

Aspects of *Bildung* and Intercultural Competence in upper  
secondary EFL pupils' thoughts on reading and working with  
fictional texts:

A mixed-methods study.



Johanna Brandal Sande

May 2020

Master's Thesis

Department of Foreign Languages

University of Bergen



## **Acknowledgements**

First, I would like to express my gratitude to my supervisor, Hild Elisabeth Hoff. Thank you for all the time you have spent reading through and commenting on my drafts. I am truly thankful for your helpful and constructive feedback, and the knowledge you have shared.

Thank you, to the teachers who welcomed me into their classrooms, and to the pupils who participated in my study. Without your contribution, this thesis would not have been possible.

A special thanks to my co-students for these past 5 years. Thank you for all our discussions, lunches, study sessions, coffee-breaks and laughs. I am very grateful for your support and our time together.

Finally, thank you to my friends and family. You have offered me much needed support and positive distractions throughout this year of writing my thesis. Thank you for believing in me and for encouraging me every step of the way.

Johanna Brandal Sande

May 2020

## Abstract in Norwegian

I læreplanverket LK06 blir det sett fokus på at programfaga i engelsk i den norske skulen blant anna skal fremje både danning og interkulturell kompetanse. Danning blir sett på som eit overordna mål i den norske skulen, og handlar om at elevane skal tileigne seg kunnskap om faga, men også utvikle seg på eit personleg plan. Tidlegare forskning har sett lys på at fiksjonstekster kan opplevast som spesielt passande for å fremje aspekt ved danning og interkulturell kompetanse. Interkulturell kompetanse kan kort forklarast som evna til å kommunisere med menneske frå andre kulturar enn din eigen basert på haldningar og kunnskapar. Fiksjonstekstar kan gi elevane moglegheita til å setje seg sjølv i andre sine sko, og kan gi unike innblikk i perspektiv som kan utvide elevane sitt syn på verda. Tekstane kan også vere med på å utvikle elevar sine haldningar og verdiar.

I denne oppgåva har eg undersøkt korleis aspekt ved danning og interkulturell kompetanse kjem til syne i vidaregåandeelevar sine refleksjonar rundt det å jobbe med fiksjonstekster både i og utanfor engelskklasserommet. Målet var ikkje å generalisere ein større del av elevar i den norske skulen, men gå i djupna på korleis nokre elevar opplever å jobbe med engelske fiksjonstekstar. Det teoretiske rammeverket for oppgåva var i stor grad basert på Klafki (1996) sin forklaring av ulike tradisjonar for danning i skulesamanheng, og Michael Byram (1997) sin modell for interkulturell kompetanse.

Metodane som blei brukt var ei digital spørjeundersøking med kvantitative og kvalitative element i form av opne og lukka spørsmål. 64 elevar svarte på spørjeundersøkinga. I tillegg gjennomførte eg semi-strukturerte kvalitative intervju med fire av elevane. Elevane som deltok var anten med på programfaget internasjonal engelsk eller engelsk litteratur og kultur. Studien blei gjennomført i tidsrommet oktober - november 2019.

Hovudfunna frå studien tyder på at nokre aspekt ved danning og interkulturell kompetanse kom til syne i refleksjonane til elevane. I hovudsak var det delar ved danning som omhandla at det blei vekka kjensler i elevane på grunn av personleg engasjement i teksten som var tydeleg. Når det gjeld interkulturell kompetanse, kom aspekt ved dette mest tydleg fram når det gjaldt elevane si positive haldning til å lære om forskjellige kulturar. Funna indikerte også at det var ein mangel på kritisk refleksjon rundt fiksjonstekstane frå elevane si side. Funna seier dermed noko om viktigheita av at det må leggast til rette for at elevane skal møte tekstar med ein kritisk distanse, ikkje berre bli personleg engasjert i tekstane.

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## **Key Abbreviations**

**EFL** – English as a Foreign Language

**IC** – Intercultural Competence

**VG2** – Upper secondary pupils in their second year of secondary education

**VG3** – Upper secondary pupils in their third year of secondary education

**LK06/13** – *Kunnskapsløftet*, the current Norwegian curriculum



# Chapter 1: Introduction

The present chapter provides the aim of the thesis as well as the research question. Furthermore, the background for the thesis is presented as well as a description of the potential role of fictional texts in promoting *Bildung* and Intercultural Competence. Next, previous research on how fictional texts can develop *Bildung* and Intercultural Competence is presented, as well as research on pupils' attitudes towards literature. Lastly, the research methods used in this study are briefly described before an outline of the thesis is offered.

## 1.1 Aim of the thesis

Fictional literature has always been an important part of my life both in my spare time and in my education, from I was a child and throughout my years at primary school and now at university. However, it was only recently that I had a reading experience which truly opened my eyes to how incredibly educational it can be to read fiction that introduces you to a culture different from your own. *Americanah* by Chimamanda Ngozi Adichie taught me valuable lessons about myself and others, and I cannot help but think that this is a book I definitely want to introduce to my future pupils, in the hope that they will have the same eye-opening experience reading it as I did. My own personal experience with a fictional text inspired me to investigate pupils' reflections on their encounters with fictional texts.

When reading the fictional text mentioned above, I experienced that the encounter with the text helped me develop my own intercultural competence (IC). In short, IC can be said to be the ability to communicate and mediate across cultures. I will elaborate on IC in chapter 2.4 and discuss it in depth as it is an important part of the thesis. IC can be related to *Bildung* in the way that *Bildung* is supposed to develop the pupils' "...skills, understanding and responsibility that prepare pupils for life at work and in society, to provide a foundation for further education, and to assist them in their personal development." (The Norwegian Directorate of Education and Training, 1994). "Personal development" is a term that is especially important here, because when engaging with fictional texts, the pupils usually get involved on a more personal level which can increase their skills of critical thinking and independent reflection and thus lead to personal development.

The citation above is extracted from the Core Curriculum, which is a document from the Norwegian Directorate of Education and Training and describes the overarching aims of education. This shows the importance of IC and *Bildung* in school. By law, educators are

obliged to attempt to achieve these goals and to not only teach the pupils about the subject, but help them develop on a personal level and assist them to develop skills so that they are able to participate in society in a constructive manner.

Developing *Bildung* and IC is seen as an important aim for the English program subjects International English and English Literature and Culture that this study decided to focus on. Theory state that fictional texts are especially suited to help pupils develop aspects of *Bildung* and IC because they usually work on an emotional level as well as affecting the learners' cognitive development (Ibsen, 2000). Fiction sparks a pupil's imagination and gives them the opportunity to put themselves in someone else's shoes, which can be valuable when they get to explore different perspectives. Working with fictional texts in the classroom can also be a starting point for important discussions where pupils are allowed to voice their different values, attitudes and opinions, but at the same time encourage respect among the pupils and the ability to accept different attitudes and values. The English classroom can therefore become a place where the pupils are developing both their IC and *Bildung*.

The aim of my thesis is to explore how aspects of *Bildung* and IC appear in the upper secondary pupils' reflections on their experience with reading and working with English Language fictional texts. The study investigates pupils' views on their encounters with fictional texts both in the EFL classroom and in their spare time. However, the main focus is on their experience with fictional texts in the EFL classroom. The goal is not to generalize a larger population of pupils in Norway, but to gain deeper understanding of some pupils' experiences regarding reading and working with English language fictional texts. I hope that my study can provide insight into which aspects of *Bildung* and IC appear in the pupils' reflection in order to detect aspects that are evident and which parts there might be a need to focus more on. The research question which has guided the investigation will be presented in the sub-chapter below.

### *1.1.1 Research Question*

The research question of the thesis is the following:

- *How do aspects of Bildung and Intercultural Competence come into sight in the pupils' reflections on their encounters with English language fictional texts?*

One of the reasons for asking this question is because theory claims that fictional texts can contribute to the pupils' development of *Bildung* and IC, and therefore it is interesting to explore how this is reflected in the learners' experiences. The formulation of my research question, asking *how* aspects of *Bildung* and IC might show up, indicates that I assume to find aspects of learning which can be tied to *Bildung* and IC in the pupils' reflections. The reason why I find it reasonable to assume that such aspects will show up, is because of the focus on developing *Bildung* and IC in the subject curricula as well as the overarching aim of the pupils' education.

The study will focus on pupils who attend the courses International English or English Literature and Culture. Both these courses are available for VG2 and VG3 pupils, and have relevant competence aims explicitly concerning *Bildung* and IC, which makes my research question relevant to investigate in these courses. To the researcher's knowledge, no studies in the context of English didactics in Norwegian upper secondary school concerning the topic of *Bildung* and IC have been conducted focusing solely on these program subjects. I hope that my study can provide useful insight that help educators reflect on how they use fictional texts in their own classrooms. I also hope to motivate student teachers as well as working teachers to evaluate how they can promote aspects of *Bildung* and IC.

My study does not attempt to assess the pupils' development of *Bildung* and IC, but rather is an insight into the learners' reflections that can create a starting point for a discussion about which aspects of *Bildung* and IC there might be a need to focus more on in the pupils' encounters with fictional texts. It is important to take the learners' experiences into consideration when reflecting on how one can make the learning activity meaningful for the pupils, and get information on how some pupils might get personally invested in the learning materials as e.g. fictional texts to create real and engaging learning situations.

## **1.2 Background for the thesis**

Reading fiction challenges the reader to imagine different scenarios in their own mind. While reading, one must take the time to reflect on these scenarios for them to make sense. In addition, many readers appreciate the possibility to escape into a world different from the one they live in. Fiction offers the reader the opportunity to experience life seen from multiple perspectives, and it might expand the readers' emotional and imaginary world. Being exposed

to new perspectives can even change a person's worldview, because the new perspectives can offer new ways to think (Ibsen & Wiland, 2000). When reading fictional texts in school or in their spare time, pupils are also challenged to analyze, imagine and reflect upon new ideas that they are exposed to through fiction (ibid.). Consequently, a platform for discussion is created, where different pupils will have contrasting ideas and interpretations, which creates great potential for learning opportunities in the English classroom.

Reading fictional texts can help pupils develop their vocabulary and grammar in the target language, as well as promote their cultural awareness and encourage them to think critically about plots, themes and characters (Van, 2009). The focus on cultural awareness, and how the pupils are challenged to think critically, can trace itself back to the competence aims in the English program subject curriculum on enhancing *Bildung* and IC. Both program subjects for specialization in general studies that the participants in my study are a part of, have the same overarching aims for the subjects, but separate competence aims. The competence aims will be discussed in sub-chapter 2.3.3. Teachers of English in Norway are legally obliged to follow the documents from the Norwegian Directorate of Education and Training. I will briefly mention the purpose behind the subjects.

In the "purpose" section describing the overarching aim of International English and English Literature and Culture, "intercultural competence" as a term is explicitly used:

Because English is used worldwide in all cultures, intercultural competence is a natural and necessary aspect of language skills. The programme subject can help increase one's insight into other people's living conditions, outlook on life and cultural expression, thus opening doors to the many countries and cultures that use English.  
(The Norwegian Directorate of Education and Training, 2013, Official translation)

The Norwegian Directorate for Education and Training does not define what they mean with their use of the term "intercultural competence", but states that IC is important because of the status English has as a lingua franca, it "...is used worldwide in all cultures". Speaking English can therefore provide cultural insight which is needed when communicating with people across cultures. Furthermore, the Directorate for Education elaborates on the role of English literature:

English literature and other cultural expressions can be a wellspring of experience, satisfaction and personal growth. The programme subject's broad approach to culture and society in the English-speaking world shall develop one's skills in critical analysis and reflection. (The Norwegian Directorate of Education and Training, 2013, Official translation)

The terms "personal growth" and "critical analysis and reflection" can be tied to *Bildung* and IC. This can be seen in Byram's model of IC (1997) that will be discussed in depth in sub-chapter 2.2.2. Consequently, this tells us that English literature can help promote aspects of *Bildung* and IC in the English program subject classroom.

There are many learning possibilities from reading and working with fictional texts in the classroom. However, the teachers in the Norwegian upper secondary EFL classroom stand quite freely when it comes to what kinds of texts to focus on, and how to work with fictional texts in the classroom. This can create great individual differences from classroom to classroom on what the pupils' learning outcome will be. Still, the teacher must ensure that the pupils, by the end of the school year, will have read "[...] a variety of different texts in English to stimulate the joy of reading, to experience greater understanding and to acquire knowledge" (English subject curriculum, 2013). This learning goal is quite broad, and it is up to the teacher to decide which texts will help the pupils to achieve the learning goal. My study consists of participants from four different classes, so even if the subject curriculum is the same for the subject, it will vary between classes as to how these learning goals are attempted to be achieved.

### **1.3 Previous Research**

Some studies regarding how fictional texts can develop *Bildung* and/or IC have been carried out, but more research is still needed on the topic, especially in today's multicultural and globalized world. Reasons as to why fictional texts are suitable for the development of IC and *Bildung* have been discussed in e.g. Fenner (2001, 2011); Hoff (2013); and Ibsen & Wiland (2000). Furthermore, Bredella (2006) focuses on how the learner can develop empathy for "the Other" when reading fiction which can help develop IC.

In a more general sense regarding fictional texts in the English classroom but not connected specifically to IC or *Bildung*, it is relevant to mention studies that explore pupils' attitudes towards literature in the EFL classroom. Merete Steinnes (2015) conducted a master's thesis concerning pupils' encounters with English literature, investigating the pupils' attitudes towards literature. Steinnes interviewed seven upper secondary pupils about their experience with literature, and findings show that the interviewees experience reading and working with English literature as meaningful, but the motivation for the reading activity show individual differences. She also found that how the pupils describe themselves as readers influence their approach to literary texts in the EFL classroom. Some informants did describe their encounters with literature in the EFL classroom as less meaningful than encounters with literature in their spare time, one of the reasons being the work with different types of tasks typically used in the classroom, for example efferent tasks extracting information directly from the text or comprehension tasks (Steinnes, 2015, pp. 97-98). However, aesthetic exploration of texts by for example discussions and open-ended questions seem to make the encounter with literary texts more meaningful for some pupils (ibid.).

Habegger-Conti (2015) reports how recent research from the University of Stavanger investigated pupils' attitudes towards literature in the classroom. Findings show that teachers believe that many students have a negative attitude towards reading, and teachers find it difficult to get their students to read longer fictional texts. Reasons can be that the pupils experience fictional texts as something forced upon them at school, rather than something they enjoy (Habegger-Conti, 2015, p. 107). The study also shed light on the trend that fewer pupils choose the program subject English Literature and Culture, but rather choose Social studies or International English that some of them perceive to be more relevant for their lives (Habegger-Conti, 2015, p. 108). The study shows a current shift where new media (e.g. the internet, music, TV-series, films) is to a greater degree brought into the EFL classroom. Habegger-Conti concludes that such new media can be used in the same way as traditional literature as "...a path to personal development, insight and knowledge" (Habegger-Conti, 2015, p. 122) by using critical literacy as an approach.

Regarding fictional texts and IC, Hoff's article from 2013 examines the role of fictional texts in the English classroom, and the role they might take when developing IC in the English classroom. A practical example of how learners can be guided to a better understanding of 'Self' and 'Other' is provided. The article discusses data from a case study in an upper secondary English class and helps identify six stages of development in a group of

learners' intercultural competence. These are 1. Initial incomprehension upon encountering the text, 2. stages of focus, 3. provocation, 4. reflection, 5. comprehension, before the process finally concludes in a broadening of the learners' perspectives.

In an article from 2017, Hoff presents a qualitative study of socio-cultural approaches to literary texts in a selection of upper secondary EFL classrooms in Norway. The article looks at the 'intercultural reader' and how the intercultural reader can develop his or her competence. Hoff looks at how interculturality is implicated in classroom discourse and in teaching materials that are used. Findings show that the text interpretation processes rely on interrelation between tasks, literary texts, and classroom participants. One of the findings concerning the learners' emotional response to texts illustrate the importance of critically exploring the emotions literary texts can evoke. This is important in order to explore aspects of ambiguity and ambivalence in a text. If this is ignored, FL literature might enhance stereotypical views of different cultures instead of challenging them.

Gómez Rodríguez' (2013) provides a study on *Enhancing intercultural competence through U.S. multicultural literature in the EFL classroom*. He collects data from students at a public university in Bogotá, focusing on how learners report to acquire skills that promote cultural knowledge, develop critical intercultural skills, and create positive attitudes. The skills were acquired through reading short stories. Findings show that integrating language and literature in EFL classrooms help contribute to construct critical intercultural awareness. Gómez Rodríguez concludes that the students "...became critical readers at the level of their own capacities as they were encouraged to read, interpret, and discuss diverse literary selection in a foreign language." (2013, p. 108).

Stavik's master's thesis from 2015 discusses the role of fiction in the English subject at Norwegian upper secondary school, and the perceptions and reflections teachers have of *Bildung* and Intercultural competence in the teaching of fictional texts. The study shows that most of the teachers agree that teaching fictional texts is important for the pupils to develop *Bildung*. Some of the teachers also focus on intercultural competence to a great degree and try actively to incorporate this through the choice of texts, tasks, and discussion. However, other teachers seem to ignore the aspect of intercultural competence in the teaching of fiction, especially the ones whose teaching is influenced by the New Critical approach.

When it comes to *Bildung* and IC in the classroom, these examples of previous studies show that there have been focus on teachers' view on teaching fiction and promoting *Bildung*

and IC in the Norwegian EFL classroom through reading and working with fictional texts. To my knowledge at the present time, no studies on how *Bildung* and IC appear in the pupils' reflections in a Norwegian EFL classroom have been carried out. Even if one assumes that the pupils read and work with fictional texts in the classroom since it is a part of the competence aims, it is not evident whether these fictional texts help the pupils develop aspects of *Bildung* and IC. That is one of the reasons why I find it important to carry out this study that focuses on this. Studies show that fictional texts do have a great potential for providing the pupils with different perspectives which can expand their worldview, and by giving pupils the opportunity to reflect on and share their experiences with fictional texts, one can get insight into learners' experiences which is valuable for teaching practices. More information is needed on how this potential comes to show in the pupils' reflections because it can to some degree indicate if the program subject competence aims appear to be achieved.

#### **1.4 Research Methods**

The data collected for this study was gathered through an online questionnaire and four in-depth semi-structured interviews. Some of the questions in the questionnaire are quantitative. However, most of them are qualitative, asking the pupils to elaborate on a topic by freely writing down answers. The qualitative method is further used in the four in-depth interviews. The study is thus a mixed-methods study combining both quantitative and qualitative methods. The study is conducted in four different classes from four different schools.

The combination of a questionnaire consisting of both closed and open questions as well as in-depth interview will allow me to get an insight into different pupils' reflections on how they experience reading and working with fictional texts which hopefully contributes to answer the research question.

#### **1.5 Outline of the thesis**

The thesis consists of five chapters altogether. After this introductory chapter which provided the reader with some background for choosing the topic of the thesis as well as a presentation of the research question and a discussion of previous research, the theoretical background of the thesis will be presented. Chapter 2 offers a discussion of different theoretical perspectives on *Bildung* and IC. The role of fictional texts in the classroom will be discussed, as well as relevant competence aims in International English and English Literature and Culture. In



addition, the influence of literary theory on pedagogical approaches in the classroom will be discussed, as well as empirical findings from a study by Appleyard (1991) on how the adolescent reader typically reads.

