harrison Bergeron and one other character)
- Plot
- Structure
- Narrator
- Point of view
- Conflict
- Climax
- Theme

TASK 6 - WATCH A MOVIE IN CLASS

2081 Universal Absurdity

Appendix 8B
Case B Task set

The lottery

A. Either read aloud in your group or listen to the audio version of the story. Do not forget to listen to the commentary on the story at the end of the story. This might help you answer some of the questions later on.

Audio file from *The New Yorker*:

http://downloads.newyorker.com/mp3/fiction/081112_fiction_homes.mp3

You can also read the online version of the story simultaneously:
http://foxhonorsenglish10.wikispaces.com/file/view/The+Lottery+--+full+text.pdf

B. Now watch the filmed version of the story:
http://www.britannica.com/EBchecked/media/139949/

C. What differences do you note in the filmed version of the story? How far does the filmed version deviate from the original? Why do you think the film directors need to change the setting or the storyline when making a film on a story?

1. Were you surprised by the ending of the story? If not, at what point did you know what was going to happen? How does Jackson start to foreshadow the ending and where? On the other hand, how does Jackson lull us into thinking that this is just an ordinary story with an ordinary town?

2. Where does the story take place? In what way does the setting affect the story? Does it make you more or less likely to anticipate/predict the ending?

3. In what ways are the characters differentiated from one another? Looking back at the story, can you see why Tessie Hutchinson is singled out as the "winner"?

4. What are some examples of irony in this story? For example, why might the title, "The Lottery," or the opening description in paragraph one, be considered ironic?

5. What do you understand to be the writer's own attitude toward the lottery and the stoning? Exactly what in the story makes her attitude clear to us?

6. This story satirizes a number of social issues, including the reluctance of people to reject outdated traditions, ideas, rules, laws, and practices. What kinds of traditions, practices, laws, etc. might "The Lottery" represent?

Appendix 8C
Case C Task Set

Romeo + Juliet

- The Balcony Scene:
- Pre-reading task:
    - Do you believe in love at first sight? Why or why not?
    - Can people fall in love in less than a day? Explain your answer.

- Read the extract posted on It'sL:
    - Read individually
    - Read two together, one Romeo and the other Juliet.

- Discuss:
    - Why do you think that they feel so strongly for each other after they only just have met?
    - Does the language emphasize their feelings or not? Explain.

- What did you think of the modern dramatization of the story?
    - What did you like?
    - What did you not like?

- What did you think of the love story between Romeo and Juliet?
    - Do you think that this strong love is possible in such a short period of time? Explain.
    - How did the ending affect you? Explain.

- Compare and contrast the characters of Romeo and Juliet.
    - How do they develop throughout the play?
    - What makes them fall in love with one another?

- What can we learn from this story/play that is still relevant today?
    - Write down a list + discuss.

- What is different from this summary of the story and the film that you watched?
    - Discuss and write down your answer.

- Why do you think that Baz Luhrman decided to change the ending in this way?
    - Discuss two together.

- You have handed in your own news story from the film:
    - How was it to be a newscaster and make your own news story?
        - Explain what you found positive and negative.

- What have you learned from this process?

Appendix 8D
Case D Task set

Animal Farm

1. "Mollie is a traitor; she could have changed her ways and given more thought to common interest than to her own."
I feel sorry for Mollie, an ideal society should be able to include members like her. She is not to blame."

Characterise Mollie and comment on the two statements above. To what extent do you sympathise with her and/or to what extent do you condemn her?

2. Benjamin says "that God had given him a tail to keep the flies off, but that he would sooner have had no tail and no flies" (p.2). He never laughs because "he saw nothing to laugh at" (p.2). He never practises reading because "so far he knew…there was nothing worth reading" (p. 21). He is indifferent to the windmill, "life would go on as it had always gone on – that is, badly" (p. 34).

What do you think of Benjamin and his views?

3. Loyalty, obedience and discipline are the new ideals on Animal Farm (p. 37). Comment on the value of these ideals as well as on their possible dangers. What do the pigs mean by these ideals?

4. Napoleon's take-over may come as a shock. On the other hand, some readers may have expected it. Show how Orwell has prepared us for it before it happened. **(4)**

5. "Even though Jones and Snowball are his main enemies, Napoleon cannot manage without them." Discuss this statement.

6. Squealer is playing an increasingly important role in the story. What role does he actually play? How does he try to achieve what he wants? Compare Squealer to Boxer.

7. How did you like the book?

8. Why do you think George Orwell wrote this book? What does he want to tell us?

9. Why do you think he uses animals and makes the setting a farm where animals take control?

10. How does the book end?

11. The seven commandments all end up in one idea that all animals are equal, yet in practice some are presented as more important than others. Is there some truth to that? In the real world, is Orwell onto something?

12. One possible topic or theme of the novel is that power corrupts. Is that true, do you think? Is that a human trait?

13. How would you describe Napoleon?

14. What about Snowball? How would you describe him?

Date: 13.03.15
Participants: Teacher Af
                 Students A1f, A2f, A3m, A4f

A3m: No.

A1f: Why?

A3m: Because … well, because we have slaves in the world … and that doesn't make them equal to us. It's not right, but … because they don't have equal rights. … We wish them to be equal, but in practice they aren't equal.

A2f: Wait, who doesn't have equal rights?

A1f: In some parts of the world, women don't have the same rights as men, and different ethnicities have different rights, so people aren't equal.

A2f: *Men … slik at jeg ikke misforstår* … Equal, that means "*lik*"//

A1f:// *Ja. Likestilling*.

A2f: *Vi er ikke like*.

A1f: *Spørsmålet er ... er alle likestilt*?

A2f: *Å ja, om vi er likestilt?*

A1f: *Ja. Om alle har like muligheter, og bla bla bla*. So what do you think about that? Are everybody equal?

A2f: No.

A1f: Why?

A2f: Because … we are people, right? In human nature, I think everybody … can, like, put a status//

A1f: A hierarchy.

A2f: Yeah, it's not just a class system, but we kind of, like, put an … a **value** on the people we meet, right? So if I, for example, meet you … then I, in my subconscious, I kind of put a value on you.

A3m: M-hm.

A2f: Not that I want to//

A1f: No, but in your subconscious you don't decide.

A2f: I think it's in human to … not **judge**, but just … when you see a person, you kind of, like, imagine how that person is … and how he treats other people.

A3m: The thing is, many times when you judge people, you **are** right.

A1f: Yeah. … It doesn't make it right, that you go around judging people, in case someone acts differently, or your sterotypical view is wrong.

A3m: Yeah, because people have surprised me. Some people have surprised me. But most of the time, I am right.

A1f: But have you ever judged a person, and then you're completely wrong, and you just thought that that person//

A3m: Yeah, I have.

A1f: I've done it once, but then I've never done it again.

A2f: Only once?

A1f: Yeah.

A2f: I've done it several times in my life, and I've learned a lesson now, that I should not judge other people//

A1f: Yeah, but I did it once, and then I stopped doing it because I was wrong … and terribly wrong, too. I thought someone was a horrible person, but she was lovely.

A2f: Are you talking about me?

A1f: No [laughs]. I've always thought you were a lovely person.

A2f: *Å! Tusen hjertelig*. [Laughs]. Okay, so … we also have to find an argument **why** we are equal.

A1f: We never got to hear your perspective, A4f?

A3m: People are equal because we're born the same.

A4f: Yes.

A1f: But **are** we born the same? We have different starting points. Somebody are born in different parts of the world//

A4f: Yes, but they are still human, and we are//

A1f: We're born with different levels of intelligence … or intellect. That gives them an advantage, like … Most people find … … Intelligent people find themselves quite superior to lower intellect//

A2f: Are you talking about me again? [Laughs]

A1f: [Sarcastically:] Yeah, I am. [Laughs].

A3m: Well, if we think equal rights … in many countries around the world. We have equal rights … it may not be the same in practice//

A1f: But do we have equal rights?

A3m: On paper.

A1f: We have **more** equal rights, but//

A2f://But are we sure we're just talking about rights? I was just talking about … equality, in general.

A1f: Yeah, you have equal rights, equal social status//

A2f: *Men ta det på norsk*. "Equal" *betyr vel ikke nødvendigvis likestilling, men likhet*.

A1f: *Likestilling ... uansett religion, etnisitet, bakgrunn, sosial intelligens*.

A2f: *Okei*.

A1f: *Om vi er på det samme nivået. Eller er vi på en måte forskjellig stilt i samfunnet*.

A2f: Yeah okay. I understand.

A1f: *Det vil si, liksom, er menn og kvinner ... eller, det er jo ikke svart og hvitt*//

[Off-topic chatter in Norwegian]

A2f: Okay, back to the … equality.

A4f: Yeah.

A2f: I think it's based on … It's how you see the world … It depends on//

A1f: Optimistic or pessimistic.

A2f: No, not just that. I think … it's based on … the knowledge you have, and the experiences you have in life, right? For example, some people are born in a society where … For example, in upper class. And they are used to … that they are the highest, and they are the richest, they are the best//

A1f: And they see down onto the people//

A2f: Yes, and they look down to the poor ones, the working class … something like that. But then you have, like, for example … **us**, right? We're kind of, like, born in … another society where we're used to … interfere with other people all the time, we are used to meet people with different backgrounds, with different nationality, ethnicity, religion//

A1f: But the class system in Norway goes much more on education.

[Off-topic chatter in Norwegian].

A3m: Are we able to make a list of pros and cons? I think we've discussed it enough. … Okay, so pros …

A2m: Okay, so pros with equality …

A3m: No, I mean … arguments that are in the favour of "yes, we are equal".

A1f: But we have to do both, don't we?

A3m: Yeah, we have to make an equal number of pros and cons.

A2f: Equal number.

A3m: Equal number.

A2f: So we just have to limit the … some of the arguments, then.

A3m: So … yes, we are equal, because Norway is one of the most … equal countries in the world.

A2f: We are equal because we treat each other equally.

A3m: Uh, yeah. … We treat each other equally. [Writes on his computer]. Another pro? … Um, we have … equal rights for men and women.

A4f: Are we talking about Norway, or//

A3m: The world. No, in Norway.

A1f: In Norway, we have … sort of equality. There's still some inequality with gender gap …

A3m: *Fødselspermisjon*.

A1f: Maternity leave.

A3m: Yeah. That really annoys me.

A2f: Why?

A3m: Because I think, like, after the woman gives birth … the mother and father are equal.

A1f: Yeah … but you can get paternity leave for the father, too. It's called *fedrekvote*.

A4f: Yeah, but it's not as long as//

A3m: Have they taken away … a lot of it? So you can share it … but what happens is … that the workplace demands that the man works and the woman is allowed to//

A1f: No, but they can't do that … because maternity leave is … paid leave. … So if they do that, they're doing something illegal.

A4m: Yeah, but they **can** pressure.

A1f: They can pressure. And that sucks. And it does not only suck for the woman, no I mean the man … It sucks for the woman too, if she wants to go to work//

A3m: But there are things in the media about … that the mother is the most important … Like, it **is** right in many cases, but they should try to make it that they're equally important. (---) Like, why can't the mother and the father be equally important?

A2f: Yes. I totally agree.

A1f: So there's a wage gap, in a way. It's not that big//

A3m: Well, it is quite big. But we should start to make the list of pros and cons, because we've been discussing quite a lot.

A2m: To say that we're not equal?

A3m: No, that we are equal. Our arguments to support…that we are equal. We can say that we are the most equal country, between men and women, in the world.

[Teacher Af approaches the group.]

Teacher Af: M-hm. Well, think of being equal in different terms. Because it's one thing being equal in terms of being equally worth, or that people have the same individal worth … . And then you've got the rights part. Do we have the same rights? And pershaps you would have different answers to those.

A2f: I think//

A1f: Yes.

Teacher Af: I love that you//

A3m: We don't really have the same rights. Because you have that … what's it called? Um … like, some studies have, like, extra points for girls …

A2m: *Hva er rettssystem på engelsk*?

A1f: Uhh … judicinal …

[Teacher Af approaches the group.]

Teacher Af: Judicial.

A1f: Judicial system.

A2f: Judi … judicial system … In that way, I think we're all equal, because we have to follow the law. And the law says that everybody is equal, right? But if you walk on the street and then you see, for example, a poor man … Some people might think that they are much more worth than that man. And that means that … yes …

Teacher Af: Try to agree on "yes" or "no".

A2f: *Okei. Så jeg tenker at når det gjelder sånn*//

A4f: We **can't** say "yes" or "no".

A2f: *Sant? Det er ikke svart og hvitt!*

A3m: *Engelsk!*

A2f: It's not black and white.

A1f: But even in the judicial system … there is inequality. Especially in the U.S., there's a higher chance of you getting in jail or … getting judged and uh, sentenced to something, if you're black than if you're white.

[A2f gasps]

A1f: If you're a white male, you're so much more likely to get free than, for example, if you're a woman …. No, women are actually more likely to get free than black people. And 60% of people in jail are black people that have done minor crimes.

A3m: Did you know that the U.S. has the highest criminal population in the world?

A1f: Yeah.

A3m: Like 5 million people.

A1f: An entire country in jail … of the population, in jail.

A3m: That's crazy. Okay, so we've found … two arguments that support "yes".

A2f: Yes. And we also have an argument to support "no", because//

[Teacher Af addresses the full class]

A1f: So have we picked a spokesperson? A2f, would you like to be the spokesperson? You like talking out loud.

A3m: All right, A2f can be the spokesperson the first time, and then the next time, someone else.

A1f: I can be next.

A2f: Then she's next.

A1f: We were supposed to pick one side, either "yes" or "no".

A3m: Uhh …

A1f: Uh, we are born different, we have different starting points … intellectual, social, financial …

A3m: … both intellectually and financially … [Writes on his computer].

A1f: And, of course, location. If you're born in the … uh, in Africa, with a high intellect, you're not likely to be able to use it. But in Norway, you can be born stupid, and still get to school.

A3m: Uh, what should be the second argument? We have to have an equal number of pros and cons. Now we have two for "pro", and one for "con".

A1f: Yeah, but I thought she said … we were supposed to pick one side, and then make arguments for that one side.

A3m: Both.

[Teacher Af approaches the focus group.]

Teacher Af: No, make arguments for both sides, and then pick a side.

A1f: Okay.

A2f: Have you … have we made the arguments for both?

A1f: Yeah, but we need one more for "pro"… or "yes".

[Teacher Af addresses full class. Plenary summary.]

A3m: Equal in every aspect, like … if everyone was just as powerful, I don't know … If every opinion matters as much, that would be really boring. If we went, like … **radicalised** it, and said that everyone is equal in every aspect, that would be … super boring.

A1f: Uh, it would be a boring society if everyone was completely the same, everyone was identical. But that doesn't mean we should have equality.

A2f: But that's the difference of having … being boss … and then later socialise with that person and stand on equal ground. Same as … we don't want a gender gap, we don't want inequality//

A3m: But I think ethinicity and gender and all that … in **that** way, we should be equal.

A1f: But that doesn't mean we have to get along with everybody. Because there are differences, people have different personalities, you can't change that.

A2f: But in this story we're reading today …. Have you read it, by the way?

A3m: I have.

A2f: I've read it before, too … and it's about this so-called perfect society ...

[Teacher Af addresses full class and announces that they will be doing a summary in a few minutes.]

A1f: The problem with creating a perfect society is … it could easily become … *Brave New World … 1984.*

A2f: What happened in 1984?

A3m: *Brave New World* … isn't that a novel?

A1f: It's a novel. *1984* is also a novel.

A3m: I started listening to *Brave New World* on YouTube … and I almost fell asleep, listening to it going to bed … I fell asleep, and then I forgot everything. So I gave up.

A1f: I know a little about the book, I've read a lot **about** the book and want to read the book soon. But it's quite a heavy book. Uh … but it's basically a utopia, based on the *1984* novel. And it's utopia … everything is perfect, everybody's equal, everybody has the same opportunities, everybody's happy with themselves. But everything is fucked up … everything is fucked up.

A3m: [Sarcastically:] Sounds fun.

A1f: Nobody cares what job they have, nobody cares what school they go to … Some are destined to live poorly because they were born that way. And you don't grow up with your parents, you grow up alone. And you don't really have parents, you're born in an incubator, or something. You were created, chemically, in a lab. Because that's the perfect child, nobody has to care for it. And as you grow up, you learn that … being dependent on others, and wanting something, is bad. So, everybody is happy and equal … but are they **really**?

A2f: Um … [Reads aloud from her computer screen] The definition of a dystopian society can be characterised by human misery, squalor, oppression … *Hva er* "squalor"? *Hallo?*

A1f: Squa … squ//

A2f: "Oppression", *hva betyr det?*

A1f: *Eh, undertrykkelse.*

A2f: *Okei. Hva er definisjonen?*

A1f: Utopia is a perfect society.

A2f: No, according to the dictionary?

A1f: Yes, a perfect society.

A2f: Is that … according to …

A1f: [Reads aloud from her computer screen] "An ideally perfect place, especially in social, political and moral aspects"

[Off-topic chatter in Norwegian]

A2f: Okay. And then we have to describe our…definition//

A1f: Our definition of a perfect society … Anybody wants to start?

A2f: Well, I think//

A3m: My//

A2f: Okay, you can start.

A3m: My perfect society would be…like *Star Wars*, but without the wars.

[A4f laughs]

A3m: So you can go on adventures, you can become a Jedi, you can … do cool stuff. Go and explore.

A1f: Your perfect society? [Looks at A4f.]

A4f: I have to think about it.

A1f: Do you have a perfect society?

A2f: So you said … like *Star Wars*?

A3m: Yeah, but without the wars.

A2f: Uh … my perfect society is … uh … I think it's … when people are real, not fake. And when people are honest. Not completely honest maybe, but they're **real**, not fake.

A1f: My turn?

A2f: Yup.

A1f: My ideal society is a society where … people can do whatever they want, and their values are based on what they enjoy doing rather than … like, what they work as.

A2f: So their values are based on what they are doing?

A1f: Uh, their values are based on who they are as a person, not on what they can create … Basically, money doesn't play such a big role in society. Because everything we do now is controlled by money… And that people can be themselves, of course.

A4f: *Det var det jeg skulle si!*

A2f: O::kay?

A4f: When you can be yourself without being judged.

A2f: U-huh.

[Off-topic chatter in Norwegian].

A2f: *Okei. Hvilken av dem skal jeg si?*

A1f: You can say the top one … the definitions …

A2f: But **our** individual definition of a perfect world…

A1f: No, now we're supposed to do the collective one.

A2f: *Å ja, okei.*

… … …

A1f: [Looks at A3m] So … you want *Star Wars*, you want to be able to explore … and travel.

A3m: Yeah.

A1f: Yeah. That coincides with my idea of not having to worry about money … and … being tied down by jobs and ….

A3m: Well, if you think, like, in terms of values … the perfect world would be a place where everyone is motivated, and everyone wants to be the best version of themselves. And they want to … well, money isn't the motivation, but they set goals. Like, you want that job, you want to have that future … that's what inspires you.

A1f: No, but you can do that without having to focus on the money. You can say, "I want to have that job because I **like** that job, and I want to be that ... That's my aspiration. Not

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because it will make me a lot of money". To me, if money is the background for something, it's kind of … it sucks the fun out of it.

A3m: I think it's important that you make money off a job.

A1f: Yeah, but I think it's important that money doesn't decide what you work with. Like, you want to be an artist, you want to make art, but you don't do it … because you have to make money. And instead you become a clerk in an office.

A2f: Do we create our utopia right now?

A1f: No.

A2f: But one … kind of, like, together?

A4f: Yes.

A2f: Now?

A1f: Yeah.

A2f: Okay. **Our** definition.

A1f: Somewhere where people can be themselves. Three of us agree on that.

A3m: Everyone is motivated.

A2f: U-huh. *Solidaritet, hva er det på engelsk?*

A1f: Solidarity.

A2f: That is//

A3m: Money isn't an issue.

A1f: Not living in a consumer-based society.

A2f: *Hva sa du nå?*

A1f: Not living in a consumer-based society, like we do now.

A2f: Consumer-based?

A1f: Consumer-based. We have to consume stuff, we have to buy stuff, we have to keep the economy going.

[Teacher Af addresses full class; plenary summary]

A1f: Well, what do you think it's gonna be about?

A3m: I think it's going to be about a utopia … Well, I **know**, since I've read it … where everything seems all right, but … well, it won't be a good book if everything **is** all right. So I guess everything's **not** gonna be all right. I think we're going to discover that it's really a dystopia.

A1f: What do you think?

A2f: Uh … yes, I agree.

A4f: The same.

A2f: So I shall say … that everything seems all right, but … Like we just learned up there … that every story, every novel has a conflict. And the conflict is that … *at det liksom ikke er like perfekt om det virker?* Okay. … I think, when everybody's equal, there's no progress in society, because nobody's motivated to be the best. *Kan jeg si det?*

A4f: M-hm. Yes.

A1f: If everybody's equal, there's no competition, yes, but people aren't driven by competition, they're driven by ambitions and personal prosperity … instead of having to beat another person.

A2f: *Ja, det kan jeg si.* Personal ambitions. Okay.

[Teacher Af addresses full class; plenary summary].

A4f: It's a good story.

A2f: It's seventeen pages?

A3m: Yes.

A1f: I'm getting a little *1984* and *A Brave New World* vibe from it.

… …

A1f: Who wants to begin? A2f, you can begin, since you're the **spokesperson**.

 [The group members take turns reading the story aloud. They help each other with the pronunciation of difficult words. Teacher Af approaches the group].

Teacher Af: Have you finished?

A1f: Yup.

Teacher Af: You've got a Word document? The next task is the short answer questions. Comprehension questions. Just to, sort of, sum up a bit and make sure you haven't forgotten anything. So answer the short answer questions.

A2f: Okay. Thank you.

Teacher Af: Make sure you change the role of secretary.

[Off-topic chatter in Norwegian].

A1f: [Reads aloud from her computer screen] "When does the story take place"?

A2f: In 2081.