Moving on to chapter 3, the material and the methods for collecting the data in the study will be presented. The methods used will be described, as well as a discussion of why the methods were suitable to use for collecting the data in the present study. The contents of the questionnaire and interview guide will be presented, and a discussion on why the questions that were included are relevant for the study. The context and the study's participants will also be described, as well as the data collection procedures. Furthermore, a description of how the data was analyzed will be provided, as well as a discussion of issues pertaining to reliability and validity. Lastly, ethical considerations will be presented.

Chapter 4 presents the results of the study and discusses the findings in light of relevant theory presented in chapter 2. The results from the questionnaire will be presented and discussed first before the qualitative interviews are discussed. Furthermore, chapter 5 will provide a summary of the main findings of the thesis, as well as a conclusion. Possible limitations of the thesis will be presented, before suggestions for further research on the topic will be provided.

## Chapter 2: Theoretical Background

This chapter presents the theoretical background of the thesis. The first sub-chapter discusses the English subject as a promoter of *Bildung*. The next sub-chapter discusses IC and Byram's model (1997) of IC, as well as critique of this influential model. The sub-chapter offers insight on how working with fictional texts in the EFL classroom can facilitate an encounter between the 'Self' and 'Other', and how this encounter can develop the learner's IC.

Next, the role of literature in the Norwegian upper secondary EFL classroom is discussed to provide a historical overview of fictional texts within the English subject. Relevant competence aims when it comes to literature and IC in the English program subjects are also discussed.

Lastly, I describe how literary theory has influenced different approaches to reading and working with fictional texts in the English classroom. Furthermore, this sub-chapter focuses on the adolescent reader and how the adolescent reader typically reads, according to Appleyard (1991). The reason for this focus is to get some insight into how the adolescent pupils in my study might experience reading and working with fictional texts in the classroom.

### 2.1 The English subject as a *Bildung* subject

As mentioned in the introductory chapter, the Core Curriculum presents the overarching aims of what the learning outcome for the pupils should be after they have completed their education. *Bildung* is not a term explicitly mentioned in the translated English version of the Core Curriculum, but it is seen in the following statement on how the school is supposed to develop the pupils' "...skills, understanding and responsibility that prepare pupils for life at work and in society, to provide a foundation for further education, and to assist them in their personal development." (The Norwegian Directorate of Education and Training, 1994). The Core Curriculum also states how the school should foster humanity for a developing society – this makes the school's task relevant for the world; the world changes, and the school has to prepare the pupils for this (Ulvik & Sæverot, 2013, p. 32). All these elements are connected to the understanding of the term *Bildung* in education.

According to Ulvik & Sæverot (2013, p. 35), the original perception of the German term *Bildung* is connected to the thought that something is created in God's image, in the connection that humans were seen as created by God and had to strive to live up to God's

expectations of them. *Bildung* is also related to how a person can develop into becoming a ‘perfect’ human being. Moving forward to the enlightenment period, the term *Bildung* developed into becoming more anthropological, and focused on the human being and the society surrounding us, which is also where the focus of the term is today.

Pieper et al., (2007, p. 539) offers a definition of *Bildung* within an educational context: “*Bildung* is what school can offer, a combination of knowledge, ways of thinking, ways of understanding and relating to other people and ways of understanding oneself. Thus, *Bildung* provides the key to master and understand the culture”. Here *Bildung* is understood as a result of the education the pupils have received. The use of the word “Knowledge” in the definition says something about how *Bildung* can be seen as knowledge and a type of competence, but “ways of thinking, ways of understanding and relating to other people and ways of understanding oneself” can be seen as more personal skills and values that the pupils might internalize in their experience with education.

Even if a pupil achieves all the competences described in the competence aims in e.g. the English program subject curriculum, he or she might not obtain *Bildung* (Pieper et al., 2007, pp. 539-540). *Bildung* implies that the pupil has internalized values, “...personal as well as cultural values in relation to others” (Pieper et al., 2007, p. 540). However, it is important to note that the term *Bildung* is complex, and in our multicultural society it is problematic to describe some cultural norms and values as the ‘correct’ ones. Still, there are some common values that the Core Curriculum and the English program subject curriculum<sup>1</sup> seem to focus on: “...respect for tradition of knowledge, art and scientific thinking, judgement, tolerance and generosity towards others, critical thinking and exploration of own reasoning, flexibility of mind, courage in expressing personal opinions.” (Pieper et al., 2007, p. 540). The fact that these values are explicitly mentioned in the official documents providing guidelines for teachers at Norwegian upper secondary school can provide insight into what kind of values the pupils should practice to obtain *Bildung*, as well as being aware of the complex identities of all human beings. The skills of critical thinking and other aspects of the common values mentioned can provide pupils with more openness and respect and help pupils to handle our ambiguous postmodern societies (Thavenius, 1995).

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<sup>1</sup> See <https://www.udir.no/kl06/ENG4-01/Hele/Formaal?lplang=http://data.udir.no/kl06/eng> for the “purpose” section of the English Program Subjects

In addition, Ulvik & Sæverot (2013, p. 43) state that multiple voices with different opinions in the classroom can expand the pupils' viewpoints and make their own opinions more nuanced (See also Bakhtin, 1981; Dysthe, 1995). According to Bohlin (2013, p. 391), interculturality and *Bildung* are closely related because "Confrontation with alternative perspectives can be an opportunity to become aware of one's own perspective, to critically assess it and to transform it". Confrontation with alternative perspectives, or multiple voices with different opinions, can make a person conscious of one's own perspective and critically assess it. This might lead to an expanded and changed perspective (Ibid.). To critically assess your own perspective can lead to development of aspects of *Bildung*, especially critical and independent thinking preparing the pupils for a life outside of school.

These multiple voices with different opinions will not always agree, in for example a class discussion. Iversen (2014) calls the classroom a *Uenighetsfelleskap*, which can be translated to a Community of Disagreement. A Community of Disagreement views individuals' opinions as complex and fluid, something that always changes (Iversen, 2014, p. 21). If the community in the classroom is perceived this way, it can lead to an increased development of *Bildung* because of the safe space the pupils have to voice their different views and opinions and to develop their critical thinking skills, in terms of evaluating both their own arguments and other's. Furthermore, Iversen states that a discussion about for example multicultural societies will have a greater quality and be more educational if the pupils focus more on their own and other's reactions when meeting statements or actions they disagree with, rather than an abstract discussion about what is true or false (Iversen, 2014, p. 91).

Klafki (1996) describes different traditions of *Bildung* in education, when separating the term into material, formal and categorial *Bildung*. Material *Bildung* focuses on a specific type of knowledge the pupils should acquire, for example how to master the norms of a culture or a specific way of thinking. In school, teachers who promote material *Bildung* will encourage the pupils to read literature that the teacher sees as important because it conveys the "correct" way of thinking about a subject, in hopes that his or her pupils will take on the same perspective as the teacher and the literature promotes. The teaching materials will often be selected on the basis of a perceived literary canon<sup>2</sup> (Hoff, 2014, p. 510). Formal *Bildung* is

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<sup>2</sup> See sub-chapter 2.3.1 for definition and discussion of 'literary canon'.

less static and concrete, as it focuses more on the learner and the skills that are promoted, for example metacognitive strategies. Teachers promoting formal *Bildung* will be concerned with presenting material that can affect the pupils in different ways and encourage them to develop their skills in critical thinking (Aase, 2005; Ulvik & Sæverot, 2013). The way the pupils can be personally affected by the text show that formal *Bildung* focuses on the subjective aspect of learning, i.e. the learners' interests, experiences and preferences. In terms of literary reading, this could for instance involve letting the pupils choose which texts to read.

What Klafki sees as the most favorable tradition in *Bildung* is categorial *Bildung*. This tradition has developed from the two main categories, formal and material *Bildung* (Aase, 2005, p. 20). Klafki emphasizes the mutual relationship between culture and metacognitive processes within each individual. Transferred to an educational setting, this means that the pupil will not obtain *Bildung* by simply learning about topics within e.g. the English subject, but the insight into these topics can influence the pupil's perception of the world and ways of thinking (Aase, 2005, p. 20). Through categorial *Bildung*, the content of the subject as cultural value as well as the pupils' individual development through cultural meetings are taken into consideration. (Aase, 2005, pp. 20-21). When it comes to working with and reading fictional texts in the classroom, categorial *Bildung* can be promoted if the teacher introduces pupils to literature that contains cultural diversity and encourages the pupils to think critically about the fictional text in relation to their own world. When doing so, the pupils will not only be introduced to basic knowledge about a topic but be encouraged to expand their perception of the world. This can prepare pupils for a life in society, which is an important overarching aim of the Core Curriculum in providing *Bildung* in the pupils' education. Categorial *Bildung* thus focuses both on how the reader can be affected by a text, but also on how the way the reader works with the text afterwards can help the pupil expand his or her worldview because of how the text is discussed and reflected upon.

*Bildung* is concerned with the "...personal and cultural development of individuals, intercultural competence can be regarded as an inseparable aspect of *Bildung*". (Hoff, 2014, p. 509). IC, which I gave a brief definition of in sub-chapter 1.1.2 can be regarded as an aspect of *Bildung*. *Bildung* was discussed first in order to emphasize the similarities the term has to IC. Fenner (2005, 2012) points out how intercultural learning processes might be particularly relevant in the EFL classroom, because the learners of a foreign language are socialized into a foreign culture, in addition to learning linguistic skills (Hoff, 2014, p. 509).

## 2.2 Intercultural Competence

In this sub-chapter, both the terms ‘culture’ and ‘intercultural competence’ will be defined. IC is included in the competence aims for the learners of International English and English Literature and Culture. That makes it relevant for my thesis to elaborate on IC and how IC can be promoted through reading and working with fictional texts, as I will argue, especially through the meeting with the ‘Self’ (the reader) and exposure to the ‘Other’ (different target cultures) in a text.

### 2.2.1 Defining ‘Culture’ and ‘Intercultural Competence’

To define intercultural competence (IC) it is important to define the term ‘culture’ first. The thesis will rely on the definition given by Spencer-Oatey who says that culture is

a fuzzy set of basic assumptions and values, orientations to life, beliefs, policies, procedures, and behavioural conventions that are shared by a group of people, and that influence (but do not determine) each member’s behaviour and his/her interpretations of the ‘meaning’ of other people’s behavior. (2008, p. 9)

When using this definition, culture is not seen as something static or pre-determined when it is made clear that the basic assumptions and values, beliefs and the other elements mentioned above do not necessarily determine each member’s behavior. Some might not agree with these basic assumptions, and therefore not follow them. Contrastingly, some individuals might be influenced by these common assumptions and values, but there will be great individual differences within a group of people.

However, ‘culture’ is a very complex and fluid concept, which can be problematic to attempt to define (Dervin, 2016). Therefore, I find it important to note that culture will mean something different to all of us. In the present study, I ask pupils about their associations to culture when they think about how they are exposed to the term in relation to the fictional texts they have worked with in English class (See sub-chapter 3.2.2). This is not an attempt to find out how the pupils define the term, but rather to get insight into what type of associations the pupils have and what that can reveal when it comes to how the pupils work with culture related to fictional texts in the classroom. Dervin (2016, p. 9) claims that “Trying to define a

culture or its borders often leads to closing and segregating it from a world that has interacted with and influenced it”. This emphasizes how cultures are influenced by each other, but still there is a need to define specific cultures as different from another. When comparing our own culture to others, the division between the ‘good’ and ‘bad’, the ‘civilized’ and ‘uncivilized’ can often be created, and this can become problematic (Holliday, 2010, p. 39). These divisions can contribute to someone believing that one culture is better than others (Dervin, 2016, p. 11).

There are several definitions to IC, but shortly it can be explained as: “the ability to communicate effectively and appropriately in intercultural situations based on one’s intercultural knowledge, skills, and attitudes” (Deardorff, 2006, pp. 247-248). Often the person taking part in an intercultural encounter is described as *the intercultural speaker*. The intercultural speaker is defined as someone who can “...effectively and appropriately mediate between world of origin and world of encountered difference.” (Young & Sachdev, 2011, p. 83). This means that the person can maintain successful communication with a person from a different culture without trying to imitate for example the native speaker but keep one’s own self-identity. Byram (1997) offers a model on elements that must be included in order to become a successful intercultural speaker by developing IC. This model will be discussed in sub-chapter 2.2.2.

According to Hoff (2018, p. 73), “Early conceptions of intercultural competence tend to present a view of an individual’s cultural identity as singular”. An example of this is when the intercultural speaker anticipates that the other person, for example from Great Britain, in the intercultural encounter thinks, feels and behaves in a certain way. Based on the intercultural speaker’s knowledge of ‘typical’ British behavior, the intercultural speaker can adjust their own behavior accordingly in order to establish successful communication (Hoff, 2018, pp. 73-74). This view of an individual’s cultural identity as singular can be linked to the *essentialist* understanding of culture, where a person’s cultural identity is seen as related to country or language. Someone with an essentialist view believe that “...a person from a given culture is essentially different from someone with another cultural background.” (Hoff, 2018, p. 63). With this outlook on culture, one might look for differences rather than similarities, and therefore enforce the *differentialist bias* (Hoff, 2018, p. 64). According to Dervin (2016, p. 35), cultural differences are often celebrated and focused on in schools, while similarities with the ‘other’ often are rejected or ignored. This can affect how pupils view minority students and how they engage with fictional texts with cultural topics.

However, a *non-essentialist* view where culture is seen “...as dynamic and complex, in the sense that it may change, intermingle and cut across national frontiers (Holliday, 2010, p. 5)” might be the most favorable to apply when working with IC. When doing this, one is seeing the human experience as fluid and open-ended. Culture is not seen as something static, but all individuals are perceived as unique and “...able to move in and out of a range of different roles, depending on the context.” (Hoff, 2018, p. 73). This emphasizes how and why it is important to define ‘culture’ when working with IC. As discussed above, it is a difficult term to define, but if one can apply a non-essentialist view and see it as something complex, changing and see the individual person and how all human experiences are unique, one goes away from the more static definitions often limiting culture to something that exist within geographical borders, or a set of similar traditions, history or language. Still, it is important to notice the possible problems with a non-essentialist view of culture: this view can hide discourses of discrimination, power, and superiority (Dervin, 2016, p. 80). Dervin argues that “Non-essentialism is an ideal that cannot be reached” (ibid.) and supports this claim by stating that pupils are often told in school what ‘culture’ is, thus they are taught that culture is something that can be defined and according to Dervin we need to recognize “that essentialism is a ‘universal sin’ and that no one is immune to it” (Dervin, 2016, p. 81).

### 2.2.2 Byram’s model of IC

Michael Byram’s model, first presented in 1997, has become widely known and used within the field of IC and intercultural learning. It consists of five components which are accompanied by a set of objectives that might be used as guidelines on how to develop the learners’ IC:

- Attitudes (*savoir être*)
- Knowledge (*savoirs*)
- Skills of interpreting and relating (*savoir comprendre*)
- Skills of discovery and interaction (*savoir apprendre/faire*)
- Critical cultural awareness (*savoir s’engager*)

(Byram, 1997, p. 34)



According to Byram, these five components are important in order to develop IC. Some of the reasons for the focus on the ‘intercultural dimension’ in language teaching, are “...to develop learners as intercultural speakers or mediators who are able to engage with complexity and multiple identities and to avoid the stereotyping which accompanies perceiving someone through a single identity” (Byram et al., 2002, p. 5). If the learners manage to adapt the skills required, they are more likely to become an intercultural speaker and avoid expanding on negative connotations and stereotypes one might be exposed to through for example fictional texts. This can give the learner a toolbox for how to act and think critically when reading and working with fiction in the classroom. I will elaborate on the five different components in Byram’s model below.

First of all, attitudes (*savoir être*) that the learner should develop are connected to their personal attributes such as “curiosity and openness, readiness to suspend disbelief about other cultures and belief about one’s own” (Byram et al., 2002, p. 7). To achieve this, the learners must be able to accept that their own values, beliefs and behaviors not necessarily are the only valid ones. They will need to see a topic or situation from a different person’s perspective who might not share their values and beliefs. This can be challenging for the learners, but valuable in the sense that expanding their perspectives can make them more open and respectful. The pupils’ attitudes that come to show in their reflections on fictional texts in the classroom will be discussed in chapter 4. These reflections can to some degree help gain information about the pupils’ attitudes and possible personal attributes that can develop their IC.

Secondly, knowledge (*savoirs*) refers to knowledge “of 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 et al., 2002, p. 8). In this element of the model it is important that the learners have knowledge about how they are perceived in their own social group as well as knowledge about how others might perceive them. This type of knowledge refers to “the general processes of societal and individual interaction”. Furthermore, “knowledge” as described in the model refers more to general knowledge about behaviors of different social groups within the same social group and our individual differences. In the present study, some of the interview-questions can shed light on what the pupils’ think they can learn about their own and others’ cultures through fictional texts (See sub-chapter 3.2.5). Furthermore, the investigation probes whether the pupils focused more on

general knowledge about a different social group, and if they looked more at differences rather than similarities.

Thirdly, skills of interpreting and relating (*savoir comprendre*) refers to the "...ability to interpret a document or event from another culture, to explain it and relate it to documents or events from one's own" (Byram et al., 2002, p. 8). To be able to interpret something one will need knowledge (*savoirs*) about what one is interpreting, as well as knowledge about one's own culture when comparing the documents or events. This shows how the skills in the model can be linked to one another. In the present study, the pupils were asked to reflect on their own culture as well as others to gain insight into this particular aspect. 'A document' can in the context of my study be understood as a fictional text the pupils are studying, so their interpretation of fictional texts will be relevant regarding this skill.

The fourth element, skills of discovery and interaction (*savoir apprendre/faire*) refers to the "...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." (Byram et al., 2002, p. 8). In other words, the learners need to learn how to apply their knowledge in real-time communication and interaction. This fourth element can for example be applied to my study when I asked the interviewees if they think it is important to work with texts that depict cultural diversity in the classroom. If pupils show aspects of knowledge, attitudes and skills related to culture, they might reflect skills of discovery and interaction as described in this part of the model.

Lastly, critical cultural awareness (*savoir s'engager*) refers to 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" (Byram et al., 2002, p. 9). This element encourages the learners to use critical thinking and to expand their perspectives, and to be critical to one's own culture as well as others'. When doing this, the learners must not rank their own culture higher than the one they are studying. This can be damaging to becoming a successful intercultural mediator, and perhaps lead to ethnocentrism where one culture is seen as superior to another. The pupils in my study got the chance to reflect on their encounters with English fictional texts as they were encouraged to talk about specific experiences related to this. In these encounters, the pupils might critically reflect on their reaction to the 'Other' or the unfamiliar perspective they were exposed to.

### 2.2.3 Critique of Byram's model

Byram's model has received some critique, for instance in Hoff's article from 2014, and Dervin's book from 2016. According to Hoff (2014, p. 514), Byram's model is lacking "...recognition of 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". An important part of IC is to get the learners to present their arguments and provide evidence for why they have the opinion that they have, and it is important to give the learners an opportunity to do so, in order to promote their personal development and growth. Hoff argues that Byram's model downplays central aspects of *Bildung* by emphasizing harmony and agreement, instead of recognizing the fact that learners might have preconceived opinions and possible cultural biases. These opinions and biases "...must be brought out in the open so that they can be consciously examined and challenged. Otherwise, the intercultural encounter may very well preserve, or even create, cultural stereotypes and prejudices towards foreign cultures, rather than subvert them" (Hoff, 2014, p. 512). Here it is essential that the teachers allow for such critical discussions where different opinions can be presented and discussed in the classroom.

However, findings from a study by Young and Sachdev (2011) investigating UK, US and France-based teachers' attitudes on the use of IC in the classroom, show that this is not always apparent in their classrooms. A majority of the teachers in a focus group answered "no" to the question "Can you have both controversy and sensitivity in the classroom?" (Young & Sachdev, 2011, p. 89). Someone stated that "The last thing you want in the classroom is real communication about this difficult stuff." (ibid.). This shows how challenging it can be to deal with intercultural issues in a classroom setting, where teachers might refrain from having discussions about controversial topics in their classrooms.

According to Dervin (2016), Byram's model and other similar models (e.g. Deardorff 2006) are 'solid' constructions of IC, which is a construction that Dervin (2016) wants to move away from. A 'solid' approach to IC views individuals as having static identities that are related to their national culture or language (Dervin, 2016, p. 78). Furthermore, Dervin (2016, p. 76) states that the first component of Byram's model, *savoir être* (attitudes) can be misleading, when someone can *show* curiosity and openness but not necessarily *believe* in it. The next component, *savoirs* (knowledge) refers to knowledge of social groups and their products and practices in one's own and in one's interlocutor's country (Byram et al., 2002, p. 8). The focus on different 'countries' and 'cultures' can again lay down "artificially created

boundaries that in a global world like ours one may wish to question.” (Dervin, 2016, p. 76). Again, this component views culture as something static which can be seen as an essentialist view of culture as discussed in sub-chapter 2.2.1. Dervin argued that ‘solid’ models of IC often uses ‘the other’ (the foreign culture) to validate ‘our’ superiority (Dervin, 2016, p. 80), and this argument supports the claim that IC can sometimes enhance stereotypes and generalizations instead of challenging them, as Hoff (2014) argues. When problematizing how IC can lead us to reflect on the ‘Self’ and ‘Other’, it is relevant to discuss how this encounter can take place in a classroom.

#### *2.2.4 Working with fictional texts in the EFL classroom: encounters with the ‘Self’ and ‘Other’*

When working with fictional texts, the learner’s ‘Self’ can be exposed to ‘the Other’ which represents the target language cultures (Hoff, 2013, p. 28). According to Watkins (2000) the self is “the collection of different characters (or “self- and object representations”) who can be said to populate an individual’s thoughts, feelings, and actions. In other words, the Self is that world of characters whom one entertains and identifies with.” (p. 2). Fictional texts can be great for such an encounter between the ‘Self’ and ‘Other’, because fictional texts often work on a personal, emotional and cognitive level and can introduce the learner to a foreign culture through the text (Ibsen, 2000). Since the classroom is multicultural and consisting of pupils who are different individuals with different backgrounds and experiences, the ‘Self’ and the ‘Other’ will be relative to each of the pupils.

An authentic, fictional text provides the learner of “a chance to communicate with the foreign culture through the foreign language with its multiplicity of meaning” (Fenner, 2001, p. 39). According to Kramsch (1993, p. 67), if the pupils are encouraged to discover as many potential meanings as possible, the richer their learning opportunities will become. In addition, the reader can pause and reflect on the text while reading it, and re-visit passages that might have been challenging. This allows for a critical distance to be involved in the text-interpretation process (Hoff, 2016, pp. 53-54). Analytical approaches can be employed to fill in the ‘gaps’ of the original interpretation, which is one of the reasons why fictional texts are especially suited for intercultural encounters.

Interpreting the text on different levels can also be a part of the development to becoming an ‘intercultural reader’ (Hoff, 2016). The first element of the qualities which make

a competent ‘intercultural reader’ mentions how it is important that the reader “...understands how the nature of text interpretation allows her to explore the complexity of this type of communication from a number of different vantage points.” (Hoff 2016: 61-21). If the pupils can see this as a meaningful learning opportunity instead of a disadvantage where they feel overwhelmed by the complexity of intercultural communication, it is more likely that they develop skills to become a competent ‘intercultural reader’.

It is possible that the reader feels empathy towards the ‘Other’ which they are reading about (Bredella, 2006). However, this does not mean that the reader automatically develops IC. Even when feeling empathy towards the text and its characters, the text can serve to confirm or even increase stereotypical and prejudiced views the learners might have. Learner responses might even contribute to an “us versus them” attitude which can enhance the learner’s stereotypical views even further (Hoff, 2017, p. 453). These possible stereotypical views and prejudiced opinions should be brought out into the open and discussed in the classroom in order for the learners to develop on a personal level. The learner with such opinions should be challenged to make arguments to support their opinion, and also to try to broaden their perspectives by hearing other opinions and interpretations. If this is successful, the learner can develop their ability to handle complexity (Hoff, 2017, p. 447). The learners must be encouraged to explore why they react the way they do when reading to develop IC, and to go beneath the initial discussion and their initial response to the text in order to expand their perspectives.

The reader will not automatically develop IC from reading a foreign language texts which facilitate for an encounter with the ‘Other’. Research indicate that it can be challenging for young readers to understand contexts and perspectives that are unfamiliar to them (Hoff 2013; Thyberg 2012). Regarding the present study, several questions attempt to uncover the pupils’ reflections on an encounter with something familiar versus something unfamiliar in a text in order to gain insight into how they react to contexts and perspectives that might be unfamiliar to them. This is cannot only tell us something about their attitudes to otherness but, more importantly, the investigation can contribute to an understanding of didactic challenges and opportunities in terms of facilitating learners’ encounter with the ‘Other’ when working with fictional texts in the EFL classroom.

The theory on IC discussed in this sub-chapter creates a backdrop for how I will attempt to categorize how the pupils’ reflections about fictional texts in the EFL classroom shows aspects of IC. Developing IC is a complex process that takes place both in and out of

school, and it can be difficult to notice whether or not the pupil has developed IC. However, I will be using Byram's model to try to detect certain aspects of IC in the pupils' reflections because it makes IC more comprehensible. At the same time, I am aware of how some aspects of IC could get lost in the discussion when focusing solely on Byram's model, so this will be discussed further in the possible limitations of the thesis.

## **2.3 Literature in the EFL Classroom**

The terms 'literature' and 'fictional texts' will in some instances be used in the same manner. In this sub-chapter, the term 'literature' will be used most frequently because that is the term used by the relevant theoretical sources discussed. 'Literature' is however understood as 'fictional texts' if something else is not explicitly stated.

### *2.3.1 Defining literature and fictional texts*

When discussing literature in the thesis, I will use a broad definition where literature will be understood in a wide sense where fictional literature (fictional texts) concerns films, digital games, television programs and animations as well as fictional books, novels, short stories, excerpts from books, poems and plays. The definition I will use will be the same as Abrams (1999, p. 94), who states that "In an inclusive sense, fiction is any literary narrative, whether in prose or verse, which is invented instead of being an account of events that in fact happened". In his definition of *the literary canon* Abrams presents a demand that has been made in more recent times, that

...the standard canon be stripped of its elitism and its "hierarchism"—that is, its built-in discriminations between high art and lower art—in order to include such cultural products as Hollywood films, television serials, popular songs, and fiction written for a mass audience. (Abrams, 1999, pp. 29-31)

This can be seen as an important reason to include multimodal texts such as films, tv series and songs in a definition of literature. Consequently, the canon can become less hierarchical if classical literature is no longer viewed as having a higher status than e.g. fiction written for mass audiences.

### 2.3.2 Historical overview of the role of literature in the Norwegian EFL classroom

During the years of EFL Education in Norway, the role of literature in the English subject has changed substantially. Literature is more used in the EFL classroom than other foreign language classrooms in Norway, because pupils generally have a higher level of proficiency in English than other foreign languages and can therefore comprehend literature to a greater degree (Fenner, 2018, p. 215). Reasons for this can be the huge exposure to English outside of the classroom, from the media and the internet, and also the fact that Norwegian pupils start learning English in school at the age of six or seven (Byram, 2008, p. 48).

Foreign language studies became a separate field of studies in upper secondary school in 1869. At that time, canonical literature was the type of literature in focus when teaching, such as works from Shakespeare (Fenner, 2018, pp. 217-18). Canonical literature can be defined as literature that is seen as important and influential classics, where the content of this canon varies from different time periods (Fowler, 1979, pp. 97-98). Moving forward to after the Second World War, the goal of teaching literature was to promote material *Bildung*, as discussed in sub-chapter 2.1. Furthermore, Communicative Language Teaching (CLT) was introduced in the late 1980's. CLT focused on authentic texts representing "real life", such as newspapers, letters and reports, but the approach did not focus on fictional literature in its early stages (Newby, 2006). Later in the 20<sup>th</sup> century, the focus on "big C culture", associated with canonical literature, changed to "little c culture" – culture reflecting the everyday-life of ordinary people (Kramsch, 2006). Students often worked with dialogues in textbooks that were supposed to appear as authentic dialogues, but rarely did. Still, this was the introduction to authentic literature in communicative approaches (Fenner, 2018, p. 218).

Fictional literature was first introduced in the curriculum in lower secondary education in 1997. The National Curriculum of 1997 (L97) included "...examples of literary texts, which could be used as learning material for each school year, starting with nursery rhymes and songs at primary level, and moving on to fairly demanding literary texts at lower secondary level" (Fenner, 2018, p. 219). Consequently, learners of English were exposed to literature in the EFL classroom through all the years of their primary education. Introducing literature in the FL curricula of the 90's promoted the view that language was an expression of culture as well as communication. However, exploring different cultures through fictional texts can also have its challenges. Often times, the teachers use fictional texts from textbooks

in the classroom. A study by Thomas (2017) revealed that the four textbooks used in the Norwegian EFL classroom that he analyzed had a consistent pattern where characters from non-western backgrounds sometimes were portrayed in a stereotypical manner and as the “Racialized Other” (Thomas, 2017, p. 1). If these portrayals do not get discussed and challenged in the classroom, it is reasonable to assume that it might influence how some pupils view different cultures.

The current curriculum, *the Knowledge Promotion of 2006* (LK06/13) contains wide competence aims regarding literature in the category “culture, society and literature”. The aim of these competence aims is for the learner to develop cultural competence. I will elaborate on the competence aims in the sub-chapter below.

### *2.3.3 Competence aims regarding literature and culture in LK06/13*

The competence aims that provides the context for the participants’ experience are the aims from the current LK06/13 curriculum. I am aware of the new curriculum that will be implemented from the autumn of 2020, *Fagfornyelsen*, but I choose to only discuss LK06/13 since these are the current competence aims relevant for the pupils participating in this study.

The competence aims for International English that mention aspects that can be connected to IC and literature are the following:

#### In Communication

- use language appropriate to the situation in social, professional and intercultural contexts

#### In Culture, Society and Literature

- elaborate on and discuss various aspects of multicultural societies in the English-speaking world
- reflect on how cultural differences and dissimilar value systems can affect communication
- elaborate on and discuss a number of international and global challenges



- elaborate on and discuss a selection of literature and factual prose from the period 1950 up to the present
- analyse, elaborate on and discuss at least one lengthy literary work and one film

(The Norwegian Directorate of Education and Training, 2013)

These competence aims show that there is a significant focus on IC in the syllabus, even if the term “intercultural” is only explicitly mentioned one time. The terms “elaborate”, “discuss” and “analyse” can all be tied to the learners’ ability to develop their critical thinking in relation to an intercultural topic, as these terms often encourage the learners to support their statements with arguments. Critical thinking is essential in developing IC, especially in the component from Byram’s model “critical cultural awareness” (1997) where the pupils are encouraged to think critically about their own culture as well, and to not rank their own culture higher than others.

As mentioned in the introduction chapter, it is up to each individual teacher to choose how they teach literature, which we can see that the competence aims support when they do not state which specific literary works the learners must analyze, discuss and elaborate on, which supports the influence of the reader-response literary theory which will be discussed in sub-chapter 2.4.2.

The competence aims for English Literature and Culture that mention aspects that can be tied to IC and literature are the following:

#### In Communication:

- use suitable language, appropriate to the situation, in oral and written genres
- summarize, comment on and discuss differing viewpoints in fictional texts

#### In Culture, Society and Literature:

- interpret a representative selection of texts from literary-historical periods in English literature, from the Renaissance up to the present time
- analyse at least two lengthy works of fiction

- analyse and assess a film and a selection of other artistic forms of expression within English-language culture
- interpret literary texts and other cultural expressions from a cultural-historical and social perspective
- elaborate on and discuss the cultural position of the United States and Great Britain in the world today, and the background for the same
- elaborate on and discuss current issues in international culture and the news media (The Norwegian Directorate of Education and Training, 2013)

The first competence aim which contains the ability to “use suitable language” is similar to the first competence aim of International English, to “use language appropriate to the situation”, and in order to do so, the learners need to have developed aspects of IC on how to communicate with people across cultures. This can be seen as important in order to develop attitudes such as openness and respect. Similar to the aims of International English, English Literature and Culture also aims to educate the learners in how to “elaborate, analyse and discuss” different topics. These abilities might be important for the learner to develop their perspectives, ideas and skill of critical thinking which is a reason as to why I argue that these competence aims are relevant for IC and *Bildung* even if they do not use the term explicitly.

#### **2.4 Text/teacher-centered and learner/reader-centered approaches to reading literature**

There are several different approaches to reading literature, but some approaches have been prominent during the years of teaching literature in Norwegian upper secondary school. Literary theory has influenced the pedagogical approaches used in the English classroom. These approaches are relevant to discuss in relation to *Bildung* and IC because *Bildung* theory states that the way the pupils work with and reflect on the text after reading it can influence how they are affected by the text (Sub-chapter 2.1). The text/teacher-centered approach can be said to be influenced by the New Criticism literary theory while the learner/reader centered approach can be seen as influenced by reader-response theory, and these approaches will be elaborated below. Finally, this sub-chapter will focus on the adolescent reader in order to provide some context for how the adolescent pupils in my study might experience reading and working with fictional texts in the classroom.

#### 2.4.1 *The influence of New Criticism literary theory*

In order to show how the approach to reading literature in the classroom has changed over time, the present study discusses literary theories that have influenced the pedagogical approaches to reading and working with literature in the classroom: New Criticism and Reader-Response theory. New Criticism was the main influence in the 1970's. According to Fenner (2018, p. 221), "New Criticism focused on the individual work of art as an independent unit of meaning and rejected bringing the author's personal history into its interpretation". Close reading developed from this approach, as it was common to try to find the author's message in the text (Fenner, 2018, p. 222). The teacher was seen as the person with the right solution to what the message was (Ibsen, 2000, p. 46). During the 70's, the literary demands in the English classroom were relatively advanced, and literature was taken seriously (Ibsen, 2000, pp. 41-42). In 1978, the model for which literary works to focus on contained texts from the literary canon at the time, from authors such as Shakespeare and Arthur Miller (Ibsen, 2000, p. 43). According to Van (2009), one criticism of using such literature in the EFL classroom is that the works "...often contain language that is difficult for a learner of English to comprehend." (Van, 2009, p. 3). This can make the students very dependent on the teachers' interpretations and answers, which points back to the tradition where the teacher was the one who had the right answers. In this way, the pupils do not get involved with the fictional texts in the same manner as they would if they were able to deviate from the teacher's 'correct' answer. Their own emotional responses might not get a say in what type of message was conveyed. This approach can be said to be most suitable to promote aspects of material *Bildung* (Klafki 1996) as discussed in sub-chapter 2.1. However, a new influence from literary theory which allowed for the pupil's responses and different interpretations was developing.

#### 2.4.2 *The influence of Reader-Response literary theory*

In contrast to the New Criticism theory, the Reader-Response theory opens up for the reader's different interpretations of a text, and the reader is seen as important (Van, 2009). Reader-Response theory developed through the 1970's and 1980's, and the main idea of the theory is that literature must be read in order to be fully realized, when the meaning is created through the interaction between the reader and the text (Fenner, 2018, p. 223). A classroom which supports a reader-response oriented way of working with literature will promote learning activities that "...encourage students to draw on their personal experiences, opinions, and

feelings in their interpretation of literature.” (Van, 2009, p. 5). When working with literature in this manner, the pupils are personally involved in the text that they are working with when being encouraged to connect the words they are reading to their own personal experiences, feelings, and different opinions. This is similar to how Klafki’s term formal *Bildung* focuses on the learner’s subjective experience with the text and the pupil’s personal preference. By doing this, the pupils will get a more personalized learning experience which can increase their motivation and participation (Van, 2009, p. 6).

Using an approach affected by Reader-Response theory in the classroom can be beneficial in many ways. For instance, Wiland (2000) claims that

“With its focus on *the reading event* and what the text *does* to the reader, reader-response ought to be a relief to teachers who struggle to transfer traditional and canonical interpretations to students who are not willing or able to share their teacher’s understanding and enthusiasm.” (p. 88)

When focusing on what the text does to a reader, the teacher is not seen as the person who has the correct answer and interpretation. Different readers can have different reactions and thoughts on the same text. If the pupils disagree with the teacher who for instance is trying to get them to re-produce the traditional interpretation of a text, the pupils can to a lesser extent make the text “their own” and involve their own personal life and feelings in the reading experience, which again can affect the pupil’s motivation and learning outcome when working with literature in the classroom.

The learner/reader-centered approach influenced by Reader-Response theory does however have some limitations. According to Van (2009), some of the limitations can be that it is difficult for the teacher to select appropriate learning materials. The reason for this is that “...the level of language difficulty and unfamiliar cultural content may prevent students from giving meaningful interpretations” (Van, 2009, p. 7). This is a challenge that teachers in Norwegian upper secondary schools have to take on, because of the non-restrictive guidelines from the government when it comes to which texts to focus on in English class. It is up to each individual teacher to decide which texts are appropriate and which texts should be used in order to achieve the competence aims.

## 2.5 The adolescent reader

The upper secondary pupils in my study can be categorized as what Appleyard (1991) calls the adolescent reader because they are in the relevant age-group, 17-18 years old. When the adolescent reader is reading, he or she can imagine "...that present reality is only one among many hypothetically possible alternatives and can deduce the consequences that these other hypotheses imply." (Appleyard, 1991, p. 97). This makes the adolescent reader capable of imagining the future, developing new ideals, and to understanding others' points of view that they have not already seen before. Consequently, the adolescent reader is able to reflect on his or her own thoughts (Appleyard 1991). It is important that the pupils get the chance to develop these skills in the classroom and reading fiction can be a tremendous beneficial learning activity to help develop the pupil's critical thinking skills.

As mentioned in the introductory chapter, the classroom can be a platform for discussion. Giving different pupils the opportunity to express their reflections and be introduced to other perspectives can help develop their *Bildung* and IC if the fictional text they are reading are exposing them to new perspectives. The fact that fictional texts can open up a different point of view to the readers shows us how the adolescent readers can get the chance to develop their skills and expand perspectives when reading or working with fictional texts, which again emphasizes why this is an important activity in the classroom.