A1f: Yes. Two seconds, I'm going to open a document. My computer is a bit slow… 2081. [Reads aloud from her computer screen] "What is implied in the opening sentence? What has happened?"

A2f: Everybody's equal. Nobody's better than the other one. Nobody is prettier, nobody is faster or stronger.

A1f: There's been a revolution … or … it's called … There is a specific word, not revolution, it's quite milder … The thing that happened to society ...

A3m: *Hvor er dere?*

A1f: It's not called a revolution … A different word for "change".

A3m: Oh. Renaissance.

A1f: What?

A3m: Renessanse.

A2f: *C'est la renaissance!*

A1f: No, but similar … it's not revolution, it's not renaissance … and it's not change. It's a specific word I'm looking for.

A3m: Resolution?

A1f: No … It means "change" … REFORMATION!

A3m: Reform.

[Off-topic chatter in Norwegian.]

A1f: [Reads aloud from her computer screen:] "What happened to George and Hazel's fourteen-year-old year old son?"

A2f: He was sentenced to prison.

A3m: That Harrison Bergeron guy, did he die?

A1f: I think he got shot in the head.

A3m: They were dead before they hit the floor, it said. Isn't that boring … if the main character dies in the first chapter?

A1f: No, but this was the entire story?

A3m: Was it?

A1f: Yeah.

A3m: Oh. Thought it was just the first chapter.

[Off-topic chatter in Norwegian]

A1f: [Reads aloud from her computer screen:] "Describe George and Hazel. What kind of lives do they lead?"

A2f: Lead? *Skulle det ikke stått "live"?*

A3m: They work … jobs where they don't compete with anyone.

A2f: I think it's//

A1f: Quite ordinary lives.

A2f: Is it George or Hazel that has to wear that//

A1f: Uh, George … How come people named George in novels always have to have something sucky happen to them?

[A4f laughs]

A2f: Because their name is George!

[A2f and A1f laugh.]

A2f: And George, he's a very … he's very **limited**, right? *Eller, han får ikke levd ut potensialet sitt.* His potentials are limited. Right? Or am I totally wrong right now?

A3m: Who, George or Hazel?

A2f: Which one of them was the//

A1f: What was the thing in his ear? What was it called?

A3m: It's called a … handicap … something.

A2f: So it's a handicap to be smart?

A1f: No no no … because they can't push everybody up to that level, that's why they drag

everybody else//

A2f: Yes, it's a handicap to be smart.

A3m: No, they're handicapping people who **are** smart. So they wear stuff on their ears to handicap them.

A2f: Okay, I understand. But I don't understand … The people who are less intelligent, how do they work with them?

A3m: *Hehe, tenk hvis alle var like dumme som noen du kjenner, da.*

[Off-topic chatter in Norwegian.]

A1f: What about Hazel?

A3m: She's a nice person who is very … normal … nothing really special about her.

A2f: Average, I think. … *Jeg synes det var litt gøy med en sånn her time, jeg. At vi får jobbe med teksten og diskutere og sånn.*

A3m: *Ja, sant?*

A2f: *Det var på en måte//*

A3m: *Interessant.*

A2f: *Slik at det ikke bare er sånn tavle hele tiden.*

A1f: *Ja.*

A4f: *Man sovner jo foran tavlen.*

[Off-topic chatter in Norwegian.]

A1f: Okay. [Reads aloud from her computer screen:] "Why is Hazel not as plagued by the brain blasts as her husband George is?" Because she's not that smart.

[Off-topic chatter in Norwegian.]

A1f: [Reads aloud from her computer screen:] "What handicap equipment as well as physical afflictions has the United States Handicapper General placed on George as well as other members of society? Why had this been done?"

A3m: Um … it has been done to make them//

A1f: But what are the equipments? He had bags of something …

A3m: Bags of balls … lead balls.

A1f: Yeah … And why did he have those handicaps? I have a strong sense of … I really do believe that Hazel had the early stages of Alzheimers or dementia. Because she forgot … she looks at the television, and then she looked away and then she forgot. So something with her memory isn't right, which probably … leads to the conclusion of dementia or Alzheimers. Which probably is why she doesn't need the handicap stuff, because she's already ill.

A3m: Yeah. That seems right. And that George person was made to forget what they were talking about.

A1f: Yeah. Because … he was supposed to be like her.

[Off-topic chatter in Norwegian.]

A1f: Okay. [Reads aloud from her computer screen:] "What physical or mental effects did the handicapping measures have on the most gifted members of society mentioned in the text?"

A1f: This son went kind of mad. He called himself an emperor and danced on the roof.

[Off-topic chatter in Norwegian]

A2f: What now?

A3m: How big was that fine they were made to pay?

A1f: 2000.

A3m: 2000 … what, dollars?

A4f: *Var det ikke* … two years …

A3m: Twenty years of prison …

A4f: Two years.

A1f: Two years in prison, 2000 dollars fine.

A2f: [Reads aloud form her computer screen:] "What role does the United States government play in this story?"

A1f: Well, they're supposed to keep everybody in line.

A3m: It might be that the Handicap General really is … more worth than everyone else, and she … just wants to bring everyone else down, so that she can be the boss. She might be a genius, really. Does anyone watch *House of Cards*?

A2f: No, but I've been thinking about checking it out.

A1f: Kevin Spacey is a really good actor.

A3m: It's so good. And it's the first time I really understood … people with power …

Because before I always thought, power is boring … but now it's like … "I want power!"

[Off-topic chatter in Norwegian.]

A1f: [Reads aloud from her computer screen:] "Describe Harrison Bergeron."

A3m: He rebelled against society by being an individual … taking off his handicap things. And he wanted power, to be the emperor. And he chose a mate.

[Off-topic in Norwegian.]

A1f: Okay. [Reads aloud from her computer screen:] "Why was he considered such a dangerous threat by the government?"

[Off-topic chatter in Norwegian.]

A1f: [Reads aloud from her computer screen:] "What role does Diana Moon Glampers, the Handicapper General, play in the story?"

[Off-topic chatter in Norwegian.]

A1f: [Reads aloud from her computer screen:] "How do Hazel and George react to the murder of their son?"

A2f: Hazel cries but doesn't remember why.

A3m: Yeah, and then George tells her to think about something else.

[Off-topic chatter in Norwegian. Teacher Af approaches the focus group.]

Teacher Af: Are you done?

A1f: Yeah.

Teacher Af: Completely?

A1f: Yeah, task four.

Teacher Af: There's a task five and six and seven as well! We won't get done with everything today, but at least task five, you can start doing that. You'll have closer look into literary elements, and also (---).

A2f: Okay.

[Off-topic chatter in Norwegian.]

A3m: *Oppgave seks er jo å se en film i klassen. Kan vi spørre om vi kan hoppe til den?* [Raises his hand to gain the teacher's attention.]

Teacher Af: Yes, A3m?

A3m: Uh, are we gonna watch a film in class?

Teacher Af: Yeah.

A3m: When?

Teacher Af: Tuesday.

A4f: *Er den lang?*

Teacher Af: It's 20, 25 minutes. So it won't last for the two lessons.

A3m: All right.

[End of session]

Date: 17.03.15
Participants: Teacher Af
               Students A1f, A2f, A3m

Teacher Af: Are you guys all set? Find your document from Google, and make sure you have a thorough understanding of all the different elements.

[Off-topic chatter in Norwegian.]

A3m: Okay, so who's the narrator?

A1f: Third person omniscient.

[Off-topic chatter in Norwegian.]

A1f: Okay, the plot is what's happening in the story, so in this story …. In the dystopian world, Harrison Ford … HARRISON FORD! [Laughs.]

A2f: Harrison Bergeron.

A1f: Harrison Bergeron is escaping from prison, refusing to surrender to the system. He rebels against the system.

A2f: And the conflict?

A1f: The conflict is between Harrison and the system and …. What's the characters called? … Hazel and George.

A3m: Is there a conflict between Hazel and George?

[Off-topic chatter in Norwegian. Teacher Af approaches the focus group.]

Teacher Af: How are you guys doing?

A3m: Omni::-sci::-ent…[Pronounces the world slowly while typing on his computer]. Is this spelled correctly? *Eller skal e'en bort?*

[Teacher Af looks at A3m's computer.] Try without the "e". … Uh, at 12.45 we'll have a summary.

[Off-topic chatter in Norwegian. The teacher approaches the focus group again.]

Teacher Af: This doesn't sound like a Harrison Bergeron discussion. Try to focus. Remember that you are being observed!

[Off-topic chatter in Norwegian]

[Teacher Af addresses the full class. Plenary summary of answers to the task questions. The class watch a film version of the short story. End of session.]

Date: 20.03.15
Participants: Teacher Bm
             Students B1f, B2m, B3m, B4f, B5m

B2m: Okay. [Reads aloud from the computer screen:] "What differences do you note in the film version of the story? How far does the film version deviate from the original? Why do you think the film directors need to change the setting or the storyline when making a film in a story?"

B4f: *Du kan jo ikke få med* **alt** *i en film, da.*

B5m: I feel like the difference between the movie and the book was like … the movie had more details. You get the setting right, people were talking, you could see the mood … and that people were scared. But in the book you didn't get quite the sense that people were scared to get the black … the note with the black dot on. It's like//

B3m: So you felt the fear amongst the villagers more in the movie than you did in the text?

B5m: Yeah.

B2m: Yeah, you could sort of feel the tension in the air when they all were gathered around the lottery. And the movie also included a lot of social interaction.

B5m: Yeah, and in the movie you could see, like, I don't remember her name … Tessie?

B2m: Tessie.

B5m: When she came, she was, like, happy, joking … and when they got the black dot she was … **furious**. So in just seconds, she changed the mood.

B3m: Yeah, because I … when you watch the movie, you get, like … you get to see, and hear all of the sounds. And I think it creates a stronger image, or a stronger … impression on most of us.

B2m: And also when you got to see the people you could sort of predict the ending, because you could see … they were in fear.

B5m: Yeah, and you could see people holding stones.

B2m: The children in the school were gathering stones in their free time … for the stoning.

B3m: Yeah, when … you know … it was said in the text … you wondered why they were gathering stones, but you didn't expect them to use them forkilling someone. I mean, it's like the whole village is//

B4f: Doesn't really make sense.

B3m: No, it's like the whole village is out of their minds.

B4f: Yeah.

B3m: Like it's perfectly normal to kill someone once a year. And the children takes a part, and it's a big feast … killing … "Yeah!"

B4f: But the children had to kill her … I don't know, it's just really messed up. To kill your mother in front of everyone else, it's just really//

B3m: Yeah, that was quite shocking … The old lady gave her son a stone for the stoning…that was…

B1f: That's sick.

B3m: That was one of the most shocking parts.

B1f: And I don't understand how the children … doesn't get affected.

B3m: It's like … that's how they thought that it's supposed to be, that's a way of life. Because if you don't get any impact from, like, around the … other parts of the world … And they said that there were other villages that had … uh, these kinds of lotteries, too. So they said, like "up in the north they dropped the lottery" and (---) "crazy young folks", or something like that. So … it's like … it's like a normal thing in the district. Or that's what I get the sense of myself, at least. That there's plenty of villages who does this. So it's like the normal is …

B4f: They don't really know what normal is … because for them, this is normal.

B3m: It's weird. We'd never kill someone just to keep the population down.

B5m: I think it's just for fun.

B3m: Yeah, it seems like it's just for fun.

B2m: Yeah, because//

B5m: Or like a sacrifice.

B3m: It also gives, like, a better understanding of why Old Man Warner is … brags bout being … this is his 77th time. So he survived 77 times. Out of 300 people.

B2m: But it sounds kind of weird … that he brags about it. Because it's purely based on luck.

B3m: But when you get to know the reason … it's more understandable. Like someone bragging about playing a football game for 77 years, for example … That seems silly. And it seems like the same at the beginning of "The lottery", because we don't know what the

reward is. But when we get to know that … 77 years without being killed … it's more understandable.

B2m: Yeah. He didn't use the direct words, but it's true.

B4f: And they wanted to kill their own kids before themselves? That's sick! That's kind of …

B2m: Yeah. Also, in the book, you didn't get to know that she would get killed, but you knew that she would get killed, or that she would get chased from the town or something … because (---)

B3m: She could've gotten away … or we can't be 100% sure that they actually killed her in the text, even though it seems like they did.

B2m: Yeah, didn't the text …the text ended when the first rock was thrown, didn't it?

B5m: Yeah, they ran after her.

B2m: So you could predict the ending, the writer didn't need to write it. That also made it possible for you to imagine what happened afterwards.

B3m: Whilst in the movie it was more, like, you **see** that they attack her, you see her dead.

B2m: You saw that she got pinned into a wall and that they ran towards her with stones.

B3m: But did you see her die?

B2m: No. You could hear her screaming while people were//

B3m: So it could be the same in the movie as well. But it's, like, more **obvious** that she's getting attacked … that they're in it to kill.

[Teacher Bm approaches the focus group.]

Teacher Bm: But what is she screaming?

B3m: That it isn't fair?

Teacher Bm: Yeah. And why was she doing that?

B2m: To try and convince the people that//

Teacher Bm: But she **knew** that//

B2m: Maybe she's trying to tell them that there is no reason behind the tradition … or that there came no good out of it.

Teacher Bm: Yeah, but had her name not been picked, she would have picked a stone and thrown it herself, right?

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B3m: I guess so. So it's kind of selfish.

B1f: Yeah. Because when she found out that she had to die, it wasn't fair, but when other people died it was//

B3m: But maybe they had to be put in the situation before they realised that it's … messed up … to do such a thing. It seems like for all the others … for them it's just normal. And we don't know that … if people who have been killed in previous lotteries, have begged for their lives.

… ...

B2m: *Var det ikke sånn at de **måtte** gjøre det?*

B5m: *Ja, du trakk på vegne av familien.*

B3m: *Ja, og så skulle familien trekke hver sin lapp, og så skulle de//*

B4f: *Åja, jeg trodde at de var så dumme at de … at de lot **barna**//*

B5m: *Nei, det var bare moren som ville det. Det var bare moren som ville ha barna med. Så hun liksom fant enda flere barn hun ville ha med, i andre familier …*

B3m: *Ja, de ville ha med …*

B5m: *Eldste datteren, eller noe sånn …*

B3m: *Stod det i teksten?* Households. *Ja, men "households", det er jo liksom … altså, det er "family", og da er det liksom onkler og tanter og sånn, og så er det "household" og det er sånn … de som bor i huset.*

B4f: *Men var det ikke bare de over 16 da?*

B2m: *Nei, det var de som kunne trekke.*

B4f: *Åja, jeg trodde at han faren valgte at de skulle ha sånn derre omtrekning i familien. Og jeg bare, hvem er det som vil utsette barna sine for det?*

B3m: *Nei, det var liksom meningen. At først ble familien trukket, så ble hvert enkelt medlem trukket.*

… … …

B2m: Okay. [Reads aloud from the computer screen:] "Were you surprised by the ending of the story?" … Uhm, I think in the beginning, you didn't … you couldn't predict the ending. Because … when you saw the title of the story, "The lottery", you sort of expected it to be something good … because ... So I don't think the story became predictable until the … sort of the middle of the story.

B3m: Okay, so we agree that we got surprised?

B4f: M-hm.

[Off-topic chatter in Norwegian.]

Teacher Bm [addressing the full class]: All right, time for a short break. Back here in 15, allright? Thank you. Get some fresh air.

[15 minute break.]

B3m: [Reads aloud from the computer screen:] "At what point did you know what was going to happen?"

B2m: When I read the topic, because I had read the book before. [Laughs.]

B3m: Yes, but if you imagine that you **hadn't** read it before?

B1f: I didn't understand it until she picked up the stone.

B3m: I guess it was when, like, uh … when Bill Hutchinson had to force the slip of paper out of her hands. You understood that something was wrong. But … you don't really get to know what happens until they … start picking up rocks. It says, [reads aloud from the computer screen:] "Delacroix selected a stone so large she had to pick it up with both hands and turn to Mrs. Dunbar" … so … yeah.

B2m: Yeah, I agree, I think it was around when the husband had to force the paper out of her hand. Maybe that's where we realised that the lottery wasn't a reward. It was a punishment. Or it was a random punishment for a crime you didn't do.

B3m: It's just … blind violence.

B5m: Except that the people are not blind. [Laughs.]

[Off-topic chatter in Norwegian.]

B2m: *Skal vi fortsette?* [Reads aloud from the computer screen:] "How does Jackson start to foreshadow the ending, and where?"

B3m: I don't know.

[Off-topic chatter in Norwegian.]

B3m: How does she start to foreshadow the ending?

B2m: She starts to foreshadow the ending when she talks about the rocks and the person that's been with for 77 years. The mystery box with the rituals and everything.

B3m: Yeah, but could there have been a mystery box if the reward was a lot of money, for example?

B2m: Yeah, but I don't think it would have been the same ….

B3m: Maybe the rocks … when the children were gathering the rocks. I mean, you don't get to know how it's going to end, but you get to know, like, that they're gathering rocks … It's quite hard to understand why they are gathering rocks at the point of time that they're doing it. But when they … when you get to know the purpose of the rocks, you understand. So she sort of … **hints** to the ending, but you can't possibly know. I'm not sure. [Turns to Teacher Bm, who approaches the focus group.] Is it foreshadowing, do you think?

Teacher Bm: Maybe, yes. What else do you do with rocks? What is the purpose of gathering rocks?

B2m: Construction.

Teacher Bm: Construction?

B3m: Yeah, it seems like//

B5m: Maybe build a stone house to the person that wins//

Teacher Bm: Had the story been placed in Italy, perhaps, yes. Because in Italy they have certain houses that are just made of rocks. But in … yeah, I'm not sure. And the rocks are … if you remember from the story … rocks are not one size, they are different shapes and everything.

B3m: They are trying to find the roundest ones.

Teacher Bm: Yes. And round rocks wouldn't make a good house.

B3m: So you could say that she is foreshadowing//

Teacher Bm: In a way, yes, But maybe you can extend that rock collecting thing to that place, but … I'm not sure. Maybe you guys have … B1f, what do you say? You're quiet.

B1f: I agree.

Teacher Bm: She is in that mood, she agrees with everything you say.

[B1f laughs.]

[Off-topic chatter in Norwegian.]

B3m: *Skal vi gå på det neste spørsmålet?* [Reads aloud from the computer screen:] "Where does the story take place? In what ways does the setting affect the story? Does it make you more or less likely to anticipate or predict the ending?"

B2m: It takes place in a little village … and the setting affects the story because it's a small village … If it was in a big city, everyone wouldn't be//

B3m: *Amerikansk.*

B1f: *Ja.*

B2m: But they didn't reveal that it was America.

B3m: *I det der opptaket sier de jo sånn,* "It's a very American story". *Og så var det jo litt sånn amerikansk dialekt.*

B2m: The movie reveals that it's in America, but this text itself didn't reveal any … identity.

B3m: *Jeg har skrevet,* "In a small village". *På hvilken tid i historien? De snakket jo om traktorer og sånn, så det kan ikke være//*

B1f: *Det stod "1969" nederst, og det så jo ut som om det skulle være på 60-, 70-tallet.*

B3m: *Hvor stod det?*

B1f: *På filmen, så kommer det opp sånn når det er laget, helt nederst. Altså teksten er skrevet i 1948, men det var ikke helt sånn 40-talls stil.*

B3m: *Men det var filmen.*

B1f: *Ja, så det var modernisert.*

B3m: *Men de snakket om traktorer og sånn, så vi kan jo … det er nok på 1900-tallet.*

B1f: *Jaja.*

[Off-topic chatter in Norwegian.]

B3m: To me it seems like … the setting seems to be, like, a happy setting. So it creates like … it seems like all the people are happy. They're excited about the lottery, they're excited about "Yay, we get to kill someone". So it creates, like, a feeling of … a society that's really messed up … Because she creates, like, a happy mood … people are getting together, they are talking, laughing, having a great time … the weather is fine, it's a sunny day … and then all of this is based on an act of murder.

B1f: It's like entertainment.

B3md: Yeah, it is like entertainment.

B2m: And you also get the impression that all the people in the village knew each other very well.

B1f: It reminded me of *The Hunger Games*, I don't know why.

B3m: Do we agree that this is a dystopian society? Like the opposite to a utopia?

B4f: I mean//

B2m: Utopia, isn't that like the perfect society, where everything works?

B3m: Like, for example, Paradise is utopia.

B5m: No, Paradise Hotel is the perfect society [Laughs].

B3m: Well, I mean, societies where, like, something isn't fair … a society that has a dark secret, or dark side to it, is a dystopia.

B2m: Maybe it's like a society that **seems** like a utopia on the outside, but as you said, it has a dark secret that maybe on the outside, no one knew.

B3m: For example, that *Hunger Games* … that's a dystopia. I haven't seen the movie, but … Or *Divergent*. Have you seen *Divergent*? That's a dystopian society. Like, people are divided into what kind of personalities they are//

B4f: But I mean, like, for them, it's normal, but for us it would be very dystopian, so …

B3m: And it seems like things would be so much better if they didn't have that tradition. Because it's a cause of conflict and sadness.

B4f: M-hm.

B3m: So it's like the happy setting that she creates … uh, this makes it seem, like, even more dystopian, because they're happy because of something that's … that you're not supposed to be happy for.

B4f: *Ja.*

B2m: *Tenk hvis det var sånn at alle hadde en mental sykdom, og så ble de satt i den byen.*

B3m: *Du kan jo på en måte si, altså, det er jo noe **feil** med tankegangen deres.*

B1f: *Og de tror jo sterkt på dette med kornet, de tror jo kjempemye på at hvis de ikke gjør det, så skjer det.*

B3m: *Hvordan tror du det hadde gått hvis noen hadde kommet seg unna den der steiningen, for eksempel?*

B1f: *Kanskje de hadde gjort det videre et annet sted?*

B2m: *Sikkert trukket familien på nytt.*

B5m: *Nei, da hadde de sikkert tatt hele familien.*

B3m: *Men hvis noen hadde trukket og så hadde de klart å rømme, liksom.*

B2m: *Sånn som Taken* … [Impersonates the actor Liam Neeson:] "I will find you. And I will kill you".