According to Appleyard (1991), most teenagers mention identification with the character, the realism of the story and a story that makes them think as important factors to involve them in what they read. Reading fictional novels can be a way for the adolescent reader to make sense of the world, especially if they are identifying with the character, because it can involve them more in the story and make them feel as if they were present in the story that is being told (Appleyard, 1991, p. 100). Appleyard (ibid., p. 101) further states that "The adolescent has become what the juvenile was not, an observer and evaluator of self and others, so it is an easy step from involvement in the story to reflecting about it". When the reader can identify with the character(s) of the story, it is easy to feel involved in it. The fact that they can evaluate themselves and others creates a ground for discussion which can also help develop the pupils' IC and *Bildung* if a critical discussion where different perspectives are presented is allowed.

## **Chapter 3: Methods and Materials**

The purpose of this chapter is to describe the research design of my project and to discuss the rationale of the materials and methods which were chosen to investigate the research problem. I decided on using a mixed-methods approach by using both qualitative and quantitative methods in order to first gather more general data from a larger population by using an online questionnaire, then moving on to a more detailed description of reflections gained from in-person interviews. A description of qualitative and quantitative research methods will be provided. Furthermore, the rationale for the methods for collecting and analyzing data in this research project will be discussed, as well as choice of materials and the design process of the data collecting procedures. Next, the context of the study and the participants will be described. Thereafter, I will shortly discuss how the data gathered was analyzed. Following this section, the measures taken to ensure reliability and validity in the study will be discussed as well as the importance of ethics when carrying out a research project.

### **3.1 Qualitative and Quantitative research methods**

Qualitative research refers to the type of research where a problem is explored in order to develop a detailed and deeper understanding of a central phenomenon. In addition, data is usually collected based on information from a small number of participants so that their personal views are obtained (Creswell, 2012, p. 16). Commonly used qualitative methods are interviews, field notes, and observations. The present study relied on interviews, as well as some qualitative questions in the online questionnaire. The qualitative method allowed the researcher to get a deeper understanding of a phenomenon when investigating the participants' attitudes and beliefs by letting them reflect on and share their thoughts on a topic with their own words.

The main method used in the present study was qualitative, but the study also contained a questionnaire (see appendix 4) which had quantitative elements to it. According to Creswell (2012)

quantitative approaches use more closed-ended approaches in which the researcher identifies set response categories (e.g., strongly agree, strongly disagree, and so forth), whereas qualitative approaches use more open-ended approaches in which the inquirer

asks general questions of participants, and the participants shape the response possibilities. (p. 19)

The questionnaire used in this study contained five closed questions with fixed alternatives which could be categorized as quantitative, in addition to four open qualitative questions. Quantitative research relies on statistical analysis, typically in numeric form, and this can be done by for example figuring out mean scores for statements ranked with numbers such as 1-5 as in a Likert scale (Creswell, 2012). A quantitative survey or questionnaire, if for example distributed over the internet via a link, or on the telephone, can reach a larger number of informants, which is one of the strengths of the questionnaire. Contrastingly, qualitative methods often rely on data from a small group of informants and can therefore be less suited to generalize data and apply it to a larger group (ibid.). I will elaborate further on the possible limitations of the questionnaire and interview in sub-chapters 3.2.3 and 3.2.6.

### *3.1.1 Rationale for the mixed-methods approach*

As mentioned, I found it most favorable to include both a qualitative interview and a quantitative element to some of the questions in the questionnaire, thus using a mixed method where both quantitative and qualitative data were collected (Creswell, 2013, p. 22). The questionnaire's four open-ended questions could be categorized as qualitative. However, some scholars may argue that questionnaires cannot be qualitative even if they have open questions. Dörnyei & Taguchi (2009, p. 10) shed light on the possibility that questionnaires will still

involve a somewhat superficial and relatively brief engagement with the topic on the part of the respondent. Therefore, no matter how creatively we formulate the items, those are unlikely to yield the kind of rich and sensitive description of events and participant perspectives that qualitative interpretations are grounded in.

Questionnaires alone can therefore be insufficient for obtaining information that leads to deeper understanding of a topic, but a combination of for example a questionnaire and interviews can enrich the information from the questionnaire, both the closed and open

questions (Dörnyei & Taguchi, 2009, p. 10). Sudman and Bradburn (1983) claims that open questions that request for the participants to give long answers usually lead to refusal to answer the question or insufficient answers. However, due to the fact that the questionnaire provided in the present study was relatively short it was reasonable to assume that the participants would attempt to answer all questions to the best of their ability, since the time spent on the questionnaire in total would be limited considering the few numbers of questions.

Mixing methods where the quantitative method (e.g. a questionnaire) is used first, followed by a qualitative method (as in the present study, interviews) is called an *explanatory sequential mixed methods design* (Creswell, 2012, p. 542). The present study used this design, where the questionnaire was used to provide some general knowledge about the topic researched, but a deeper understanding was needed in order to answer the research question in a more nuanced manner. A deeper understanding of the topic could be achieved by using a qualitative method to explain and elaborate on the general results from the questionnaire. However, it is important to note that the interviews could potentially also bring insight into aspects of *Bildung* and IC that were not necessarily focused on in the questionnaire, depending on topics brought up in the interviews by the different pupils.

### **3.2 Designing the Research Instruments**

As mentioned, the data in the present study was collected from an online questionnaire and interviews. Reasons for these choices will be explained in this sub-chapter.

#### *3.2.1 The Questionnaire*

I decided to create an online questionnaire because it could easily be distributed in different classes by providing the pupils with a link. The questionnaire allowed the pupils to reflect on their encounters with fictional texts, and they got the opportunity to volunteer for further participation in the study at the end of the questionnaire.

#### *3.2.2 Designing the Questionnaire*

First of all, I decided that I wanted to formulate the questionnaire in English, not in Norwegian which was the other alternative. The reason for this was because of my expectations that pupils participating in the English program subjects would be at a decent



level of understanding written English. However, I made sure not to use words that could commonly be difficult to understand, and I also made it very clear to the pupils that they could ask me or their teacher, who also was present at the time when the questionnaire was filled in, if they had any questions. Still, I cannot be sure that all the pupils understood everything in the questionnaire, and this is something I will discuss more in sub-chapter 3.2.3.

The questionnaire was divided thematically into three sections:

- The pupils' thoughts about fictional texts in general
- The pupils' thoughts about fictional texts in the EFL classroom
- The pupils' thoughts about fictional texts and culture

These sections do not appear as three separated parts in the actual questionnaire but were used as a guide for myself in order to design questions which were relevant for my study.

The first section, *the pupils' thoughts about fictional texts in general*, opened with the following statements: "I enjoy reading fictional texts in English class" and "I enjoy reading fictional texts in my spare time". The pupils were asked to respond to these statements by indicating their degree of agreement through the use of a Likert scale, which allowed them to check off one of the boxes with responses varying from "strongly agree" to "strongly disagree" (Dörnyei, 2007, p. 105). The responses to these statements provided information about the pupils' involvement in the topic – are English fictional texts something they enjoy reading and working with? Do some of the students enjoy reading or working with fictional texts in their spare time but not in the classroom? As these questions illustrate, the statements could provide a foundation for more questions, not only answer them, and that is why it could be beneficial to also have follow-up interviews where I could ask pupils to elaborate on relevant topics from the questionnaire. According to Postholm & Jacobsen (2018, p. 182), the start of the questionnaire should be relatively easy in order to refrain from discouraging the pupils from further participation and completion of the questionnaire, so that is why I started with a closed question about the pupils' own experience when it comes to fiction, in the hopes that this would ease them into the process.

Moving forward, questions 2 and 3 also attempted to retrieve information about the pupils' experience with fictional texts in general, not necessarily in the classroom. Question 2

asked “Have you ever, in school or in your spare time, read a fictional text which made a significant impression on you?”. This was a closed “yes” or “no” question, where the pupils were asked to check the box which fit their answer. Next, the pupils who checked the box “yes” were encouraged to explain which fictional text made an impression on them, and why. According to Postholm & Jacobsen (2018), it is most beneficial to formulate short, simple sentences. In addition, personal involvement is seen as essential for processes of *Bildung* to take place (cf. sub-chapter 2.1) so finding out whether the pupils had been personally affected by a fictional text could provide information about how possible aspects of *Bildung* came to the surface in the pupils’ answer to this question.

The next section, *pupils’ thought about fictional texts in the ELF classroom*, asked more specifically about how the pupils experience working with fictional texts in the classroom. This was done in order to narrow down their experience in order for the research to be more specific in the sense that it was evident whether the pupil had worked with the fictional texts mentioned in their spare time or in the EFL classroom. If the pupils had worked with the fictional texts in the classroom, classroom activities connected to the texts might have influenced their experience with the texts. This was the largest section, and it consisted of three closed questions where the pupils checked off boxes with fixed alternatives, and two open questions where the pupils could write down their answers freely.

To exemplify one of the closed questions with fixed alternatives, I will elaborate on question 4: “Choose the category that fits the description on what you prefer working with in English class. You can mark three boxes at most, so please reflect on which descriptions are the most important to you. When I work with fictional texts, I prefer working with...” Furthermore, the pupils were asked to check three boxes with descriptions of different fictional texts that they prefer working with. The pupils could choose between 9 different answers, as well as a 10<sup>th</sup> option where they could check the box “others” and fill in their own answer if the text they prefer working with was not described in the alternatives above. This was done in an attempt to avoid giving the participants the impression that there were particular kinds of texts that they *should* prefer. Some of the alternatives were based on Appleyard’s (1991) findings concerning the preferences of adolescent readers: “texts based on a true story”, “texts I can relate to my own life”, etc. Other alternatives such as “texts about multiculturalism/diversity” and “texts that could teach me something I did not know” were inspired by Byram’s model of IC (Byram, 1997) and Klafki’s (1996) *Bildung* theory, implying that pupils might have been interested in reading about something that was

unfamiliar to them that could expand their worldview. According to Postholm & Jacobsen, 5-9 answer alternatives are recommended (2018, p. 182). More alternatives than 9 could appear as overwhelming for the pupils to choose from and might lead them to just tick off random boxes in frustration when seeing too many alternatives.

Question 5 and 6 asked pupils about the last literary text they remembered working with in the classroom – were they affected by it, and if so, in which way? It should be noted that the term ‘literary text’ was mistakenly used in the question 5 instead of fictional texts, but it seems as if the pupils interpreted literary texts as fictional texts when looking at their answers. Previous research on fictional texts in the classroom suggests that learners need to be engaged at a personal level with the text in order for processes of *Bildung* and IC to take place (Hoff, 2014; Van, 2009). The responses might therefore provide an insight into whether or not the pupils experienced to be personally involved in a text, and if the involvement led aspects of *Bildung* and IC to be present, such as for example personal development.

Question 7-8 were again closed questions with fixed alternatives. Question 7 asked the pupils to describe how they usually work with fictional texts in the EFL classroom. From an intercultural perspective described from Byram’s model of IC that have been discussed in sub-chapter 2.2.2, it is important that the pupils explain their different attitudes, opinions and values, and that they approach others with openness, respect and curiosity (Deardorff, 2006, p. 248). Are they working with fictional texts in the classroom in a way that gives them the opportunity to do this? Question 8 asked about what the pupil would do if he or she encountered something in a text that he or she strongly disagreed with. This question is closed with fixed alternatives, but since it is difficult to foresee all possible reactions to such a scenario, the pupils were also given the opportunity to write down their own answer in a text box below the alternatives, if they did not find a suitable alternative for their possible reaction in the scenario described. Answers to this question could provide insight into whether and how the respondents experience conflict as an aspect of classroom work on fiction, which again would be indicative of the type of intercultural learning processes which take place in the classroom. As discussed in sub-chapter 2.2.3, conflict and ambiguity in different interpretations and viewpoints in a text might provide the learner with an intercultural learning opportunity (Dervin, 2016; Hoff, 2014).

The last section, *the pupils’ thoughts about fictional texts and culture*, consisted of two open-ended questions. Question 9 asked: “What do you associate with the word “culture” when thinking about fictional texts you have worked with in English class?”. This was a

question that might be considered difficult to answer, since “culture” is such a complex term. However, when the pupils were asked to write down their associations, their personal opinions and experiences could come to show in the answers, and if the pupils felt as if there was no correct answer to this question, it was more likely that they were willing to answer it. This question explicitly included the word “culture” in order to get the respondents to tie fictional texts in class directly up to cultural topics. It could also reveal some aspects of what the pupils associate with the word “culture”, which might give some indications about how they work with intercultural topics in the classroom.

Question 10 asked the pupils “Do you have an example of something you have learnt about your own or other cultures when reading fictional texts in English class?”. Reasons for asking this question were rooted in theory on *Bildung* and IC, which both entail that the meeting with “otherness” (in this case, other cultures) can lead to personal development in the sense that the encounter with different horizons of understanding can expand the pupils’ perspectives and worldviews (Bohlin, 2013; Fenner, 2001; Hoff, 2016). I also found it interesting to investigate whether or not the pupils focused on what they had learned about their own culture, not only other cultures, because this could possibly reveal something about the pupils’ ability to take a critical self-reflexive stance. This is an important aspect of IC according to Byram’s model and the element of *savoir être* (Byram, 1997).

### *3.2.3 Possible limitations of the questionnaire*

One challenge when designing the questionnaire could be that it was necessary for the researcher to construct questions that were sufficiently simple and straightforward so that they were understood by everyone filling in the questionnaire. Because of this, the method can be unsuitable for obtaining thorough and reliable information about an issue. Often times, because of the simple construction, a questionnaire provides superficial data (Dörnyei, 2007, p. 115). Even if the items in the questionnaire were relatively simple and straightforward, it was still not possible to be sure that every one of the pupils in my study understood the questions in the same way. In the present study it is especially relevant to take this limitation into consideration because the pupils filled in the questionnaire in their second or even third language. Furthermore, participants filling in a questionnaire tend to only spend a limited amount of time and focus on the questionnaire, which again can limit the depth of the research (ibid.). In the classes I was present in when the pupils filled in the questionnaire, I observed

that the pupils spent between 5 and 30 minutes to fill in the questionnaire. This shows how the effort made in the questionnaire varied greatly from respondent to respondent.

Another issue that could affect questionnaire response is the *social desirability bias*. This means that participants may respond what they think that the researcher wants to hear and provide the type of answer they think is expected of them, or which answers that are “socially acceptable” (Dörnyei & Taguchi, 2009, p. 8). Regarding the present study, I hoped to steer pupils away from thinking that there were right or wrong answers to my questions by reassuring them before they filled in the questionnaire that there was no such thing as one correct answer to any of the questions. There is still no guarantee that none of the pupils were under the influence of the social desirability bias, and it must therefore be emphasized that the present study only claims to provide insight into “...what the respondents *report* to feel or believe, rather than what they *actually* feel or believe.” (ibid.).

#### 3.2.4 The Qualitative Interview

As mentioned, I chose to conduct four in-depth semi-structured interviews with different pupils, in order to attempt to gain deeper understanding of how some pupils experience working with fictional texts. A semi-structured interview is an interview where the interview guide can consist of different themes rather than specific questions the researcher must follow. However, a semi-structured interview guide can also have specific questions, but the researcher has a greater deal of flexibility in terms of asking follow-up questions or focusing on interesting issues which arise during the conversation. The responses from the interviewee will decide which questions will be natural to ask or follow up with, instead of a guide with predetermined questions that the researcher asks (Borg, 2015, p. 222). The qualitative interview is a more open-ended approach than the quantitative approach because it is the interviewee who shapes the response possibilities (Creswell, 2012, p. 19).

The interviews were all conducted in Norwegian, as I gave the pupils the opportunity to choose between English or Norwegian. All of the pupils who were interviewed stated that they would be the most comfortable if they got to speak in Norwegian. The interviews lasted between 17 – 26 minutes, depending on how the conversation was going and how detailed answers to the questions the interviewees provided. Relevant extracts from the interview transcripts which are presented and discussed in chapter 4 have been translated from

Norwegian to English. The full transcripts of the interviews in Norwegian can be found in appendices 5, 6, 7 and 8.

### 3.2.5 *Designing the Interview Guide*

Since this study relied on a semi-structured interview, the interview guide was divided into different themes which had possible questions and follow-up questions. As mentioned, the researcher could steer away from these questions if the conversation with the pupil led in a different direction than what my interview guide could cover. However, as a researcher without a lot of experience when it came to conducting interviews, I found it important to be as prepared as possible, and as a way to achieve the feeling of being prepared, I had written down a set of questions and follow-up questions that I could possibly ask (See Appendix 3 for the full interview guide).

As mentioned above, the interview guide was divided into different themes. These themes were

- Background information about the pupils
- Pupils' thoughts about fictional texts in general
- Pupils' thoughts about fictional texts in the EFL classroom
- Pupils' thoughts about fictional texts and culture

These themes were similar to the ones in the questionnaire and were chosen for this very reason. Consequently, it could be easier for the pupils to sort their thoughts about the themes when they had already reflected on similar issues when they filled in the questionnaire. The interview would also allow them to elaborate on themes from the questionnaire.

The first theme, *background information about the pupils*, included one question. The first question asked the pupils to briefly discuss why they chose the English program subject. I wanted to start the interview with a relatively easy question in order to refrain from discouraging the pupil by asking something that could be difficult to answer. Questions that could be considered to be more difficult, are e.g. questions about the interviewees' attitudes, values and opinions.

Next, the theme *pupils' thoughts about fictional texts in general* had two questions. The first one was “In what ways are you affected by literature when you read it?” with the follow-up question: “Does literature affect you differently if you are reading in your spare time than if you are reading in school?”. These questions implicitly asked about the pupils’ feelings attached to their encounters with fictional texts, as the affective dimension of literary reading is central if the experience is to contribute to *Bildung* and IC (Ibsen & Wiland, 2000; Van, 2009). As mentioned in sub-chapter 2.4.2, if one is focusing on the pupils’ emotions and feelings stirred up through working with a fictional text, the pupils will get a more personalized learning experience which can increase their motivation and participation (Van, 2009, p. 6).

The second question regarding this theme was “Is it important to you to be able to identify with one of the literary characters you’re reading about? Why/Why not?”. As discussed in sub chapter 2.5, Appleyard (1991) argues that young people often prefer literature which allows them to identify with the characters, stories that seem real and stories that make them think. By identifying with the character, the pupils can develop ideas and understand other people’s point of view and perspectives (Fenner, 2018, p. 228). Accordingly, this question could provide insight into reflections about how the pupils experience encounters with fictional texts portraying a more familiar reality to them in texts where they might identify with the characters, in contrast to an unfamiliar reality where it is difficult for the pupil to identify with the characters.

The third theme, *pupils' thoughts about fictional texts in the EFL classroom*, consisted of several different questions which aimed to get insight into pupils’ reflections specifically related to reading in an educational setting. Questions 1 and 2 asked the pupils how fictional texts might help them develop at a personal level or help to see a topic from a different perspective. The follow-up questions could help specify what the interviewer meant by “on a personal level” and create more clarity around a question which might be a bit difficult to answer. This might lead to more in-depth insight into how and whether they experienced such classroom work as contributing to their self-development.

The last theme, *pupils' thoughts about fictional texts and culture*, also included several questions and follow-up questions. These were similar to the questions related to the previous theme, but more specifically concentrated on aspects related to interculturality and intercultural learning. Question 9 asked the pupils to elaborate on an issue which was also covered in the questionnaire, namely what they associated with the word ‘culture’ when

thinking about their encounters with fictional texts in the EFL classroom. The questions also probed the participants' views on working with culturally diverse texts as well as on how being exposed to stereotypes in fictional texts affects their understanding of culture.