[Off-topic chatter in Norwegian.]

B2m: *Skal vi ta siste delen av spørsmålet?* [Reads aloud from the computer screen:] "Does it make you more or less likely to anticipate or predict the ending?"

B2m: Mmm … yes.

[Off-topic chatter in Norwegian.]

B3m: Yes, okay. Does it make us more or less likely to antipate or predict the ending?

B5m: More …

B2m: Yeah, maybe it, like, seems too perfect. Maybe that's why the author//

B4f: *Jeg skjønte det ikke før hun fikk steinen på seg.*

B3m: *Skjønte du ikke … hva var det du ikke skjønte?*

B1f: *Jeg skjønte ikke at det var trist før hun fikk steinen på seg.*

B3m: *Ja, det er jo sånn … det er jo det som er meningen.*

B2m: *Skjønte du det ikke da hun begynte å klage, da?*

B1f: *Dere skjønte det jo da hun fikk lappen, sant? Jeg skjønte det ikke før//*

B3m: *Ja, for da begynte hun jo å si sånn,* "It isn't fair" *… eller vi skjønte det da … Eller, hun ble jo trukket, sant? Og skulle mannen liksom vise frem lappen for henne, for hun ville ikke gjøre det.*

B4f: *Ja, jeg skjønte jo at det var noe negativt, men jeg skjønte ikke at hun skulle steines.*

B2m: *Altså, vi kunne jo ikke akkurat vite at det var* **steining***, da.*

B3m: *Vi kunne ikke vite at det var steining.*

B2m: *Men vi skjønte at det kom til å skje noe gale.*

B3m: *Vi skrev jo … vi skrev* "When Bill Hutchinson had to force the slip of paper out of his"//

B4f: *På én måte, så* (---) [Laughs.]

B3m: *Ja, okei, men* … "Does it make you more or less likely to anticipate the ending?"

B5m: More ... More, more, more.

B3m: More, because//

B2m: It seems too perfect.

B3m: Yes, and//

B1f: You can sense that something isn't right.

B3m: And when you start reading a novel, you don't expect everything to be perfect, that would just be boring.

B2m: You expect something hidden behind the lines.

B3m: Yeah. So you search for stuff behind the lines. You do get, early in the text, you do get a feeling that this is … a bit goofy.

B2m: Yeah, you do.

B3m: People talking, like … People are acting a bit weird. It doesn't seem that … they never talked about the prize … until the very end. So it seems like it's … kind of taboo. If it was, like, **money**, people would say "Oh, I hope I win the prize". But there's no one saying that. You never hear anyone saying that they want to win. And, like, in a lottery, people play because they want to win, but here they play because they feel like they **have** to.

B1f: It seems like they are blocking it out … like they are pretending it's not really happening … until it really happens. So they just push it away …

B2m: *Okei, skal vi ta neste spørsmål da?*

B5m: Next question, please!

[Off-topic chatter in Norwegian.]

B3m: [Reads aloud from the computer screen:] "In what ways are the characters differentiated from one another? Looking back at the story, can you see why Tessie Hutchinson is singled out as the winner?"

B5m: Yeah, I can see why. She's late, she's joking about it//

B3m: Yeah. She's late, and it seems like she doesn't respect the ritual. So it seems like it's not a concidence that she's the one that wins. And she states so, too … like, "It isn't fair, he didn't get enough time to pick this note" … So that shows that … uh, it shows her lack of respect even more. And she claims that (---) and that they're targeting them. And when she gets the paper, she … with the black dot on … it seems like it was almost **deserved**, because she didn't respect the …

B1f: Yeah …

B3m: Or the villagers … probably felt she deserved to be the winner … because she didn't respect the ritual, she claimed that it wasn't fair, and she were late … she **was l**ate.

B5m: Yeah, but I feel like if someone else would get the black dot, she would be the first person to throw a rock.

B3m: Yeah, me too.

[Off-topic chatter in Norwegian.]

B2m: *Ja, okei.* [Reads aloud from the computer screen:] "What are some examples of irony in this story? For example, why might the title, "The lottery", or the opening description in paragraph one, be considered ironic?"

B5m: Because …

B2m: The introduction of the text seemed like a description of the area, and the town. It described the day of the lottery as a perfect summer day.

B1f: M-hm.

B2m: She described the day as … a perfect day. But it wasn't, because of the lottery.

B4f: Because they were going to kill someone.

B3m: Yeah, exactly. A day when someone gets killed should be … reckoned as a sad day.

B4fe: Yeah.

B3m: And the fact that it's perfect … it states pretty clear that … the people of the village is … pleased.

B1f: Also, after that, they are going home to eat dinner. Like it's just a normal thing.

B2m: Yeah, they complain that//

B3m: Yeah, let's get this over with, so we can get home to our dinner.

B1f: Yeah.

B3m: Or get back to work.

B2m: So it seemed like they just wanted to get it over with…

B5m: Yeah, and when Tessie comes, she's like … "You wouldn't want me to miss it, would you?"

B2m: I can't see how that would work out. How can you just kill someone, and go back to eat dinner, like a normal day?

B1f: Yeah.

B2m: So it has to be something wrong.

B3m: Anyway, the irony of the first paragraph is that … uh, they state the day like a perfect summer day, and the irony is that this should not be considered perfect, it should be considered terrible.

B1f: M-hm.

B2m: *Hva var det du sa?*

B3m: I said that the irony of the first paragraph is that it's a perfect summer day, but a day like this should be reckoned as a terrible day. Don't you agree?

B5m: Yup.

B2m: Yeah.

B3m: Did they ask for, like, the irony in the title?

B2m: Maybe. The irony of the title, I think, was that … when you think of a lottery, you think of winning big … prizes. And the prize was actually death … the prize of this lottery was death.

B3m: The prize was … When you think of a lottery, it's usually a prize that everyone wants.

[Off-topic chatter in Norwegian.]

B3m: Which makes the setting of the story seem … *hva for noe?*

B2m: Wrong? Obsolete?

B3m: *Har du skrevet det? Bare skriv det.*

B5m: *Ja, jeg vet ikke helt hva jeg skal skrive …*

B3m: Which makes the setting of the story …

B2m: Wrong?

B3m: *Du trenger jo egentlig ikke skrive det. Du kan jo bare skrive*, "The day was actually a horrible day, because a person was about to get killed".

[Off-topic chatter in Norwegian.]

B3m: [Reads aloud from the computer screen:] "What do you understand to be the writer's own attitude towards the lottery and the stoning? Exactly what in the story makes her attitude clear to us?"

B2m: Uhhhh …

B1f: Hmmmm …

… … … …

B3m: I hope that she thinks it's not right. I presume so, but … it's hard to find anywhere in the story where it says so … directly. I'm not sure.

B2m: *Det var et vanskelig spørsmål.*

B4f: *Var ikke det letteste, nei.*

B5m: *På med tenke-caps'en.*

B3m: Exactly what in the story makes her attitude clear to us? Hmmm …

B2m: Maybe she's trying to show how certain traditions can ruin a society by being so violent? Because she did use a lot of irony to show how the society … to show it off as a perfect society, to show it off like a utopia. But then … that tradition came out, and we got to see the horrors behind the perfect world … So maybe she's trying to … yeah, to show how terrible such a tradition can be.

B3m: Perhaps.

B2m: Because it is a human sacrifice.

B3m: But exactly what in the story//

B4f: But since it's the main character that's against this tradition, it's kind of …) maybe her … maybe she thinks the same?

B2m: Yeah, maybe the main character is a representation of what//

B4f: Yeah ... Du kommer jo alltid nærmere hovedpersonen.

B3m: What do you think, B1f?

B1f: I don't know.

B4f: I think she has the same attitude as the main character. As Tessie.

B2m: But is Tessie the main character? She's in **focus**, but …

B5m: She's **for** it, but when it goes against her, she's against it.

B2m: Yeah, that's true.

B5m: She's very two-faced.

B2m: Yeah, she was joking around when she first came … Maybe she's trying to show how … people … they believe it's a good thing, until it happens to them. Because … they keep the tradition … but once they're selected for the sacrifice//

B1f: It wasn't fun anymore.

B3m: So you think that the … what's her name?

B4f: Tessie?

B3m: Tessie, yeah. Do you think that the author's opinion is the same as Tessie's … after she's been chosen?

B5m: No … I think the author's opinion is that she's against it.

B3m: Yes, I think so too. That seems logical. I don't think any human being would support such a thing… Maybe it's the fact that other towns have stopped … Or that Addams guy, he talks to Old Man Warner about how other towns have stopped with the lottery … So maybe that represents her opinion. That she's the other villages.

B5m: [Sarcastically:] No, she's Old Man Warner. She wants them to die. [Laughs.]

B3m: No, I don't think so, but I don't know. Should we ask Teacher Bm?

B4f: But since she's the writer, she's probably a normal person, and a normal person wouldn't support this.

B3m: Yes, exactly.

… … … …

B4f: *Den hadde sikkert vært enda mer voldsom om hun faktisk var **for** steining.*

B2m: *Nei, da hadde hun sikkert gjort det mindre voldsomt.*

B5m: *Da ville hun gjort det **mindre** grotesk.*

B2m: *Da ville hun liksom fremstilt det som en god ting//*

B4f: Jaja, men jeg tror liksom at … jo … hun ville gjort det litt mer **synlig**, liksom.

B3m: *Men hvis det liksom er sånn at hun seriøst prøver å fremlegge steining som et forslag … til dødsstraff//*

B4f: *Da hadde hun heller ikke hatt én som var i mot det.*

B1f: *Men hun tar jo liksom opp noe som folk liksom ikke vil tenke på at kan skje. For det skjer jo i det skjulte, liksom … så hun vil legge det frem at det skjer, selv om folk er helt sånn, "Nei det der kan jo ikke skje, det er helt sånn"//*

B3m: *Men jeg tviler på at det er dét som er hensikten.*

B4f: *Men de sa jo i historien at det var noen av distriktene som ikke gjorde det lenger.*

B2m: *Og da var de tullinger.*

B4f: *Så det er kanskje en tankegang om at … siden det har vært i alle distriktene, så er det vanskelig å komme ut av den tankegangen, og så er det noen som på en måte har klart å komme seg ut av det … men de her er fortsatt veldig lukket og//*

B2m: *Ja.*

B3m: *Og de som er i denne byen her, de er jo … de tror jo at folk er helt **gal** når de slutter …* "crazy young folks".

B4f: *Men så er de egentlig … jeg tror det har mer å gjøre med hvem som styrer … eller hvem som styrer det … enn at det faktisk er folkene.*

B5m: [Sarcastically:] *Kanskje hun bare var stein da hun skrev denne.*

[B4f and B2m laugh.]

B1f: *De blir jo overbevist om at det er dét som er det riktige på en måte, sant?*

B2m: *Kan jo være at de er redd for å slutte med tradisjonen.*

B1f: *De tør ikke å tenke selv.*

B5m: *Ja, de er redd for å bli sett ned på.*

B4f: *Ja, og hvis de ikke kommer på lotteriet, så virker det jo som om det kan skje noe med dem hvis de ikke kommer. Hvis de ikke møter opp i det hele tatt.*

B3m: *Jeg tror heller at de bare føler at de **må,** fordi det er et rituale og tradisjon, det er på en måte innbarket i dem.*

B1f: *Men altså, hvem er det som bestemmer hvem som skal være med, da? Er det sånn at du frivillig melder deg?*

B2m: *Alle i byen var jo med.*

B1f: *Var alle med?*

B2m: *Alle var med.*

B4f: *Men det er jo litt sånn … hvis de steiner folk hvis de vinner, hva gjør de da hvis de ikke gidder å være med?*

B3m: *Skal vi spørre* Teacher Bm*?* [Raises his hand. Teacher Bm approaches the focus group.]

Teacher Bm: Yes, B3m?

B3m: We're … we're a bit uncertain on the … number five.

Teacher Bm: Uh … [Reads aloud from the computer screen:] "What do you understand to be the writer's attitude towards the lottery and the stoning? Exactly what makes her attitude clear to you?" … Yeah. Do you think she is positive towards the stoning?

B3m: No, I don't think so, but we can't seem to find … anything in this story//

Teacher Bm: Uh, I don't think … because it's a story … I don't think that the writer is going to give you a clear hint. You have to find some undertones. Is she negative or positive towards stoning?

B3m: It's hard to tell, because all the characters that the story is about, are people who//

Teacher Bm: Yeah, but the way she describes the black box, for example.

B3m: A mystery box.

Teacher Bm: Yeah, I mean … do you think she empathises with the victim or with the perpetrator? Who does she support?

B3m: The victim.

Teacher Bm: The victim, right?

B5m: Well, the way she … … the victim … is, like, very two-faced. First, she is for it, and then she's against it.

Teacher Bm: Yes.

B5m: And that can make us think like … she's just a coward. She's like, "Stone him!", but when she's getting stoned, she's, like, "No".

Teacher B: Yes, right so far … but I mean, her sympathies … do we get any idea, or any hint … that she supports this kind of ritual? Or is she against it?

B3m: It's pretty obvious that she's aganst it, but we can't really see … myself at least … can't really see it in the text.

Teacher Bm: Here it will be … you know, **reading between the lines**. Or undertones. Are there any undertones here … that could hint that she's against stoning? … Any sane person would be against stoning, right? Are there hints here? Those hints are the things that you need to figure out. If she hints at … or gives us certain ideas as to whether she's for or against…uh, those issues. Just imagine … had she been **for** stoning, had she been a supporter of stoning or that kind of punishment, that sort of ritual … would she have used the same kind of words to describe the people, and would she have used the same tone?

B5m: She probably wouldn't even have written the text.

Teacher Bm: Yeah. What is … here it's very important to understand the **tone**. What tone is she using? Is she sarcastic? Is she … criticising it, or is she supporting it? Do you get any hint there? Tone.

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B2m: Uh, as B1f said, the text is very ironic.

Teacher Bm: Yeah. And when there is irony, what do we infer from that, what conclusions//

B2m: She says one thing, but she means another.

Teacher Bm: Yes. And what she could be inferring, or suggesting, to us … that this is blind faith. That this is, you know, not twentieth century, modern society. And we all know that through this story, she's trying … or she is **criticising** other issues that are in American society … for example blind faith … following the leader. Yeah. So those are the undertones that are there, in the story ... telling us, you know, that she is critical of the episode that is being presented to us.

B4f: *Hun overdriver jo veldig det positive i begynnelsen.*

B3m: *Ja.*

B2m*: Ja, du får mistanke.*

B4f: *Ja, hvis hun skulle ... skrevet en seriøs tekst som er **for** steining, så ville hun kanskje ikke brukt sånn, "Å, det er en perfekt dag".*

B5m: *Nei, da hadde det sikkert vært sånn at det var en grå dag, regn ...*

B1f: *Det er jo sikkert det som er meningen, da. For da er det jo en grunn til at det er sånn. Så det er jo//*

B3m: *Hvis du tenker deg at ... altså, det her er jo en dyster tekst ... som får deg til å tenke, hva i helvete er dette for noe?*

[B1f and B2m laugh.]

B3m: *Men hvis hun hadde **støttet** dette, så hadde hun ikke skrevet en ... så hadde hun ikke skrevet en novelle om, eh ...*

B1f: *Men det er klart, i hvert fall, at hun er i mot det ... altså//*

B3m: *Altså, da hadde hun heller skrevet en ... altså, det er jo ingen som hadde **gjort** det)*

B4f: *Hun hadde kanskje brukt litt mer seriøse ord enn det//*

B3m: *Ja, da hadde hun heller skrevet en artikkel om positive effekter med å steine folk//*

[B1f laughs.]

B2m: *Kan jo også være at hun bruker sånne store overdrivelser for å vise sånn ... for å si, sånn, "Det burde ikke være sånn" ... En sånn dag burde ikke være så glad.*

B1f: *Ja, det er sikkert noe sånt.*

B2m: *Jeg tror det er dét hun gir beskjed om.*

B1f: *Ja.*

B4f: *Altså, det begynner med at det er en perfekt dag, men du har jo ikke akkurat en følelse av at det er en perfekt dag når det er ferdig. Og hvis du skulle vært **for**, så burde det kanskje sluttet med følelsen av at det er perfekt.*

B4f: *Du kan ikke slutte med en dårlig følelse hvis det er **for** steining. Men hvis du slutter med en dårlig følelse for det, så er du jo på en måte blitt i mot det.*

B1f: *Jeg tror nok ikke at hun var **for** det, absolutt ikke. Men det var derfor at du tenker at … på utsiden så er alt så perfekt, men så er det egentlig ikke det på innsiden. At det liksom må skjermes litt … men så vet du at bak fasaden … i den byen, så er det det som skjer.*

B4f: *Men altså, sånn har det jo alltid vært i forskjellige land og forskjellige steder, at det er rare ting som du tenker, "Hvorfor gjorde de det?". Men det er jo litt sånn at når det er vanlig på det stedet, sånn det alltid har vært, de blir jo på en måte litt hjernevasket for det.*

B1f: *Ja, de barna som vokste opp med det, for dem ville det i hvert fall blitt normalt.*

B4f: *Ja, for de vet jo ikke bedre. Så de er på en måte ikke **for** det heller, da. De vet bare ikke om noe annet.*

B1f: *De vet ikke bedre.*

B4f: *Så du kan liksom ikke si at, "Å, de er **for** det, de er gal i hodet". Det er bare det at) det er sånn det alltid har vært.*

B1f: *De har ikke sett annet.*

B4f: *Ja. Det er kanskje derfor noen av de andre distriktene har tatt det vekk, fordi at det er noen som har på en måte kommet på at det er så gale.*

 [Off-topic chatter in Norwegian.]

B3m: [Reads the task question aloud:] "This story satirises a number of social issues."

… … … …

B2m: I feel like the story might represent the faults of the Medieval Ages. Medieval Times. Because then it was usual to kill people because of something they did. But this was just chosen at random, so I don't know … … … And it might represent is the burning of the witches in the Medieval Ages, because … the people that lived in those times believed in witches … And if you did something abnormal or unusual, you got burned on a campfire because … they didn't want someone who could practise magic living with them.

B3m: But I also think that it could represent … like, human sacrifice. I don't know who did that. But … like, for example with the witches, they had, like, a reason … it was a punishment

for something that they believed was a real cause for killing someone. They thought that these people were dangerous … whilst in human sacrifice … Like, in the cartoons, where they boil a human together with carrots and stuff … it's not because they have done something wrong. It's just … plain sacrifice … because of old traditions.

B1f: So it can happen to anyone?

B3m: Yeah, exactly.

B1f: Not just **her**, it was just a coincidence … that she picked that piece of paper.

… … …

B2m: Are there any laws we can compare this to?

B5m: No …

B2m: Because you can't really compare it to the death sentence in the United States, because then there's a reason behind it.

B3m: Yeah, but in some ways you **can**, because … it's killing …

B2m: It is the same concept as in taking their lives, but … the lottery … there aren't any reasons behind it, it's just to choose one of the citizens.

B3m: Yes, but … the mere act of killing someone for punishment, is that the worst punishment you can get? Like, when you're dead, you won't be feeling the consequences … of the punishment yourself. The punishment affects more the people around … or it creates other victims. Because … it's not the one who dies who feels the consequences, it's the people around the one who dies. So in that way … uh, death punishment could be devastating, because you don't want to hurt your closest ones. Those who get the death sentence, they're often, like, psychopaths … so they rarely care about … the people around them, anyway. So in that way you could say that death punishment … is a bad punishment … and … I mean, of course, it's inhuman just to kill someone just because you've got to kill someone … but, like, when they're dead, they're dead. They won't feel any consequences, so … death doesn't have too much to say. But, I mean, it's still sick to kill someone.

B2m: I think the biggest fear of the death sentence is that … you take away their opportunity to experience the rest of the world.

B3m: Yes. But they won't be feeling that after they're dead.

B2m: Okay, that's true.

B3m: But still, you live with a lot of fear and horror, that kind of stuff. But … yeah …

B2m: There aren't that many things to compare the lottery to, because it just seems like manslaughter … just … yeah.

B3m: *Men det der med … sånn gladiatorer, er jo en ting.*

B2m: *Når de velger ut tilfeldige folk til å slåss til døden?*

B3m: *Ja.*

B2m: Yeah, it might be …

B3m: I don't know if//

B2m: It is the same purpose, because it is for entertainment.

B3m: Yeah.

B2m: But from the text, do we get the impression that the people **enjoy** stoning the person?

B3m: Definitely. I do.

B1f: M-hm. Yeah.

B3m: Like, the children gathering rocks and playing around and … I mean, they know what's coming.

B1f: They seem excited to do it.

B3m: It's a happy mood. Finally, the yearly lottery. Or the annual lottery. And then … I mean, people are happy. The kids are playing … no one is crying or anything. No one is afraid … which you would think would be natural when someone's about to get killed. So yeah, I definitely think that people are excited for this.

B2m: But that's sort of the effect of having the same traditions over and over again, because//

B3m: They don't appreciate human life.

B2m: Because they've had the same traditions for hundreds of years, they … it's a part of their day.

B3m: But it also seems that it means less to them now … Now it's like, "Let's get it over with, so we can go back to our place". It seems like it's something they just feel like they have to do, because someone did it before them. They talk about how it was back in the days, when it was all a bigger thing. Whilst now it's just, "Come on, let's meet up, do it quick, and get back to what we want to do".

B2m: Yeah, that's why it seems so weird that they won't drop it, because they don't care anymore.

B3m: It seems like they don't care. It's like they're not even entertained anymore. It seems like they're doing it just to do it. They just do it because that's what they've always done. And they're only doing it because everyone else is doing it.

[Off-topic chatter in Norwegian.]

B3m: Okay, are we finished?

B1f: Yup.

B1f: I think so.

[Teacher Bm informs about the home assignment and rounds off the session.]

Date: 22.04.15
Participants: Students C1f, C2m, C3f

C2m: Okay.