Accordingly, the answers to these questions would allow me to investigate various aspects related to IC.

### *3.2.6 Possible limitations of the Interview*

Some general limitations to the qualitative interview as a method are that the interviewee might be influenced by the *social desirability bias*, as discussed in sub-chapter 3.2.3, where the pupils will provide the perspective they think the researcher wants to hear (Creswell, 2012). Regarding the present study, I experienced that one interviewee in particular seemed eager to provide me with answers that would help me the most in my research and therefore might try to answer what she thought I wanted to hear. This was reflected in both her behavior and utterances during and after the interview. However, I was aware of this and continued throughout the interview to do my best not to lead the interviewee in a particular direction, and also to reassure that there was not one answer that was the correct one.

In addition, the sample size for a qualitative interview would be rather small, and this makes generalizing a population impossible. However, conducting interviews is time consuming and labor-intensive, which is why this qualitative research method usually relies on a small sample (Dörnyei, 2007, p. 41). Good communication skills on the part of the researcher is also very important because some pupils might be shy and have difficulties with providing sufficient data. The researcher has to work with “breaking the ice” and attempt to make the pupils comfortable enough to share their thoughts (Dörnyei, 2007, pp. 143-144). I experienced this challenge during the second interview, where the pupil was quite shy and did not seem to share as much of her thoughts. Since I am an inexperienced researcher, I found it difficult to spontaneously develop more follow-up questions in order to get the pupil to open up more, and to give more information-rich answers. I was hesitant to ask questions that might have made the pupil more uncomfortable, and therefore this was the interview where I got the least information about the topic.

Regarding the present study, one of the most prominent weaknesses that came to show when I was conducting the interviews was that some of the questions were long and difficult for the pupils to understand. Consequently, I needed to explain what I meant by some of the



questions, and then I had to be careful not to over-explain what I was looking for in order to avoid asking too leading questions. However, after having received an explanation, the pupils did understand what I meant by the question and continued to answer, but it cannot be guaranteed that none of the questions could have led them in a certain direction. One example could be when I asked the pupils if they thought they could learn anything about their own or other cultures when working with fictional texts. Some of the pupils did not understand what I meant by this, and I can also see in hindsight how it could have appeared leading as it might seem as if the researcher *expected* the pupils to have learned something about their own and others' culture in the encounter with a fictional text. Especially if I tried to give an example of something we could have learned, I do see in hindsight how that could have affected the pupils' answers. Another question that could be considered as a leading question is the question about how fictional texts affect the pupils. Here it seems as if I am implying that they *should* be affected in some way, and they might therefore have felt pressured to answer something which might have been untrue.

Furthermore, the questions in the interview-guide had a broad scope, and the researcher noticed in hindsight that some of the questions, i.e. asking the pupils what kind of topics they found difficult to discuss in the classroom (See appendix 3 for interview-guide), could not necessarily be connected to their experience with fictional texts. Therefore, the interview transcripts contain reflections from the pupils which cannot be tied to my research question. This might have led to a more limited discussion in chapter 4 than preferable.

Another possible limitation could be that the interviews were conducted in Norwegian, so the researcher had to translate the transcribed passages discussed in chapter 4 from Norwegian to English. Here, the researcher subjectively chose which words and sentence-structure to use in the relevant passages, as it is difficult to translate directly from Norwegian to English and still make sense of the sentence. Thus, the researcher is changing the words of the interviewees. However, the appendices will include the full transcript of the interviews and it is possible for the reader to check the translated passages up to the original Norwegian passages.

### **3.3 Context and Participants**

At the beginning of the process of my research project, I decided that I wanted pupils from at least four different schools and English classes to participate in my study, in attempt to gather

data from a variation of schools and pupils. I decided that I wanted to focus on the English-program subjects International English and English Literature and Culture, because these subjects follow a very relevant curriculum for my research question. In order to find willing participants and to inform them about my project, I started the sampling process. This led me to finding the participants of the study which are described below.

### *3.3.1 Conducting the study*

During the fall semester of 2019, I started the process of finding participants for my study. First, I contacted school principals in a county in Western Norway by email. I gave them information about my project and asked if they could forward my email to teachers at their Upper secondary schools who taught International English and/or English Literature and Culture. Since many schools received similar invitations to participate in studies, most of them informed me that they did not have the capacity to participate in my study at the time. This led me to contact teachers from my own personal network, where I got positive responses from four different teachers who taught at four different schools.

Before visiting the schools to collect data, my project was submitted to The Norwegian Social Science Data Services (NSD), the Data Protection Official for Research for Norwegian universities. All research projects that processes personal data from the participants must be submitted through an application to NSD. This was done to make sure that the participants' personal data was protected, and to ensure their anonymity in the project.

In my project, the participants could be traced through their IP-addresses since they filled in an online questionnaire. Furthermore, the pupils who wished to participate in an interview wrote down their names in the online questionnaire, which was personal information that could be traced. Lastly, the interviews would be audio-recorded, and the voices of the interviewees could be recognized.

Upon providing information about my plans for the collection and storage of the research data, my project was approved by the NSD (see appendix 1). The project was thus carried out according to the NSD guidelines and restrictions. This ensured the participants' anonymity and rights and that all data collected would be deleted once the project was over.

### *3.3.2 Choosing the Participants*

The form of sampling described above of the teachers, is convenience sampling. This form of sampling is the most common way of carrying out sampling on a postgraduate research level (Dörnyei, 2007, p. 99).

The teachers informed their pupils about my project, and after they had consented to participate, the teachers offered me time in their schedule to visit the class and provide the link to the online questionnaire, as well as to give the pupils information about my project. My original thought was to first visit the class one week and inform them about the questionnaire and their possibility of further participation in the study by volunteering for interviews, and then visit the following week to conduct the interviews. This would give me time to look at the results from the questionnaire before selecting interviewees. My goal was thus to use purposeful sampling to select the pupils I wanted to interview. Purposeful sampling is the process where a researcher intentionally selects specific individuals (Creswell, 2012, p. 206). My intention was to choose who I thought could give me informative answers and who seemed like they had a lot to say on the topic.

The participants of my study received an information letter including a letter of consent (see appendix 2) which gave them information about the aim of the project, what the results would be used for, their rights to withdraw and to get insight into their information, as well as the opportunity to sign the document and participate in the study. All the participants read and signed the letter before getting access to the link for the online questionnaire.

I visited Class 1 in mid-October 2019. 13 pupils filled in the questionnaire, and some volunteered for interviews. In this class, I did not get the opportunity to visit them again until a month later, due to some difficulties regarding the communication with their teacher. The interviewee from this class was a female between 17-18 years of age. She was chosen through purposeful sampling because she provided detailed responses to the questions in the questionnaire. They were interesting reflections I wanted to get more insight into, and I got the impression that the pupil had much to say on the topic of English fictional texts. I interviewed the pupil four weeks after she had filled in the questionnaire, and the interviewee was referred to as Pupil D in the thesis. The interview was audio-recorded with a private recording device and transcribed the same day.

Unfortunately, I did not get the opportunity to visit Class 2 due to the geographical distance and scheduling issues. Because of the fear of having too few respondents, I decided

to still send out the link to the online questionnaire and to give the pupils the same information that I had given class 1 verbally in written form. 16 pupils completed the online questionnaire, but I decided to not interview any of the pupils in this class due to difficulties with scheduling and the geographical distance.

Late in October 2019 I visited Class 3. Here, 10 participants filled in the online questionnaire. I planned with the teacher to visit the next week to conduct an interview with one of the pupils who volunteered. This pupil, a male between 17-18 years of age were referred to as Pupil A in my thesis. I chose Pupil A due to some interesting reflections I observed in the questionnaire, thus using purposeful sampling. I noticed that he had some different opinions than Pupil D, and that was also one of the reasons he was chosen, because I wanted to analyze a variety of opinions. Similar to the interview from Class 1, the interview was audio-recorded on a private recording device and transcribed the same day.

I visited Class 4 in late November 2019. Due to the class' busy schedule at that time, I had to conduct interviews on the same day as the pupils filled in the questionnaire. Since I only had two interviews at this point and the goal was four, I decided to interview two pupils from this class in order to make sure I had enough data collected before the fall semester was over. 25 pupils filled in the online questionnaire. In this class, the interviewees were chosen by convenience sampling since I did not get the opportunity to look at the results from the questionnaire before choosing which pupils to interview. The choices of the two pupils were done based on who had volunteered and a short conversation with their teacher about who he thought would be comfortable in an interview setting, and who had the time to spare in that particular class. Both of the pupils were female between 17-18 years of age. They were referred to as Pupil B and Pupil C in my thesis.

To sum up, 64 pupils from four different schools participated in the online questionnaire. I conducted interviews in three of the English classes. The two first interviewees were chosen by purposeful sampling, while the two last interviewees were chosen by convenience sampling. In chapter 4 presenting the results and discussion, the interviewees will have the code names Pupil A, Pupil B, Pupil C and Pupil D.

### **3.4 Analyzing the Data**

The quantitative part of the questionnaire was analyzed in the program SurveyXact which has an analysis-function, providing different tables and diagrams which were used to present the

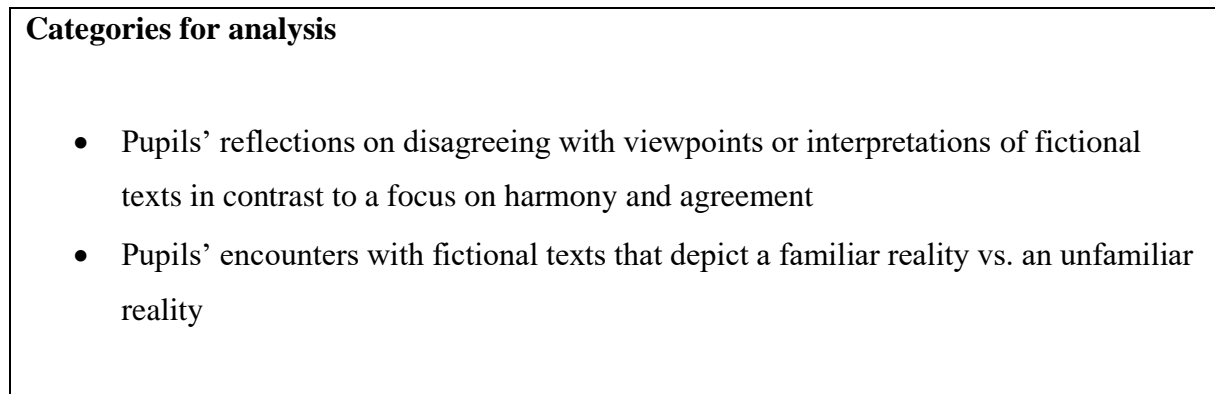
results. The result from the questionnaire was presented chronologically in sub-chapter 4.1. The first thing I did when I started the analysis, was to read through all the collected data several times. The quantitative and qualitative data from the questionnaire were downloaded from the digital program SurveyXact to a Word document which I saved on my computer. After that, I read through the document and made notes of my initial thoughts about the results. I did this to the questionnaire as a whole, not separating the quantitative part from the qualitative part.

As mentioned in sub chapter 3.3.2, the qualitative interviews were transcribed on the same day they were conducted, or the day after, depending on my schedule. The transcription was done in a manner where I wrote down word for word what was said, but excluded encouraging words from the researcher such as “mhm” and “yes” etc. if they were said in the middle of a sentence. Furthermore, short breaks were illustrated by using the symbol \* in the transcribed material, several symbols after each other symbolizing a longer break. Information about laughter or inaudible words were shown in brackets, e.g. [inaudible]. When I began the process of analyzing the collected data, I went back to listen to all the interviews again in case I had missed something.

After I had made sure I had transcribed the interviews to the best of my ability and with as much detail as possible, I started the process of making different categories to code the qualitative data. I followed Creswell’s (2012, p. 261) different steps for qualitative data analysis. The first step was preparing and organizing the data for analysis by transcribing the data collected, which I described the process of above. Thereafter, the data was explored and coded. In the coding process, I read through the transcribed data and identified different topics in the text. Furthermore, the codes were used to form a description of the central phenomenon or context of the study. With the background knowledge that the theory-chapter provided, categories for analysis were developed. In addition, I made a coding form (Appendix 10) after I had decided on the categories to get a visual overview over how and if the categories were present in the different interviews and how many statements possibly connected to each category that occurred.

I decided not to make separate categories for *Bildung* and IC, but to make thematic categories based on reoccurring themes in the questionnaire that I wished to retrieve more information from. First, I decided on six categories with relevant sub-categories that could be used both in order to discuss *Bildung* and IC in the pupils’ reflections on working with fictional texts in the EFL classroom. However, I realized that some of my categories were too

similar to each other, and I decided to merge some of them together into two separate categories that frame my discussion of the findings from the qualitative interviews. These categories were:



*(Figure 1: Categories for analysis)*

These categories were constructed in light of relevant theory discussed in chapter 2 in addition to themes identified in the questionnaire. The two categories used to frame the discussion of the interviews could emphasize and elaborate on inconclusive findings from the questionnaire.

### **3.5 Reliability and Validity**

When carrying out a research project, one must ensure the project’s reliability and validity. According to Dörnyei (2007, p. 50), in quantitative research reliability “...indicated the extent to which our measurement instruments and procedures produce consistent results in a given population in different circumstances”. In other words, a study would be more reliable if the same tests were taken over time and gave similar results. Validity pertains to whether the findings truly represent the phenomenon the study is claiming to measure (Dörnyei, 2007, p. 51).

To assure the reliability or trustworthiness of my study, I have to the best of my ability tried to be transparent with how my study was conducted by giving detailed descriptions of the research process in the present chapter. In addition, appendices showing the full transcripts of the interviews as well as an appendix showing all results from the questionnaire were provided in this thesis (See appendices 5,6,7 and 8 for interviews and 9 for results from

the questionnaire). When it comes to the data collected, I listened to the interviews several times after I had transcribed them the first time in order to make sure I had understood and written down what the interviewees were saying. In addition, in the coding process, I went over the materials several times to code and re-code if necessary, to ensure that I placed the relevant passages in the correct category of analysis.

Dörnyei (2007, pp. 59-60) offers some insight when elaborating the importance of the researcher explaining in detail how the data was collected and analyzed to provide results, that the researched provides thick and rich descriptions of the phenomenon investigated in the analysis in order for the reader to identify with the project, and to point out the limitations of the study. This was something I attempted to do to the best of my ability in chapter 4 when analyzing and discussing the results. I also attempted to be transparent about the fact that the translated passages from the interviews that were discussed are my own interpretations, and that it might not be certain that it was exactly what the interviewee meant. I have also attempted to not take any of the answers in the interviews out of context, by always providing the context before presenting the passage that would be further discussed.

Some steps the researcher could take during the project to ensure validity is to get feedback from the respondents (Dörnyei, 2007, pp. 60-61). This could be done in a ‘validation interview’ (ibid.), but due to time restraints, the way this research project would include feedback from the participants was by asking them after the interview how they experienced it, and if they had any questions they wished they were asked, and if they had any questions in general, in order to get some general feedback from the participants after the interview, and for the pupils to feel as if they have the final say in the interview.

Another important element in terms of validity is the extent to which the data collected is suited to answer the research question (Creswell, 2012). The questions in the research instruments must therefore be related to the research question in order to be valid. In the present study, I experienced in some cases to steer away from the topic of my research question in the sense that the questions and the pupils’ answers were not always related to the pupils’ experience with fictional texts. Therefore, I had to disregard some of the data because the questions and answers would not have been valid. This issue has been discussed in sub-chapter 3.2.6 discussing possible limitations to the interviews.

Another way to ensure validity is to use triangulation. Triangulation means “...combining several qualitative methods, but it also means combining qualitative and

quantitative methods” (Flick, 2009, p. 26). The method of using a mixed-methods approach is the most common used when it comes to triangulation, and this is the method the present study used when combining a questionnaire with both qualitative and quantitative elements as well as the qualitative interviews.

### **3.6 Ethics when carrying out a research project**

Some of the most important codes of ethics to follow when carrying out a research project, is to ensure informed consent and that the pupils are informed of their rights (Flick, 2009, p. 37). In the present study, this was done when all the participants of my study received an information letter including a letter of consent (see Appendix 2) which gave them information about the aim of the project, what the results would be used for, their right to withdraw from the study at any point, and their right to get insight into their information given. It also gave them the opportunity to sign the document, confirming that they had read the letter and consented to participate in either the online questionnaire, or both the online questionnaire and an interview. The researcher was also present in three out of the four classes to be able to answer any questions that might occur. For the class I did not visit in person, I was available by telephone or email.

Other ethical issues to consider, is the welfare of the participants (Flick, 2009, p. 40). In this context, this meant making sure that the pupils’ participation in the study did not harm them in any way, for instance when it came to their relationship with their teacher or their grades. To guarantee this, the pupils would remain anonymous in my study as well as their schools, and there would be no questions the pupils would need to answer which could seem like criticism towards their teacher or class. In addition, the researcher should refrain from coming to certain judgements (e.g. about the participants’ personality or behaviors) in the analysis of the data, in order to avoid embarrassing the pupils or making them feel as if they are compared to someone else. According to Flick (2009, p. 41), "...doing justice to participants in analyzing data means that interpretations are really grounded in the data (e.g., interview statements)". That means that the researcher must always provide thorough evidence traced back to the interview-transcript and base the analysis on this textual evidence.

Another sensitive aspect of the research is the question about how much information should be shared with the participants about the research (Dörnyei, 2007, p. 65). Concerning the present study, I chose not to share with the pupils what I was looking for in their answers.



My research question focused on how aspects of *Bildung* and IC come to show in the pupils' reflections on their encounters with English fictional texts. If I were to reveal to the pupils exactly what I was looking for, I could risk that the pupils would read up on information on the topic and only answer what they thought was "correct" when it comes to *Bildung* and IC. Instead I wanted to investigate whether and how their reflections might implicitly show aspects of *Bildung* and IC. Therefore, I did not give the pupils the full information on what I was looking for in my research, but I will argue that I gave them enough information without risking that the pupils' answers were pre-rehearsed or untrue (See information letter appendix 2). The teachers were informed about my research question and the aim of my thesis from the beginning of our communication, so they were fully aware of what I was investigating in their classrooms.

Furthermore, it is important to handle the collected data in a way that ensures that no other persons have access to for example the audio-files of the interview or the identifiable responses from the questionnaire (Dörnyei, 2007, p. 65). This was done by storing the files on a password-protected computer which only the researcher had access to. Lastly, ensuring the participants' anonymity, privacy and confidentiality is extremely important. This can be done by making sure the participants are not traceable or identifiable in the written research (Dörnyei, 2007, p. 68). It is also important not to promise a higher degree of confidentiality than we can achieve. This meant that it was important for me as a researcher to give the pupils information about the fact that if they wrote down their name in the questionnaire (in order to be contacted to participate in an interview), I would be able to see what they answered in the questionnaire. However, I did make it clear that I was the only one who would have insight to this information, and they would still appear anonymous in my research with codenames such as Pupil A and Pupil B etc. This is information that I gave the pupils verbally when I was present in their classroom when they filled in the online questionnaire, and also before and after the interviews to make sure that they had understood it and to give them the opportunity to ask questions if they had any.