C1f: Okay, when we talk about love at first sight, I think it's a little bit weird, because when you just see a person it's not (---) Love just depends on what, how you look, but //

C2m: I mean, it's really hard to define love, right. There's different kinds of, different stages of love. //

C1f: Yeah, but, when you see //

C2m: I mean, of course you can see someone and think they're beautiful and, you know, kind of get a crush on them, but //

C1f: But I don't think you can say just because you've seen //

C2m: It's really about how you define love, because, certain part of love comes after knowing a person for quite some time. Don't you agree?

C3f: Yes. I agree.

C1f: Yeah.
… … … … … …

C2m: So, what do you think? Can people fall in love in less than a day?

C1f: I think it's possible if they hang around a lot … and are together a lot, in that one day, but … …

C2m: It's kind of a short period of time to really get to know someone, but. I mean, I don't really see why not.

C1f: Yeah I don't think that's (---).

C3f: Well, I guess you can become very interested in the other person if you find that you have a lot to talk about. But fall in love? I don't know.

[Teacher Cf addresses the full class. She calls upon the different groups to provide their answers to the task question.]

 [The group members take turns reading from the Balcony Scene from *Romeo and Juliet*.]

C2m: So, what do you think of this scene?

C1f: I don't know. It's … I think it's a little bit weird, because they don't know each other, and they just love each other like that, so.

C3f: I guess it's romantic, but it's not exactly realistic! … … … …

C1f: It idealises love, in a way. But it's kind of silly. … … … …

[Teacher Cf addresses the full class. She calls upon the different groups to provide their answers to the task question.]

C2m: I mean. Partly it's for the sake of the theatre, I think.

C1f: Yeah.

C2m: I mean, it's not very realistic, is it? It's more for the entertaining purpose, I think … Maybe it's kind of strengthened by the fact that they aren't allowed to be together. Maybe that makes them want it more. Feel like they kind of have to be together… [Reads aloud:] "What do you think about the language? Does it emphasise their feelings?"

C1f: I think it's emphasised, it's not realistic, because it's weird//

C2m: It's because, these monologues, they wouldn't have come up with those at the place. So it's kind of … the writer has embellished a lot. But it's very colourful language, which is typical Shakespeare.

C1f: I think they, just, say very little, but they just say, like, what they just mean. They could just say all of this in just one sentence.

C2m: Yeah, I think you're right. But it's, I mean, it's probably because it's a monologue, right, so it's in the theatre. They have to make it very … every line has to be like a poem.

C3f: Real people don't talk like that.

C1f: Yeah, I think we can conclude that it's not realistic.

C2m: It's very easy to find the genre, through just reading the text.

C1f: Yes.

… … …

[Teacher Cf addresses the full class. She calls upon the different groups to provide their answers to the task question. The session ends.]

Date: 11.05.15
Participants: C1f, C2m, C3f

C2m: Well, I guess I didn't really care for the way the story was told. I mean, the setting, they could have (---) Like, kept it in the old times.

C3f: It was kind of weird. The actors were very good. … … … … … …

C2m: Okay, so do we think it's possible to fall in love in such a short amount of time?

C1f: I do not think it's possible to fall in love that quickly.

C2m: You don't? No, it's a little far-fetched, I think.

C1f: Yeah. They don't know each other, so, they can't really …

C2m: What do you think about the ending?

C1f: The ending shows how much they care for each other, and it's sad. But why should they, why should Romeo take that poison just because, because she is dead? That is //

C2m: I also think it's a bit unrealistic that he acted so quickly, before he even knew that she was dead. I mean that's, that's how the story is, I guess.

C1f: Yeah.

C2m: [Reads aloud:] "How do the characters develop?" Hmm … I don't really think they developed that much. I mean, they just fall in love, and that's kind of it.

C3f: Yeah.

C1f: They stay the same throughout the story.

C2m: Yeah, it's not like they mature a lot.

C1f: One of the things that make them fall in love so strongly is probably the fact that they're, it's **forbidden,** you know.

C3f: Yeah. That makes it even more //

C2m: It makes it stronger.

C3f: Yeah. But when they met each other, they didn't know that they were enemies, so …

C2m: But after, it's kind of strengthening, I think. Like when you're young, you want to do stuff you're not allowed to. So the fact that their parents don't want them to be together makes them even more obsessed with each other.

C3f: Yeah, I agree… … … …

C3f: What about things that we can learn from the story that are relevant today … Hmmm … The love. It can't be ended until he dies.

C2m: I think the most important lesson from this story is probably, you know, check your mail before you kill yourself.

C3f: Yeah. Don't do stupid choices. Don't act too quickly. … … … …

C2m: Okay. First of all ... I mean, arranged marriages is still relevant today, I think.

C3f: Yeah, so//

C2m: Don't rush into anything. … … … … …

C3f: *Hva mer?* … … …

C2m: This sort of rivalry between these two families, could we, learn something from that, you think?

C3f: Yeah.

C2m: Maybe something about forgiveness?

C3f: It's stupid that the whole family should hate each other.

C2m: Yes.

C3f: Like, even though the fathers still hate each other, they can be friends.

C2m: Yes. And I don't even think they remember what they were fighting about, they're just rivals.

C3f: Yeah. … … … …

C2m: I mean, since (---) with Romeo killing Paris, it makes, it changes Romeo's character a bit I think. I think he's a little more selfish, if he kills Paris.

C3f: Mm. The police, they are calling Romeo in the movie, so, he doesn't like have the chance to kill him.

C2m: Yeah. I agree. It's kind of the … Since it's all kind of, shown as a news report, it's hard to show these things that happen secretly.

C3f: Yeah. … … … … … …

C1f: It was difficult, because I have never made a news story before, so I didn't know what to//

C2m: Yeah. You have to kind of, see the situation from an outside perspective.

C1f: Yeah. You can't say, like, I //

C2m: You don't know why they did what they did. You just have to report the facts about what happened.

C1f: It's not a lot of pictures from … it was difficult to find pictures. And the quote, or the citation, in the news story. I didn't really know how to …

C3f: What situation did you pick?

C1f: When Mercutio died.

C2m: I did the opening scene, the explosion and stuff.

C3f: *Skal du vise den foran klassen?*

C2m: *Jeg vet ikke. Jeg tror* Teacher Cf *hadde valgt ut noen som hun … min var ikke så bra, så jeg satser på at det ikke er min.*

C3f: *Hun tar den sikkert. … … … … …*

[End of focus group discussion. Plenary summary.]

Date: 14.10.15
Participants: Teacher Dm
　　　　　　　Students D1f, D2m, D3f, D4m, D5f

Teacher Dm: Okay, so, just a note on the questions. As you see, they are more, uh ... The first one, for instance: characterise Mollie, and you have to … sort of take these statements then, and use them to think about … to what extent do you sympathise with her, or to what extent do you condemn her. So these are … sort of, no right or wrong answers, really, and it's sort of based on the **reflection** around these topics. Regardless of whether you remember the book or if have read so far or not, it doesn't really matter, as you should be able to discuss them anyway. Okay?

D4m: Okay. … … …

D1f: Okay, have you read this?… …

D4m: Okay, what does it say? [Reads the task question aloud:] "Mollie is a traitor, she should have changed her ways and given more thoughts to common interest than to her own". Okay. … …

D1f: She is the horse, right?

D5f and D2m: Yeah.

D1f: The one who asked for sugar?

D5f and D2m: Yeah.

D1f: Uh … I guess, maybe, she should have changed … or at least tried to, kind of, adapt to the society. But at the same time, it's kind of her that … the animals didn't let her, kind of, do what she wanted to, because … it doesn't affect anyone if she wants to eat sugar, or wear ribbons//

D2m: Yeah. Doesn't really affect //

D4m: It doesn't really affect anyone in a physical way, but maybe the animals think it's very weird that she … and human-like … because, put it like that, to wear ribbons and eat sugar … because sugar is a human invention, right.

D1f: Mm. Yeah.

D5f: Okay. Number two. [Reads aloud:] "God had given him a tail to keep the flies out, but that he would sooner have no tail and no flies.

[Group members reading silently to themselves.]

D5f: *Har du lyst?*

D2m: Uh, okay …. What do you think of Benjamin and his views?

D4m: I think he's a bit of a downer. It seems like, in the text, that he's depressed, or something.

D1f: Yeah, but it's kind of stereotype junkie … I mean like, every junkie in stories are like that.

D4m: It's kind of sad. [Laughs.] … …

D1f: I don't know that that really has anything to … if it really is an important part of the story, I don't think it really affects any of the other animals or something like that, so//

D4m: No, doesn't have any effect on the story as well. … … …

D1f: It says that he is, he and Boxer are sort of friends//

D4m: Yeah.//

D1f: So maybe he, I don't know, just doesn't want to be friends with anyone else.

[The other group members laugh.]

D2m: He doesn't want to be friends with anyone else than horses.

D1f: Maybe.

D2m: He is racist.

D5f: Yeah, later in the book he is like (---) and is really good friends with Boxer and also Clover. That's later, like in chapter nine or something. … … …

D1f: Loyalty, obedience and discipline … I guess the pigs wanted this to be their ideals, because … they sort of manipulate the animals to thinking that what they want is right, and … sort of, like, trick them, into believing that's truly what's right. And if they believe that loyalty, obedience and discipline is … are sort of, the right thing to have towards the pigs, it will be much easier for them to, kind of, just do what they want, and get through with their cases.

D4m: It doesn't really help when Boxer comes along and says that Napoleon is always right … Because, he is … like, everyone admires Boxer because he's so strong. So I guess the animals, kind of, **support** his decisions as well.

D1f: M-hm… And some of the dangers with this is that … if they manage to manipulate the other animals, they can basically just do whatever they want … and maybe, in a while, it will go back to normal as it was when Jones were there.

D4m: For me, it seems like … it's like a dictation, but the animals doesn't know that it's a dictation, because it's the pigs who always is controlling the … the foods and all the equipment and stuff. And as said before, if you don't do your work, rations gets cut by half. So it's like, yeah. … … … …

D1f: M-hm. … When Napoleon kind of overthrow Snowball, he uses his dogs, and maybe the … Orwell prepared the readers by kind of, taking the dogs away and not talking about them. So the ones who remember them kind of wonders where those dogs went. And also, Napoleon is very … I mean, when they talk about the wind mills he doesn't have any arguments, he just says "go look for Snowball" and doesn't have any good arguments, or **cases** himself, so … it's kind of like, he **knew** he was going to win because he had a secret weapon.

…

D4m: Yeah.

…

D2m: We're done with the, the questions, but…

D3f: What is this [refers to the audio recorder], actually?

D1f: *Hun, det er en lydopptaker, hva er lydopptaker?*

D4m: Audio//

D2m: Audio recorder thing, I think.

D3f: Oh. That's weird.

D4m: It records us, our talking.

[Laughter.]

D3f: Okay.

D4m: I thought it was a tazer at first.

[Laughter.]

[Off-topic chatter in Norwegian. Teacher Dm approaches the group.]

D1f: *Vi er ferdige.*

Teacher Dm: Okay, so what, how do you feel about Mollie?