## **Chapter 4: Results and Discussion**

The aim of this chapter is to present the findings of my analysis and to discuss the findings in relation to relevant theory. First, the results from the online questionnaire will be presented and discussed. The results will be presented chronologically in order of the three sections mentioned in sub-chapter 3.2.2. As mentioned in sub-chapter 3.1.1 the questionnaire consists of both quantitative closed questions and qualitative open questions. The discussion of the qualitative and quantitative materials will be presented in the same sub-chapters because both closed and open questions are included in the sections mentioned above. Thereafter, findings from the qualitative interviews will be discussed in order to elaborate on findings from the questionnaire. The analytical categories presented in sub-chapter 3.4 will frame the discussion.

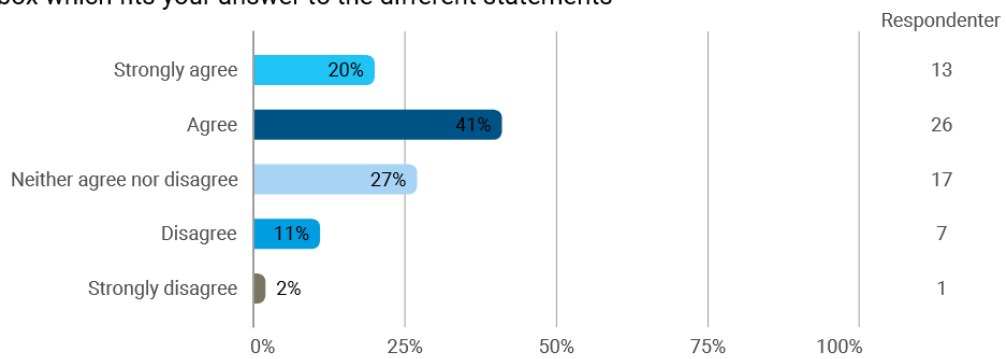
### **4.1 Results from the Questionnaire**

First, the results from the section “The pupils’ thoughts about fictional texts in general” will be discussed. In this section, the pupils were asked to reflect on their experience working with and reading fictional texts both in their spare time and in the EFL classroom. Even if the questions encouraged the pupils to take into account their experience with fictional texts to their lives outside of the classroom, it became evident that many of the pupils mostly associated their experiences with fictional texts to the classroom. Secondly, the results from the section “The pupils’ thoughts about fictional texts in the EFL classroom” will be discussed, before narrowing the discussion to “The pupils’ thoughts about fictional texts and culture”.

#### *4.1.1 The pupils’ thoughts about fictional texts in general*

The first part of the questionnaire consisted of three closed questions and one open question. The two closed questions asked the pupils to what degree they enjoy reading fictional texts in English class and to what degree they enjoy reading fictional texts in their spare time. The results can be seen in Figure 2 below:

1. Your thoughts about fictional texts - I enjoy reading fictional texts in English class - Please check the box which fits your answer to the different statements

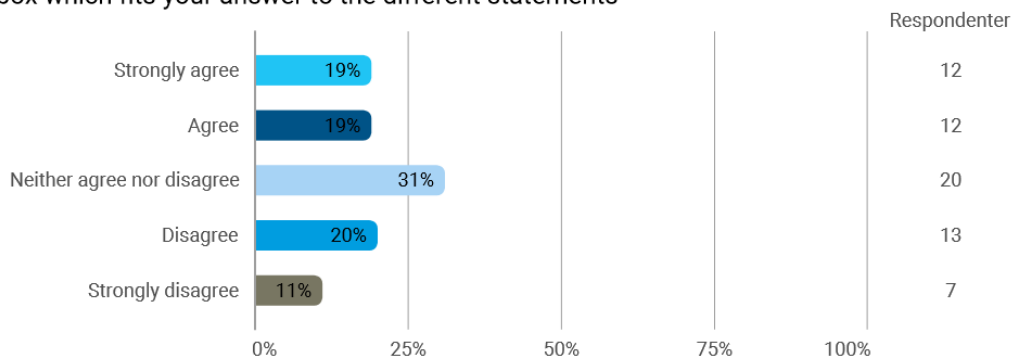


(Figure 2: Results from question 1.1 in the questionnaire)

This shows that 20% of the pupils report to strongly agree with this statement, while 41% agree. 27% of the pupils are undecided and do not agree nor disagree, while 11% disagree and 2% strongly disagree to the statement. Accordingly, a slight majority, 61% of the respondents, report that they to some degree enjoy reading fictional texts in English class. When something is enjoyable to work with, it is reasonable to assume that such classroom activities can lead to more personal involvement and motivation for some pupils and thus be a valuable learning activity. As discussed in the theory chapter, the pupils' personal involvement in the text is essential for aspects of *Bildung* to take place (Aase, 2005; Fenner, 2018; Hoff, 2014).

It is interesting to compare these results to statement 1.2: "I enjoy reading fictional texts in my spare time" to see if the pupils find it more enjoyable to work with fictional texts in their spare time than in school. These results show the following:

1. Your thoughts about fictional texts - I enjoy reading fictional texts in my spare time - Please check the box which fits your answer to the different statements



(Figure 3: Results from question 1.2 in the questionnaire)

Fewer pupils report to enjoy reading fictional texts in their spare time than in English class. Compared to the previous question about fictional texts in the EFL classroom where 61% of the pupils report to strongly agree or agree with the statement, 38% of the pupils strongly agree or agree with the statement that they enjoy reading fictional texts in their spare time. A reason for this difference from 61% to 38% might be that the pupils associate reading with school, and perhaps spend more time on other activities in their spare time. However, it is interesting to note this difference, because one can assume that some pupils would to a greater degree prefer reading fictional texts in their spare time because they have the freedom to decide which fictional text they want to read. A study conducted at the University of Stavanger, mentioned in sub-chapter 1.3, presents findings revealing that English teachers at upper secondary schools in Norway report to have difficulties with getting their pupils to read longer fictional texts (Habegger-Conti, 2015, p. 107). Several teachers believe that many pupils have a negative attitude towards reading, seeing it as an activity forced upon them rather than something they enjoy. The study also found that teenagers increasingly spend their free time on other activities than reading, such as the internet or other forms of ‘modern media’ (ibid., p. 108). It is possible that some pupils in the present study have a similar negative attitude towards reading and would therefore not prefer reading in their spare time where they can spend their time on other activities. This can be one possible reason as to why fewer pupils report to enjoy reading fictional texts in their spare time than in the EFL classroom.

However, the present study included modern media such as films in the definition of ‘fictional texts’ provided to the respondents of my study:

When I use the word “fictional text”, I mean fictional books, novels, short-stories, fictional texts in your textbooks, excerpts from books, poems, films etc. I am referring to fictional, made-up stories, not factual texts. (Appendix 4)

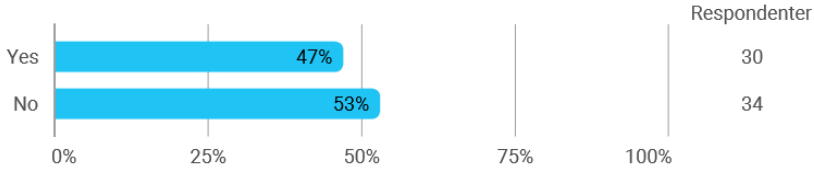
The fact that multimodal media was included in the definition of fictional texts might influence the pupils to report enjoying working with fictional texts in the EFL classroom to a

greater degree, when not just seeing fictional texts as ‘old-fashioned books’, as some teachers in Habegger-Conti’s study believe that their pupils do (Habegger-Conti, 2015).

In general terms, the results from these statements show that 61% of the pupils report to enjoy reading fictional texts in English class which can tell us something about pupils’ interest for such a learning activity. Contrastingly, 38% of the pupils report to enjoy reading fictional texts in their spare time. However, 27% of the respondents report that they “neither agree nor disagree” to the first statement and 31% of the pupils respond the same to the second statement. This implies that some pupils might be neutral to the statement or might find it difficult to generalize his or her standpoint as one or the other. Perhaps some pupils enjoy working with fictional texts regarding certain topics, or in specific contexts. It might be difficult for the pupils to take a certain standpoint if their attitude towards the statement changes in different contexts.

Furthermore, I asked the pupils “Have you ever, in school or in your spare time, read a fictional text which made a significant impression on you?” with the follow-up question “If yes, which text was it and why did it make an impression on you?”. The reasons for asking these questions are rooted in *Bildung* theory which states that personal investment is necessary for *Bildung* and IC to develop (Hoff, 2014). If the pupils have not been left with a significant impression from a text, it is difficult to draw the conclusion that the pupils have been personally invested in it. As mentioned in the introduction, this question asks about the pupils’ experience with a fictional text in English class or in their spare time, and it is not possible to infer from the answers whether the pupils are referring to a fictional text they read in English class or in their spare time, unless they mention it explicitly.

2. Have you ever, in school or in your spare time, read a fictional text which made a significant impression on you?



(Figure 4: Results from question 2 in the questionnaire)

53% of the pupils report that they have not read a fictional text which made a significant impression on them, and 47% of the respondents state that they have read a fictional text that made a significant impression on them. Some of them also state why a specific text made an impression on them, while others only provide the title of the text. 20 different titles are offered by 20 different pupils (See question 3 in Appendix 9 for all responses). The fact that only 20 respondents remember a fictional text that made a significant impression on them might indicate that some pupils seldom engage in a text to the point where they are left with an impression that they remember. A possible reason for this could be that they engage with fictional texts on a surface-level, rather than in a manner that prompts processes of reflection. This might suggest a need for aspects of *Bildung* and IC to be focused more on in the approach used when teaching fictional texts in the EFL classroom. However, there are some answers which suggest otherwise, as seen in the following quote:

I read the book the 100 in my spare time and did research on it in school. The task I had was to find out what the text could say about the present time, and I found out a lot of things that surprised me. Within the fiction of the book, there was criticism about today's society and how it will evolve. This was very interesting and made an impression. (Appendix 9, question 3)

Here the pupil mentioned the sci-fi novel *the 100* as a fictional text that made an impression on him or her. The pupil states that it was the *task* that he or she did in school that contributed to the way in which this book made an impact. This answer can show notions of Categorical *Bildung* (Klafki, 1996), because the way that the pupil worked with the text, as well as the contents of the text itself, helped the pupil expand his or her worldview. When comparing the events of the novel to the present time, the pupil gained new knowledge that made an impression because it made the pupil look at the world in a new way. It seems as if the task both sparked an interest and played an important role in influencing the lasting impression the text had. The pupil's statement implies that working with the text in an educational context is essential in terms of promoting reflection in the pupil's encounter with the text, which in turn may lay the ground for processes of *Bildung*.

Another pupil mentioned the book *The Hate u Give*, a young adult novel as a fictional text that made an impression on her and explained why:

It is a very good book where racism is brought up in a very strong and powerful way. It made me have a whole new view on how the legal and social system works in the US when it comes to racism and how people of color are treated. It has a very strong message and leaves a very significant impression on the reader. (Appendix 9, question 3)

Here the pupil explains that the book made her gain new knowledge and perspectives on aspects of the American society. It seems as if the message of the book has left a significant impression on the reader. Words used by the pupil to describe how racism was brought up in the book such as “strong” and “powerful” imply that emotions might have been stirred up in the reader, which in addition to the content of the text, is important in the process of developing aspects of *Bildung* (Hoff, 2014; Van, 2009). From the pupil’s answer, it seems as if it is the plot and story of the novel that provide the pupil with new knowledge and leave an impression, i.e. the contents of the text. It is not evident if the ways of working with the text in the classroom played any role here, but it is worth pointing out that the respondent focuses on the text alone. Here, the pupil mentions the text in itself as having a powerful message that left a significant impression on her as a reader, which could show how the pupil was personally affected by the novel.

Another pupil provided insight into what kind of fictional texts that can make an impression on him or her: “There is no specific text, however there has been a lot of short stories that has made quite an impact. Usually stories that are fictional but is based on real life events, such as being a refugee, WW2 etc” (Appendix 9, question 3). Here, the pupil reports to gain a more significant impression from a fictional text if it is based on a true story. Both examples describe dramatic events: fleeing from one’s home and a devastating world war. According to Appleyard (1991, p. 109), adolescent readers sometimes develop an interest in realistic stories portraying suffering and death because they have discovered that these difficulties can be a part of many peoples’ lives, and stories about e.g. romance are not sufficient to portray all aspects of real life. Therefore, the reader expands his or her worldview by reading about dramatic and tragic texts. If one uses the example of the Second World War, the pupil is learning about real-life events, thus gaining knowledge which is a part of developing *Bildung*, but in addition one can assume that the pupil learns something about him

or herself because he or she can be affected on an emotional level by the text (Pieper et al., 2007). The pupil gets the chance to communicate with a literary voice from a different historical context (Hoff, 2016, p. 60), and can therefore, depending on which text it is, for example get insight into the multiple voices the text presents and thus expand his or her own worldview. This encounter with a voice from a different historical context can be seen as an encounter with otherness, or a different perspective. As discussed in sub-chapter 2.1, Bohlin (2013, p. 391) described *Bildung* “as a process of transforming one’s meaning perspective in encounters with others”. Consequently, the intercultural encounter described above can also be seen in relation to aspects of *Bildung* according to Bohlin’s explanation. The meeting of different perspectives can function as a learning opportunity for the reader where the pupil experiences personal development. According to Bohlin (ibid.) “Confrontation with alternative perspectives can be an opportunity to become aware of one’s own perspective, to critically assess it and to transform it”. Even if the pupil does not explicitly state that he or she critically assessed his or her own perspective in the encounter with a different perspective, it is relevant to acknowledge that this critical assessment can possibly take place in such an encounter with a fictional text.

Another pupil reported to have experienced being affected by a fictional text based on true events:

I remember reading a book called *The Absolute True Diary of a Part-time Indian* or something, and it is a semi-biographical book, so it was both factual and fiction. It made an impression on me because it informed me about the brutal reality of being a Native American teen and how bad the conditions are in the Native American society compared to the majority. (Appendix 9, question 3)

Since the pupil reports to have gained knowledge about the brutal reality of being a Native American teen, one can assume that he or she was exposed to this perspective in the text. This perspective might be new to the reader, different from his or her own reality. If the text presents a meeting between “different horizons of understanding” (Hoff, 2016, p. 53), the text can be said to function as a form of intercultural communication (ibid.). It seems as if the meeting between the reader (the ‘Self’) and the Native American teen (the ‘Other’) has provided the reader with new information about the ‘Other’s’ experience, and that this has

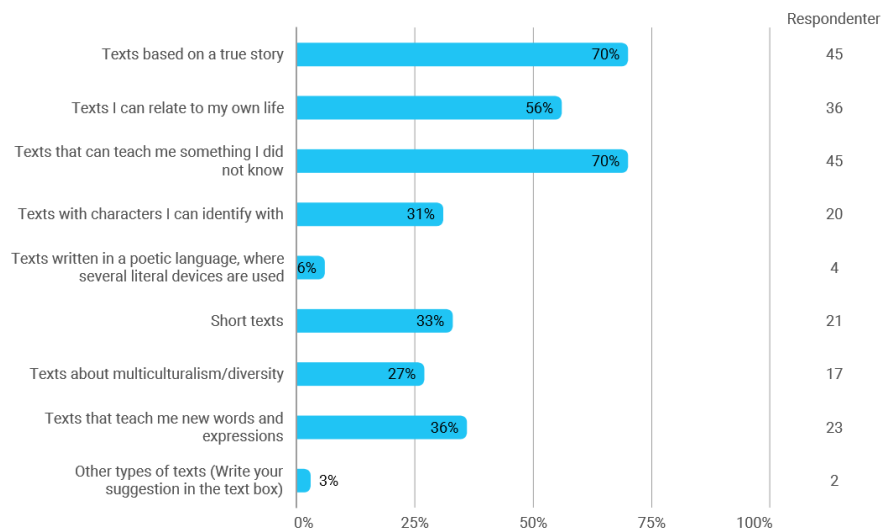


made an impression. Reasons for this impression might be that emotions were stirred up in the reader since the pupil seems to describe the experience of the native American teen as negative. This might indicate that the pupil experienced feelings of empathy towards the character in the text (Bredella, 2006). The pupil also indicates that there is injustice in the society he or she is reading about, because the minorities are treated differently than the majority population. This shows that the injustice portrayed in the book has stirred up emotions in the reader which could lead to personal involvement in the text, necessary for development of *Bildung* and IC to take place.

Results related to the first part of the questionnaire, “the pupils’ thoughts about fictional texts in general”, have now been discussed. Moving on, results regarding the pupils’ thoughts about fictional texts in the EFL classroom will be discussed. Focusing specifically on the pupils’ classroom experience will move the discussion from the pupils’ more general experience with fictional texts to a more specific experience tied to an educational setting. As mentioned when introducing this sub-chapter, even if the pupils were asked about their experience with fictional texts in general, many seemed to tie their experience to the classroom. The difference in the following section is that the questions explicitly ask the pupils about their thoughts and experiences regarding fictional texts in the classroom.

#### *4.1.2 The pupils’ thoughts about fictional texts in the EFL classroom*

This part of the questionnaire consisted of three closed questions and two open questions. The pupils were asked to choose which kind of fictional texts they prefer working with in English class. The results are presented in the figure below.



(Figure 5: Results from question 4 in the questionnaire)

The results show that “texts about multiculturalism/diversity, texts with characters I can identify with, short texts, texts that teach me new words and expressions” are the alternatives which 20% - 50% of the respondents chose. However, the first three alternatives are the most popular alternatives: “texts based on a true story (70%), texts I can relate to my own life (56%) and texts that can teach me something I did not know” (70%). It should be acknowledged that the fact that these three alternatives were the first ones and the most easily available may have caused some respondents to choose them if someone were to avoid reading all the other alternatives, thereby affecting the results.

These results indicate that the pupils prefer fiction that can be related to their own life as well as different experiences. Texts based on a true story can give them insight into different historical events in our world. As discussed in the sub-chapter above, two of the respondents mentioned the fact that the fictional text was based on a true story as important for them in order to remember the text as something that gave a significant impression on him or her. Texts pupils can relate to their own life can possibly make it easier to feel personally involved in the text, because the pupils can recognize their own reality in the text. One must however shed light on the possible problem that might arise if the pupils are only exposed to texts they can relate to their own life: they might not be “...sufficiently stimulated intellectually or challenged to step out of their comfort zones” (Hoff, 2014, p. 510) if this is the case. However, the fact that a large number of respondents chose the alternative ‘texts that teach me something I did not know’ implies that they are eager to learn and to be exposed to

new perspectives and are thereby not afraid or reluctant to read about something that might be unfamiliar to them. In a context of intercultural learning, such openness to ‘otherness’ is essential (Byram, 1997).

The next open question asked the pupils to write down the title of the last literary text they worked with in English class. I will not go into detail about the titles of the texts mentioned by the pupils, but an overview of all the responses can be found in appendix 9 (Question 5). The intention for this question was mainly to jog the pupils’ memory for the next question, which asks the pupils to write down something that made an impression on them from the last text they worked with in English class.

In response to this question, many seemed to either misunderstand the question or not be able to answer it (See appendix 9, question 6 for all responses). First of all, 27 out of 64 pupils respond some form of “no” or “I don’t know” to the question. This implies that they have no recollection of the last text they worked with as something that made an impression on them. Reasons for why the pupils were not left with a significant impression from the last text they read could be many. Perhaps they worked with the text on a surface-level, not in a way which drew on their own experiences or prompted critical reflection in order to get the pupils personally involved. 8 out of 64 pupils simply state the topic of the text, e.g. “Multiculturalism” or comment briefly on what he or she learned from the text: “We learned about other cultures in the text” (Appendix 9, question 6). This suggests that some pupils misunderstood the question, believing it asked about what the topic of the text was, or what they remember learning from it.

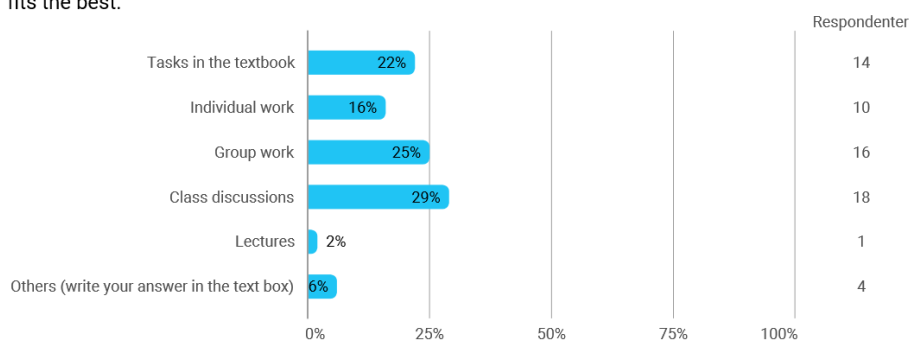
However, one respondent shared that “It was a very emotional poem that resonated with me as I have lost many loved ones over the past few years” (Appendix 9, question 6). From this response, one can see that the pupil’s personal emotions are evoked due to the subject matter of the poem. This indicates that the possibility to relate the subject matter to his or her own reality played an important role in terms of enhancing this pupil’s personal involvement in the reading process. As mentioned earlier, personal involvement is essential for aspects of *Bildung* and IC to take place. In addition, the response indicates that the pupil read the poem in an aesthetic manner, connected to the reader-response theory discussed in sub-chapter 2.4. Aesthetic reading is concerned with what types of emotions and feelings are stirred up in the reader, especially through words, rhythm and images which might be especially relevant for poems (Fenner, 2018, p. 223). In poetry, such literary devices are often used. Focusing on what the text does to the reader opens up for different interpretations of the

text, as it is unlikely that the emotions and interpretations will be identical for all readers. Therefore, it can be easier for pupils to make the text “their own” and involve their personal life and feelings in the reading experience (Wiland, 2000). If this is the case, it is more likely that aspects of *Bildung* will take place when working with the fictional text, because different interpretations can offer new perspectives. These new perspectives can potentially lead to personal development if the pupil’s worldview gets expanded.

Another respondent reflected on a similar experience: “It was a story I could relate to. I’m in a multicultural relationship as well, for some of my family members it was difficult to accept”. Here, the pupil relates the story to a situation in his or her own life. According to Appleyard (1991, p. 102), “The more common expression of involvement is not so explicitly a matter of emotion, but rather of identification with the characters and the situations they are in”. This can perhaps be the case here, that the fact that the pupil identifies with the character because of the situation the character is in, might be the main reason for involvement in the text. This shows how it can be important for some pupils to be able to relate the situation they are reading about to their own life in order to feel involved in the text and thereby be left with a lasting impression (cf. Appleyard, 1991; Bredella, 2006; Van, 2009).

Question 7 is another closed question which asked the pupils how they usually work with fictional texts in the classroom:

7. Describe how you usually work with fictional texts in English class by ticking off the box which fits the best.



7. Describe how you usually work with fictional texts in English class by ticking off the box which fits the best. - Others (write your answer in the text box)

- A combination of individual work/group work and then we go through it in the class
- the teacher have made tasks for the text
- in pairs with partner
- We do different things in class when we read new texts, so the things we do in class is individual work, group work, tasks in the textbook and most of the time a class discussion by the end of the class.

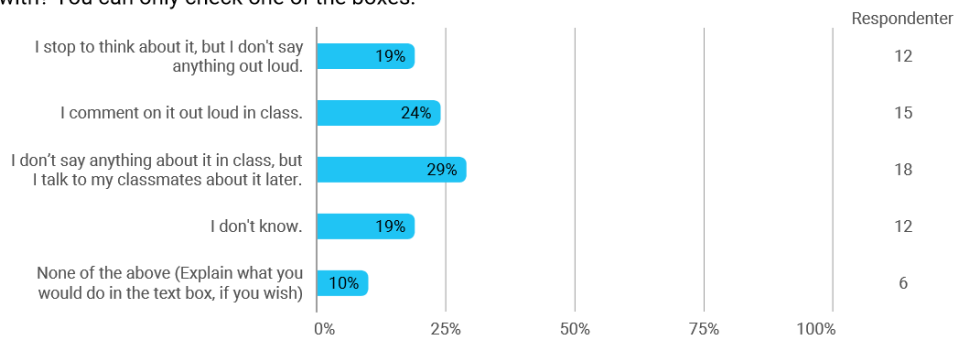
(Figure 6: Results from question 7 in the questionnaire)

The alternative that 29% of the respondents chose is class discussions, closely followed by 25% choosing group work and 22% stating that tasks in the textbook is how they usually work with fictional texts in English class. 16% of the respondents state that individual work is most common, while 2% states that lectures are the most common way to work with fictional texts in the classroom. The answers in the text box below the responses to the fixed alternatives show that one pupil reports that the teacher usually uses a combination of individual and group work before a plenary discussion, and one pupil reports that the teacher makes tasks about the text. Another pupil reports that the class usually work in pairs, and the last pupil describes various ways the class work with fictional texts, and how most of the time the class will end with a discussion. This shows that a majority of the pupils report to experience classroom activities such as discussions, group or pair work and working with tasks when working with fictional texts in the classroom. Activities such as class discussions and group work are sociocultural activities. Sociocultural learning theory suggest that thoughts come into existence through language (Vygotsky, 1986) and that we develop knowledge through interaction with each other (Säljö, 2001, p. 22). These activities can be especially suited to promoting aspects of *Bildung* and IC because they are collaborative. As discussed in sub-chapter 2.1, the classroom can be perceived as an *Uenighetsfelleskap*, or Community of Disagreement. A Community of Disagreement views individuals' opinions as complex and fluid, something that always can change (Iversen, 2014, p. 21). The pupils get the opportunity to voice their different views and opinions and to develop their critical thinking skills if they critically evaluate their own arguments and others'. The pupils will get the opportunity to discuss arguments and viewpoints in a safe place (Iversen, 2014, pp. 62-63). As mentioned, the pupils will not always agree. Consequently, it can be very educational for the pupils to analyze and discuss their own reactions when meeting statements or actions they disagree with, rather than an abstract discussion about what is true or false (Iversen, 2014, p. 91).

The activities mentioned above can be said to be more learner-centered than for example a lecture held by the teacher. As discussed in sub-chapter 2.4, literary theory such as reader-response theory has influenced pedagogical approaches in the classroom. Such learner/reader-centered pedagogical approaches seem to be the trend for how most teachers teach literature in the present time (Fenner, 2018). The results from this question would seem to support this assumption, as they imply that there is a larger focus on learner/reader-centered activities than teacher-centered activities in the English classes the respondents are a part of.

Moving on to question 8 in the questionnaire, I asked the pupils what they would do if they encountered something they disagreed with in a fictional text in class but assumed that their classmates agreed with, to get a general idea of how some of the pupils would react to disagreement in the classroom based on different viewpoints in a text. As mentioned above, a Community of Disagreement can help the pupils develop aspects of *Bildung* because they get exposed to new perspectives and arguments, which might help them critically evaluate their own arguments. In addition, when experiencing conflict in a text, the reader is exposed to the fact that the text can mean something different to each of the persons reading it, depending on how it is interpreted, and is thus encouraged to do some critical thinking regarding the text. Critical thinking is a skill that is central to both IC and *Bildung*. According to Dervin (2016, p. 159) “Being critical is seen as a good thing to be in that it shows a person has developed the ability to analyse something employing criteria they have developed from that purpose”. When being critical, the reader shows independence by not simply agreeing with the way he or she might have felt he or she was supposed to agree with or think about the text.

8. What are you most likely to do if you encounter something in the texts you are working with in class that you strongly disagree with, but you assume that a majority of your classmates agree with? You can only check one of the boxes.



8. What are you most likely to do if you encounter something in the texts you are working with in class that you strongly disagree with, but you assume that a majority of your classmates agree with? You can only check one of the boxes. - None of the above (Explain what you would do in the text box, if you wish)

- I tell the people on my table what I think of the text.
- I don't have a very radical view about anything, I think that I agree with most my classmates. However, I would start a discussion if I did disagree with the rest of the class and/or the teacher.
- It really depends on the situation.
- I don't stop thinking about it, but I don't say anything out loud.
- I keep it for me, or just to one or two friends, and only IF I'm comfortable with talking about it, I'm saying it loud. To conclude, it depends how well do I feel with this topic
- i just strongly disagree in my head

(Figure 7: Results from question 8 in the questionnaire)

As the results show, 29% of the pupils report that they would not voice their opinion about any disagreement in class but talk to their classmates about it later. This can indicate that while some pupils might be apprehensive about voicing their opinions out loud in class, they are still interested in discussing the matter in a different situation, for example with their classmates later. 19% of the respondents state that they would not say anything out loud in class and 24% of the respondents state that they would comment out loud in class. 19% of the respondents answers “I don’t know” while some put varying responses in the text box below the question. What these results can indicate in a general sense, is that a majority of the respondents report about a reluctance to voice their opinion of disagreement out loud in class. Accordingly, some perspectives to a discussion about a fictional text might get lost and therefore create less diverse interpretations in the classroom. According to Kramersch (1993, p. 67), if the pupils are encouraged to discover as many potential meanings as possible, the richer their learning opportunities will become.

A fictional text can be interpreted in different ways, and it can also promote different perspectives. These contrasting interpretations and perspectives can show themselves in the classroom, e.g. in a class discussion and create disagreement in a classroom. Hoff (2014, p. 512) states that one should not attempt to avoid such conflict in the classroom, but instead bring it into the open and examine and challenge conflicting interpretations. The goal is not for all pupils in a classroom to agree with each other, but to respect each other’s different interpretations and perspectives and to recognize why people react differently to things they are exposed to in the classroom. Regarding the present study, the results from this question in the questionnaire might imply that disagreement and conflict does not come to the surface in the classroom as much as it potentially could, due to the fact that some pupils do not share their opinions of disagreement out loud. The results might also imply that there is a greater focus on harmony and agreement regarding the interpretation of the fictional texts in the classroom, than for instance on how disagreement may 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). If this is the case, the results show a need to focus more on the possible disagreement and conflict aspect of both *Bildung* and IC and recognition of how disagreement can lead to learning in intercultural encounters.

To provide a deeper insight into how the pupils deal with possible conflicting interpretations and perspectives in a fictional text in the classroom, I will explore this matter further in my discussion of findings from the interviews in sub-chapter 4.2.1.

To lead the discussion more specifically into culture as a topic, the category of the questionnaire regarding fictional texts and culture will be discussed next.

#### *4.1.3 The pupils' thoughts about fictional texts and culture*

This last part of the questionnaire consisted of two open questions. Responses to question 9 will be discussed first: “What do you associate with the word “culture” when thinking about fictional texts you have worked with in English class?”. Responses to this question can provide information about the pupils’ views of culture. As discussed in the theory chapter, one often separates between an essentialist and non-essentialist view of culture. In short, a person who has an essentialist view of culture often sees culture as something tied to nationality and language, and as something that defines a person’s identity. Furthermore, one often focuses more on differences between cultures than similarities. In contrast, someone with a non-essentialist view of culture sees it as something fluid and complex where all individuals are seen as unique when being able to move in and out of different roles and change over time (cf. Sub-chapter 2.2.1). When investigating aspects of *Bildung* and IC in the pupils’ reflections about fictional texts, the pupils’ views of culture can reveal something about their intercultural attitudes. Examining the pupils’ views of culture can therefore help provide answers to my research question.

Regarding question 9, it is important to note that even if the pupils briefly explain what they associate with the word ‘culture’ when it comes to how they work with fictional texts in the EFL classroom, this does not necessarily mean that their personal outlook is based on an essentialist or non-essentialist view of culture. It simply means that their associations can say something about how they work with culture related to fictional texts in the classroom, which it is reasonable to assume can have an impact on their views on culture.

A majority of the respondents mentioned “differences” when reporting their associations to the word “culture” connected to fictional texts in the EFL classroom. Examples are statements such as “I think of all the different variety of people we hear about in class. All the different people in the world with different views of life and different thoughts” and “the culture in Norway is very different from the rest of the world” (Appendix 9, question 9). Similarly, one respondent stated that “Culture to me means the way a certain group of people live and how they operate as a society. The values, traditions and how they differ from other cultures” (ibid.). Some also mentioned race and different nationalities as something they



associate with the word “culture”. This can be seen in the following examples from three different respondents who report the following associations to “culture”: “Race, ethnicity and habits”, “race, behavior, food”, and “culture I associate with someones background” (ibid.). These examples show focus on differences instead of similarities, the notion that someone from the same culture acts in one specific way (has the same traditions and habits), and the limitation to national borders, race and ethnicity to separate one culture from another. These elements can be tied to an essentialist view of culture (Holliday, 2010). Still, one cannot categorize the respondents as either essentialists or non-essentialists based on these short responses. Although, what can be seen as a general theme here is that many of the respondents’ answers make it reasonable to assume that “culture” is attempted to be made more simple to discuss in the classroom by being reduced to something static and concrete, which Dervin (2016) and Holliday (2010) mention as a common practice.

However, some respondents focused on similarities between cultures and people rather than differences. An example of this is the following answer:

I think of the way the culture has affected the author. The language of the texts and the way we relate to it differs from what culture the author has been brought up in. In emotional texts I can however see a lot of similarities, and this is mainly because deep down we are all humans with the same emotions. (Appendix 9, question 9)

Here the respondent first reflects on the author’s background and how it can influence the author’s writing, before he or she uses fictional texts as an example where the respondent finds it easier to see similarities between the ‘Self’ and the ‘Other’. A reason mentioned for seeing similarities is that emotions are universal. Fiction that works at this emotional level is seen as suited for developing IC, as mentioned in the theory chapter (Fenner, 2001; Ibsen, 2000). In this case, the pupil reports to have experienced an encounter with a text that could contribute to a more nuanced understanding of culture.

Furthermore, one other respondent mentioned “cultural differences, but also similarities” (Appendix 9, question 9) as associations to the word “culture”. It is interesting to note that only two out of the 64 respondents mentioned similarities between cultures. This provides further support to the interpretation that classroom work involving fictional texts

might focus more on cultural differences rather than similarities. It is important to note that the focus on cultural differences is not problematic in itself. Kramersch (1993) points out that it is important to teach about cultural differences, because in her opinion we cannot ignore the fact that cultures in fact are different. It is important that the differences are explored and discussed, not ignored.

A reason for this focus on differences might be due to the notion that it is necessary to compare our own culture to other's in order to describe our own culture (Holliday et al., 2010, p. 39). To make 'culture' something simpler to describe, it is easier to focus on differences rather than similarities and this is often done in classrooms for the very reason to make the concept more comprehensible for the pupils (Dervin, 2016; Holliday et al., 2010).

The next and final question from this section that will be discussed is question 10: "Do you have an example of something you have learnt about your own or other cultures when reading fictional texts in English class?". Reasons for asking this question are rooted in theory on *Bildung* and IC, which both entail that the meeting with "otherness" (in this case, other cultures) can lead to personal development because different horizons of understanding get explored, which can expand the pupils' perspectives and worldviews. To become aware of one's own perspective and critically evaluate it is also seen as important, both for the development of *Bildung* and IC (Bohlin, 2013; Fenner, 2001; Hoff, 2016). 42% of the respondents answered "no" to this question so this might imply that it was a difficult question for the pupils to answer on the spot. In addition, some of the classes might not have read a fictional text with a topic concerning intercultural encounters recently which could make this question more difficult to answer. Many of the responses are concerned with traditions, especially food and dinner traditions (See Appendix 9, question 10 for all answers). Since several of the respondents are a part of the same English class this may imply that they remember the same text that they read in class and therefore have similar responses.

An interesting response to discuss is the following: "I have learnt about how we perceive other people based on their ethnicity and national background. How clashes between traditions and norms can cause negative tension among different groups of people" (Appendix 9, question 10). This response indicates that the pupil has learned about stereotypes, since the perception of other people based on their national background often means a general and simplified perception of someone. The pupil reports to have learned about 'culture-clashes' and how conflict can arise due to these clashes. "How we perceive people" gives the notion

that the pupil has learned something about him or herself in the meeting with other cultures but does not explain what he or she learned about their own culture.

It is interesting to note that a majority of the respondents focused on what they have learned about other cultures, not about their own. This can imply that the texts have been worked with in a manner that focuses more on the pupil's reaction to the 'Other' in the text, and not to the 'Self'. This might indicate that there is a need for more critical reflection on one's own perspective as well, in order to develop necessary critical thinking skills and to attempt to 'decentre': "to be able to see how they might look from an outsider's perspective who has a different set of values, beliefs and behaviours" (Byram et al., 2002, p. 7). According to Byram, the ability to decentre is necessary to develop the element *savoir être* in his model of IC (Byram, 1997).

Results from the questionnaire show that the pupils mostly report to associate the word "culture" in relation to fictional texts with different traditions, norms and behaviors of a specific group of people, which could be seen as an essentialist view of culture. What the results discussed in this sub-chapter can shed light on when it comes to IC, is that there seem to be a focus on general knowledge about cultures. Learning about peoples' specific norms, values and traditions can be tied to the element of "Knowledge" (*savoir*) in Byram's model of IC (Byram, 1997). In addition, the responses indicate that there might be a lack of critical evaluation of one's own culture and perspective, given the fact that none of the respondents mention anything they had learned about their own culture when reading a fictional text.