D1f: We feel that, in a way, she kind of, could've made a bigger effort to adapt to the society//

Teacher Dm: M-hm.

D1f: But, I kind of understand that she wanted to keep doing what she liked: to wear ribbons and eat sugar. Because in a way it doesn't really affect the other animals, that she wears ribbons.

Teacher Dm: Mm.

D1f: But it does, kind of, **counteract** with the society.

Teacher Dm: Does she strike you as, sort of, wholeheartedly **into** the revolution, or the **idea** of the revolution?

D2m: No.

D4m: Not really.

Teacher Dm: No. And why not? Why isn't she into the revolution?

D2m: She was very privileged before the revolution, so I think she would have been … or like, it would have been better **without** the revolution.

Teacher Dm: Yeah//

D2m: For **her**.

Teacher Dm: So it's, if … sort of, okay, so if we have, sort of … Napoleon based upon Stalin, Trotsky based upon, or sort of … or Snowball based upon Trotsky etcetera. Who could **Mollie** represent? Not as a one person, but, sort of a group of persons … what kind of people could she represent?

D4m: The ones that stand out, for example? Who does other things than the society tells them to?

Teacher Dm: Yeah, but then again, does she strike you as, sort of a, an ideologist, that she actually … thinks things through, and sort of, is an intellectual opponent of the regime?

D1f: No, she //

D2m: I think she could be, like, the rich people//

D1f: Yeah. //

D2m: The privileged ones, that, is not benefiting from communism.

Teacher Dm: Yes. A word is *bourgeois* … which are those … sort of, **better off** than the working class, and who didn't really gain that much from the revolution. Quite a lot of those people fled when the … after the revolution, to escape, escape the revolution, so she could be that. So, so … okay, but these two statements … Do you agree **more** to the sort of "I feel sorry for Mollie" and like an idea you should be able to like her? Is that what you//

D2m: Well, it's sort of a question if you're **for** or **against** communism //

Teacher Dm: Yeah. //

D2m: So, and I think most of us are against.

D1f: Yeah.

Teacher Dm: Yeah. And you could, sort of, instead of communism, say, sort of, totalitarian regime, where everything is decided for you, should you be able to keep some individuality? Should D3f be allowed to be D3f, or should she, sort of, be part of one, singular mass? Yeah. …

Teacher Dm: But I'll just see how … and we're going to discuss this in class so, you could, probably, if you're finished, you can probably push "un-play" or "stop", I guess.

D4m: *Tenk hvis vi sletter alt nå.*

[D5f and D3f laugh.]

[Off-topic chatter in Norwegian.]

Date: 26.10.15
Participants: Teacher Dm
                   Students D1f, D2m, D3f, D4m, D5f

Teacher Dm: Okay, so the way we'll do this today is that I'll ask you some questions, but the point is for you to just … discuss, and sort of //

D4m: /Are we gonna discuss //

Teacher Dm: You are going to discuss, and I will sit back a little bit and listen to your discussion … So do not answer with just sort of "yes" or "no" //

D4m: Oh, okay //

Teacher Dm: To start off: How did you like the book?

D4m: I really liked the book because of the character descriptions, and, and how the story was, like, structured, and (---). And, it was quite interesting, because I got to compare it with the Russian revolution, so it was kind of cool //

Teacher Dm: So you enjoyed it //

D4m: Yeah, I enjoyed it very much//

Teacher Dm: Yeah. D5f?

D5f: I also found it interesting, and, since, with like, politics, and the history, it was **interesting** to me … it had some **meaning**. At first it was like, kind of confusing, because the animals were talking and stuff, but after, when you're reading more, it's like, you're getting into it, and you're … you know, **like** the characters better, and then it's getting better //

 Teacher Dm: Yeah?

D2m: I liked the book, it was kind of interesting to see the comparison between the Russian revolution and the simplified version on the animal farm. And it was also kind of interesting, or funnily written also, so I liked it.

D1f: I thought it was kind of weird in the beginning, because, I mean, the animals were talking, kind of, doing everything humans can do. But then, when you kind of got into the book I thought it was kind of fun and interesting, and also, because every character, or at least, the most **important** ones, kind of, were a symbol for the characters in the Russian revolution, so I thought it was kind of interesting to see how he, George, kind of connected all the characters together//

Teacher Dm: M-hm. So **why** do you think George Orwell wrote this book? What … what does he want to tell us?

D4m: I think it's, just from my point of view, I think it's, like, a symbol to represent how badly the Russian revolution was … And it's more easier … easier to represent a revolution through a novel, which is fiction and fantasy, than to represent it in … only facts and history … and it's a more fun way to, actually, **learn**, I think.

D5f: Maybe it's meant for, kind of, like a warning, to say that if one person gets all the power, it can end bad?

D2m: I think it's about any, any … in any group of people, it … if one person gets the opportunity, he will eventually, abuse the power.

Teacher Dm: Mm. Why do you think Orwell uses animals and makes the setting a farm where animals take control?

D1f: Maybe, like, like … humans are always compared to the animals? So it was easier, kind of, to show that it was the differences within the classes among humans and animals, than humans and humans?

D4m: Yes, 'cause, it's easier to represent the different classes in the animal world, because in the animal world, the strongest survives. Because, you have, for example, pigs. Pigs are usually the most outgoing animal and it lives for quite a long time, and, and … I don't know, because pigs (---) is an essential symbol of a farm, because in most farms there are pigs that gets slaughtered and, um, work … that does work for humans … to clean out a field, for example …

Teacher Dm: Mm.

D1f: Maybe because if he uses animals, it's kind of easier to represent the different kind of characteristics, for example: Boxer is the strong one, and he's kind of bigger than all of the

other animals. And, I guess, he could do the same with a person, but it's just easier to imagine a very big and strong horse who can do all the work, than to imagine … a big person.

Teacher Dm: Okay, so, how does the book end?

D3f: They kill Napoleon, I think. When the … Benjamin, he sees that they're, like, drinking alcohol and so he gathers around all of the other animals from the other farms, and he like, informs them.

D2m: Also, they couldn't tell the difference between pigs and, and humans. I think, in the movie, they gather all the animals and they overthrow the upper class, or the pigs and the humans//

D5f: That doesn't happen in the //

D3m: But in the book, it doesn't happen.

D4m: 'Cause, I think, I think in a movie, it's hard to, kind of, say that they can't tell a difference. It's more clear when the animals gather and they overthrow the pigs. It's harder to picture that in a book.

D1f: I think, in the end, the farm is basically back to what it used to be. For example, Napoleon changes his name back to the name of the farm, and they're not allowed to call each other comrades, for example, and they're trading with humans, and basically, the whole animalism thing is mostly gone. So it's back to what it used to be like when they … when the humans ruled it. And also, Napoleon kind of declares his … **loyalty** to the humans

Teacher Dm: Mm. So it's, sort of, it's … we're back to square one, basically. Mm. The seven commandments all end up in the idea that all animals are equal, yet in practice some are presented as more important than others. Is there some truth to that? In the real world, is Orwell onto something?

D5f: Yeah, like, sometimes you might say that everyone's equal, but there will still be different types, other groups of people, and they won't be treated … the same way. It might be what he means. That absolute equality isn't possible.

D4m: It's not good. **I** think it's not good, anyway.

Teacher Dm: That is of course another question, whether or not it is something to strive for. Mm. One possible topic or theme of the novel is that power corrupts. Is that true, do you think? Is that a human trait?

D4m: Yeah, the idea that power corrupts, that's true because … if a ruler decides something that the people don't like, they will eventually go against him, and overthrow his power, and they will take the power back, and do what they please. Yeah.

D1f: I think that maybe, the more power a person gets, the harder it is to, kind of, see what's best for the people. Because, I think in the beginning, maybe Napoleon didn't have, or he didn't mean … it wasn't his plan to, kind of, become that way, but when he, like, saw that he

could have that power over all the animals, and, kind of, **could** do whatever he wanted, it was much easier for him to kind of, just think about himself and the pigs.

Teacher Dm: Mm. How would you describe Napoleon?

D3m: Firstly, he's evil. It's like as we said. And he's kind of smart, too, because it was, like, he thought of everything from the beginning. He took the talks for himself to make them like … he planned out everything from before, and then he planned, like, he had the whole plan, and then he stole Snowball's idea for himself. And that's quite a hard job, like, to steal someone else's plans, ideas. And, when you're like, when evil and smart becomes, like, together … so, it always ruins everything.

D4m: Power, or I think they say, power makes you blind. So you do things that you wouldn't do if you didn't have as much power as you did. And, I think, with all that power, Napoleon became very manipulative, and put thoughts in the other animals that what he did was the right thing for the animals, and the animal farm to gain their success. He kind of gets blind because of all the power, and becomes evil, or a bad pig, person//

D2m: I … I actually think he's kind of evil from the beginning … And that he just uses the thought of the revolution for his own winning. And … the only thought in his mind is to get power, himself. And he … I don't think at **any** point he's done anything for the revolution at all. He's just always turned everything for himself.

D5f: Yeah, I agree with that.

Teacher Dm: Yeah. What about Snowball? How would you describe him?

D5f: I wouldn't call him evil, but it's like, he's more ignorant and … that it was something (---), but he wasn't evil as Napoleon.

D1f: In so many ways he was different than Napoleon because he was, kind of, willing to work for the animals' loyalty, and he came up with a bunch of ideas, and he made good arguments in debates. As Napoleon, he just, kind of, told them to not vote for Snowball's idea, because that one was bad, and then abused his power by, kind of chasing Snowball out with the dogs. But Snowball is, kind of, more of an idealist, because he works, or he does it the right way, I guess you can say. But, as the others have said, he does, kind of, agree that pigs are superior to the other animals and they serves kind of better food and drink.

D2m: I think he's got good **intentions,** but the **way** he is trying to achieve the … well, the animal farm, the ultimate animal farm is **not** quite the right way … by trying to have the pigs on the top of the system. But I think he … actually thinks that is the best way. It's not like he's thinking that: "Oh this is my chance to have power" It's for, **for** the people … So Snowball has good intentions, but the way he acts out his actions doesn't quite do good for him, because … What was I going to say, I forgot it …

Teacher Dm: Yeah, okay, okay. So, then, then I think I say thank you. Then we're finished here and I'm going to talk to the next group. So, yeah. Good.

[End of focus group discussion.]

Appendix 10
Coding Sheet Sample

Case B coding sheet

ELEMENTS OF INTERPRETATION IMPLIED BY THE TASKS AND IDENTIFIED IN SEQUENCES OF LEARNER RESPONSES											
TASK	LEVEL OF COMMUNI-CATION			NARRATIVE STYLE AND STRUCTURE		SUBJECT POSITION (cultural/social/historical)		TYPE OF READER RESPONSE		TYPE OF LITERARY VOICE	
	1	2	3	Identification	Evaluation	Identification	Evaluation	Emotional	Cognitive	Accessible	Elusive
A1											
A2											
B											
C1											
C2											
C3											
1.1											
1.2											
1.3											
1.4											
2.1											
2.2											
2.3											
3.1											
3.2											
4.1											
4.2											
5.1											
5.2											
6											

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