#### *4.1.4 Summary and issues that will be discussed further*

As seen above, the questionnaire provides some insight into how pupils report to react to disagreeing with a viewpoint in a fictional text (sub-chapter 4.1.2). I found it necessary to investigate the matter further in the qualitative interviews. The reason for wanting to investigate this matter further is that it can provide a deeper understanding on how *Bildung* and IC comes to sight in the pupils' encounters with English language fictional texts. Discussing and voicing different opinions and interpretations in the classroom might help the pupils develop their critical thinking skills and thus help develop *Bildung* and IC. As discussed in sub-chapter 2.2.3, some theoretical perspectives on *Bildung* argues that aspects of *Bildung* could get lost if the focus in the classroom is mostly on harmony and agreement instead of seeing how exploring conflict can be a learning opportunity. As previously noted,

24% pupils report to voice their opinions of disagreement in a fictional text in the EFL classroom. The results show that the majority of the respondents would not voice their opinion of disagreement out loud in class, which might lead to some perspectives in a discussion about a fictional text to get lost and therefore create less diverse interpretations in the classroom (Kramsch, 1993). Based on these findings, the category of analysis that will be discussed in the sub-chapter 4.2.2., is *Pupils' reflections on disagreeing with viewpoints or interpretations of fictional texts in contrast to a focus on harmony and agreement.*

Furthermore, personal development lies at the core of both *Bildung* and IC. As previously discussed, such development relies on being exposed to new perspectives that can expand one's own worldviews and perspectives (Bohlin, 2013; Fenner, 2001; Hoff, 2016). Personal development may also involve changing one's existing values or opinions as a result of being introduced to different values and opinions than one's own. In this context, the results from the questionnaire provide insight into which texts that made a significant impression on the pupils. However, the questionnaire did not provide insight into whether or not the impression from the text led to personal development, so this matter will be investigated further by discussing the interview data. It became evident in the responses from the questionnaire that some pupils mention the fact that they can relate to the story as a factor for why it made an impression, and also that emotions were evoked in them as readers. This indicates that the pupils who had experienced getting a significant impression from a fictional text were personally involved in the text when being emotionally affected by the text in some manner.

Furthermore, the findings from the questionnaire when it comes to the type of fictional texts which the participants prefer working with, leave us with some unanswered questions in a context of *Bildung* and IC. Texts based on a true story, texts the pupils can relate to their own lives and texts that can teach the pupils something new were the most preferred types of texts. This is interesting, because the findings that the pupils prefer texts they can relate to their own life as well as text that can teach them something new, e.g. something they are unfamiliar with or do not have as much knowledge about, are somewhat contradictory. When pupils can relate the text to their own life by for example identifying with the characters in a text, they can relate this to their own reality, something that is familiar to them. If the pupils are only exposed to texts they can relate to their own life, they might not be "...sufficiently stimulated intellectually or challenged to step out of their comfort zones" (Hoff, 2014, p. 510). In contrast, something that teaches them something new might be unfamiliar to their

own reality and offer a new perspective. The encounter with an unfamiliar “other” is also essential in intercultural learning (Byram, 1997). Therefore, I constructed the category *Pupils’ encounters with fictional texts that depict a familiar reality vs. an unfamiliar reality* to explore in the interviews to obtain a deeper understanding of the matter.

## **4.2 Results from the interviews**

As mentioned in sub-chapter 3.4, the qualitative interviews were analyzed by using thematic categories. The categories that are interesting to discuss further, are the following:

- Pupils’ reflections on disagreeing with viewpoints or interpretations of fictional texts in contrast to a focus on harmony and agreement
- Pupils’ encounters with fictional texts that depict a familiar reality vs. an unfamiliar reality

As mentioned, these categories were developed because results from the questionnaire were inconclusive regarding the topics. In order to provide some background-information about the interviewees, I will present them in the sub-chapter below and summarize their views that came to show in the questionnaire, in order to provide the reader with some context.

### *4.2.1 Presentation of the interviewees*

Pupil A, a male pupil between 17-18 years of age, was chosen among some pupils that volunteered to participate in the interview by purposeful sampling (Sub-chapter 3.3.2). This participant was chosen because of some interesting reflections in the questionnaire, for instance because the texts that made an impression on him was reported to be more untraditional, such as graphic novels. In addition, he offered reflections that indicated that he had more to elaborate on the topic of fictional texts. Summing up Pupil A’s responses to the questionnaire, a general trend was that he enjoys reading fictional texts both in his spare time and in English class, but prefers short texts and graphic novels over traditional fictional texts, such as for instance longer novels. In addition, this pupil ticked of the boxes “texts based on a true story”, “texts I can relate to my own life” and “texts that can teach me something I did not know” as the texts he prefers working with in class. As mentioned in sub-chapter 4.1.2,

these were the overall most popular responses to that question, and Pupil A is thus representative of the studied sample as a whole. Regarding whether the pupil would voice his opinion of disagreeing with something in a fictional text, the pupil indicated that he would voice his opinion about disagreement out loud in the classroom.

Pupil B, a female pupil between 17-18 years of age was chosen by convenience sampling as described in sub-chapter 3.3.2. She reported to enjoy reading fictional texts in English class, but neither disagrees nor agrees to the statement about enjoying reading fictional texts in her spare time. Similar to Pupil A, Pupil B also reported to prefer working with fictional texts that suited the following descriptions: “texts based on a true story”, “texts I can relate to my own life” and “texts that can teach me something I did not know”. Pupil B reported that she does not know what she would do if she encountered something she disagreed with in a fictional text.

Pupil C was also chosen by convenience sampling and is a female between 17-18 years of age. General trends that appear in Pupil C’s responses to the questionnaire were that she enjoys reading fictional texts in her spare time and in English class, and she reported to prefer working with fictional texts in the categories “texts I can relate to my own life”, “texts that can teach me something I did not know” and “Texts with characters I identify with”. This is similar to the responses from Pupil A and B, but the difference is that Pupil C chose “texts with characters I identify with” instead of “texts based on a true story”. Furthermore, regarding disagreement in a fictional text, the pupil responded that she would not voice her opinion on disagreement out loud in class.

Pupil D was chosen by purposeful sampling because she gave information-rich answers to the questionnaire that gave an impression that she would have a lot to say on the topic and elaborate on topics from the questionnaire in the interview. She is a female pupil between 17-18 years of age. Similar to the other interviewees, Pupil D also reported to enjoy reading fictional texts in her spare time and in English class. In addition, Pupil D reported to prefer “texts based on a true story” and “texts I can relate to my own life”. However, Pupil D also reported to prefer “texts that teach me new words and expression”, implying that she prefers fictional texts that can help her expand her vocabulary and general language proficiency as well. Regarding if she would voice her opinion about disagreement in a fictional text out loud in the EFL classroom, the respondent answered “I don’t know”.

These descriptions provide the reader with a general overview of the pupils responses in the questionnaire that are relevant to the analysis categories which will be discussed next.

#### *4.2.2 Pupils' reflections on disagreeing with viewpoints or interpretations of fictional texts in contrast to a focus on harmony and agreement*

As mentioned above, the results from the questionnaire provide some general insight into how some pupils deal with disagreeing with something in a fictional text. With “disagreeing with something in a fictional text”, I mean being exposed to a specific viewpoint one did not necessarily agree with or disagreement based on different and contrasting interpretations of a text. To get more insightful data, it is necessary to look at the results from the interviews to elaborate on the results from the questionnaire.

None of the interviewees report to remember a specific fictional text which led to disagreement in the classroom. Pupil A shows interest in exploring such fictional texts, which will be discussed in the next paragraph. A contrast to different viewpoints and interpretations of fictional texts is harmony and agreement in the classroom participants' discussion of the text. The focus on harmony and agreement might lead to lack of recognition on “...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).

Class discussions, as several respondents mention to be a common activity in the classroom after having read or worked with a fictional text, can be an opportunity for the pupils to share their different viewpoints or interpretations of a text. In the interview, Pupil A reports that the class usually work with fictional texts in various ways (Appendix 5, Lines 87-90). One of the classroom activities he mentions is discussions. I was interested to find out more about these discussions in order to gain some insight into how Pupil A experience them. I asked if his fellow classmates used to voice their different opinions related to a fictional text in the classroom, and the pupil responded the following:

I actually feel like everyone basically have the same opinions, because a majority of the texts that we read don't make you question who you should kind of be on the same side as, there kind of is one guy that is good, and then everyone will be on his side, so

we never actually have discussions where people disagree. (Appendix 5, Lines 92-95)

Pupil A reports that he finds the class discussions about fictional texts to reflect harmony and agreement because, in his view, the texts often show a perspective where the pupils usually agree with one character who appears to be 'good'. This might be an example of how one specific perspective in a fictional text is presented, which a majority of the pupils appear to agree with. Furthermore, Pupil A stated that "Some times it would have been cool if some of the texts we read would have been kind of split, so that people would have started to discuss, because we can get very interesting discussions and viewpoints if that happens." (Appendix 5, Lines 101-104). In other words, the pupil reports that he wants the fictional text in class to be more ambiguous as this would make it more difficult for the pupils to promptly agree with each other. This can indicate that the fictional texts Pupil A remembers to have discussed in class appear rather one-dimensional where it is challenging for the pupils in class to discuss different viewpoints. It might also indicate that the pupils work with fictional texts in a manner that does not encourage critical reflection of different interpretations and viewpoints. If all the pupils in the class agree on the interpretation of the fictional text, they might not be encouraged to discover possible different meanings and viewpoints. Thus, the discussion might lack elements that provide the pupils with an opportunity to develop aspects of *Bildung* such as independent and critical thinking (Ulvik & Sæverot, 2013).

As a follow-up question, the pupil was asked what he thinks he can learn from a discussion offering different viewpoints:

Like, to understand what other people mean and not just my own thoughts, because sometimes I have an opinion and I stick to it, and I hear what people say but\* I don't take it to heart. So I just stick to my opinion, so if we would have had those discussions it could have been good for me to hear other people's opinions, and tried to take it to heart, and understand different perspectives in a text. (Appendix 5, Lines 106-110)

This indicates that the pupil wants to learn from other peoples' opinions to expand his own perspective. He is self-aware about how the lack of discussion and disagreement can lead him



to ignore different perspectives and mainly stick to his own opinion. The notion that Pupil A wants to use other peoples' opinions to expand his own perspective shows that he is positive to taking part in a Community of Disagreement (Iversen, 2014). However, the focus on harmony and agreement in the classroom participants' interpretations of a fictional text could prevent such a community to take place and therefore aspects of *Bildung* might get lost. The pupil is showing critical thinking skills around the topic of class discussions about fictional texts when he reflects on what he thinks he can learn from a discussion providing different perspectives.

Pupil C also mentioned class discussion as a common activity after the pupils have worked with a fictional text (Appendix 7, Lines 162-164). I asked her what she thought she could learn from such discussions:

There are not that many people who talk during class, but for those who talk, they sometimes have different opinions, and we get different views on how people see things, so it can mean that I have had an idea, but then someone says something else, but then I will think that I don't completely agree but that's fine, then again someone can say something I agree with, but then you can get a different point of view even if I agree with them, they have a good point. And the opposite if someone says something I don't agree with, then I can think that they have a good point and reflect on that.  
(Appendix 7, Lines 166-172)

First of all, the pupil states that even if not everyone in the class participates in the discussion, she experiences that she can still learn something from it that can expand her perspective. Similar to Pupil A, Pupil C is open to listening to other peoples' arguments and opinions in order to make her reflect on her own opinions, which can be tied to her development of aspects of *Bildung* concerning critical and independent thinking. It can also be tied to self-reflexivity (Dervin, 2016) when the pupil shows ongoing reflections about different points of view that she is exposed to in the EFL classroom, which is an important aspect of intercultural learning.

In contrast to the discussion described by Pupil A in the previous paragraph, Pupil C's description of the classroom where people have different opinions and those are accepted can

be tied to a Community of Disagreement which views individuals' opinions as complex and fluid, something that always can change (Iversen, 2014, p. 21). If the community in the classroom is perceived this way, it can lead to an increased development of *Bildung* because of the safe space the pupils have to voice their different views and opinions and to develop their critical thinking skills regarding evaluating both their own and other's arguments.

From both these examples, we can see that Pupil A and Pupil C are open to expanding their own perspectives by listening to other pupils' opinions in discussions. Pupil A reports his EFL classroom to lack such discussions, at least when working with fictional texts. Pupil C does not mention a specific fictional text they had discussed in class that opened her perspectives but reports that it was something she had experienced in class when listening to classmates' different viewpoints.

In contrast to how Pupil C reported her class to work with fictional texts, Pupil B reported her classroom to lack discussions regarding fictional texts (Appendix 6, line 120). She states that the class often work with fictional texts by reading them and working with related tasks in class, and then go through the tasks together afterwards (Appendix 6, lines 122-123). Furthermore, she exemplifies her experience of how texts about culture in the classroom often focus on one perspective: "Often the pupils take the information directly from the text and don't put their own views or opinions in it, and then the answers [about a text in the classroom] are one-sided" (Appendix 6, Lines 127-129). Here it seems like the pupils described by Pupil B engage with the fictional text on a surface-level. The notion that the information is "taken directly from the text" and the pupils "don't put their own views or opinions in it" could suggest that the 'Other's' perspective, represented by the text, is accepted rather uncritically. This might imply that the learner's cultural point of view is set aside, and can thus lead to rather passive, one-dimensional learning processes rather than a critical evaluation of different points of view (cf. Hoff, 2014). Refraining from evaluating different points of view might show a focus on harmony and agreement when working with a fictional text. Pupil B indicates that the text does not lead her and her classmates to bring their own personal emotions into the interpretation of the text. As the learner/reader centered approach suggest, it is most preferable for the readers to bring their own personal emotions into consideration when interpreting the text, in order to engage with a text. If this is not the case, one can assume that the pupils miss out on some of the opportunities of developing *Bildung* and IC because of the lack of personal engagement in the text, and because of an uncritical evaluation on different viewpoints.

#### *4.2.3 Pupils' encounters with fictional texts that depict a familiar reality vs. an unfamiliar reality*

As mentioned, the results from the questionnaire reveals that fictional texts the pupils can relate to their own lives and fictional texts based on a true story, as well as fictional texts that can teach them something they did not know are the types of texts most of the pupils report to prefer working with. Identifying with the character in the fictional text also appears to be important for 31% of the pupils, although not as important as the three other types of texts first mentioned here. This seems to be important for the interviewees as well, as quotes from the interviews illustrate in this sub-chapter. As discussed in sub-chapter 2.5 on how the adolescent readers read, most teenagers mention identification with the character, the realism of the story and a story that makes them think as important factors to involve them in what they read (Appleyard, 1991). Thus, results from my study mostly correlate with the results from Appleyard's study. However, findings in the questionnaire also show that texts that can teach the pupils something they did not know are also highly preferred. This indicates that the pupils are interested in learning about topics that might be unfamiliar to them. As mentioned in sub-chapter 4.1.4, when discussing 'personal development' I refer to pupils being exposed to different perspectives and viewpoints that can expand their worldview. In order for their worldview to be expanded, engaging in an encounter with something unfamiliar is necessary (Bakhtin, 1981; Dysthe, 1995; Klafki, 1996).

Some of the interviewees provide insight into the notion that even if they report to prefer identifying with the literary character they are reading about and the situation the character is in, they can understand the unfamiliar viewpoint better if they find something in common despite apparent differences. The common ground which can lead to a better understanding of something unfamiliar, is reported to be universal emotions. This will be discussed further in this sub-chapter when examining examples from the interviews.

Pupil A stated that he does not particularly enjoy reading, but a fictional text that is based on a true story makes him more interested in reading it (Appendix 5, lines 9-13). This shows that even if the pupil might be apprehensive about reading, there is a particular type of text which might nevertheless spark his interest. Furthermore, he expresses the importance of this by stating that he was more interested in books with topics such as for example racism, because "...it is still very relevant today, it [racism] is not as bad as it used to be, but it is important to know that it is still happening..." (Appendix 5, lines 37-40, shortened quote).

This emphasizes letting the pupil have a say in which texts to focus on can increase motivation and interest in the activity. With increased interest, it is more likely that the pupil experiences engagement with the text, because the pupil's motivation can be enhanced by reading texts with topic that interest him or her. Furthermore, Pupil A was asked if it was important for him to identify with the literary characters he was reading about, and he answered the following:

Like, it is easier to read and understand the book if you can kind of put yourself in the situation, for example if the book is about a teenage boy who is in a conflict with a friend or something, it is easier for me to kind of put myself in his shoes and to understand the situation, rather than if it is an old man who's doing, yeah, something.  
(Appendix 5, lines 60-64)

Here the pupil states that it is important for him to identify with the character, especially when it comes to age, gender, and the situation that the character is in. He mentions a conflict with a friend as an example. This can suggest how it might be difficult for pupils to engage in stories different to their own. However, in a perspective of intercultural learning, it is worth pointing out that Pupil A refers to age and gender rather than culture, race and ethnicity as a marker of difference. This might indicate that it may be easier for him to identify with a fictional character from a foreign culture if that character is of his own age.

As mentioned, Pupil A reported in the questionnaire to prefer texts which can teach him something he did not know. This implies that the pupil would go beyond his comfort-zone and expand his perspectives by meeting something unfamiliar. However, the interview responses imply that this can be challenging for him, because he reports to be more interested in fictional texts that are relevant to his own life, and to prefer reading about characters he can identify with. If he does not move beyond his preferences, one problem that might arise from this is that the pupil perhaps might not be challenged to step outside of his comfort-zone and thereby does not move beyond what is already familiar to him (Hoff, 2014). If this is the case, aspects of both *Bildung* and IC might get lost, because the pupil implies that he prefers fictional texts he can easier understand because he can identify with the character, and is perhaps less likely to take on the challenge of exploring new and unfamiliar perspectives which could possibly expand his worldview. Even if the pupil mentions that he prefers text

that can teach him something he did not know, he might still to a larger extent prefer texts which describe something he can identify with, as the interview responses suggest.

Pupil C was also asked the question if it was important for her to be able to identify with the literary characters she was reading about:

Yes, it is a bit important, because then I can understand more, and then I get interested, because I can sometimes have a problem with putting myself in to the story of people I don't really understand. So, that will make me more uninterested, and then the theme or the message won't completely show. (Appendix 7, lines 31-36, shortened quote)

In other words, identification with the fictional character is for Pupil C not only essential in order to prompt her interest in the text but also her willingness to understand aspects of apparent 'otherness'. This quote indicates that the pupil finds it difficult to get personally involved in stories where the character's reality is unfamiliar. This is similar to how Pupil A reports that he also prefers to identify with the character in order to gain better understanding of the text. As discussed, if this is the case, the pupil might not move beyond her comfort-zone and attempt to understand and evaluate unfamiliar perspectives in a fictional text.

When asking Pupil C about how fictional texts affect her, she reports that she sometimes finds it difficult to understand the situation and decisions that the 'Other' in a text is going through if she has not experienced similar situations (Appendix 7, lines 58-63). She uses "war" and "dramatic social problems" (ibid., line 60) as examples of something she has not experienced before that the character of the text could be going through. Since the pupil used war as an example, I asked her specifically if she felt a difference between reading factual texts about war as opposed to reading fictional texts about the topic, and she responded the following:

Yes, very. There are a lot more emotions in fiction, then I get so much more interested, because you get a look into someone's life, or how it is for certain people, and you can see what people think, because it is much easier to see the story of a person who tells how they feel and what they experience, rather than an anonymous author who says "today I feel like this, today I experienced that", and then you can relate to another

person's life, an see, yes, that is something I can relate to, a person's life, even if it is a difficult situation, then I can still understand it, like for example losing someone you love can be very difficult. (Appendix 7, lines 69-77)

Here the pupil emphasizes the affective dimension of the reading experience. Even if she cannot necessarily relate to the situation the character in the fictional text is in, she finds it easier to put herself in the character's shoes because she can connect the emotions portrayed to her own emotions. She finds it easier to understand the 'Other's' perspective in this manner, and she focuses on what is common for all humans: different emotions that occur in our lives. This finding is similar to a response to question 9 in the questionnaire discussed in sub-chapter 4.1.3, where another respondent mentions universal emotions as an element important for him or her to find common ground in something that might be different to him or her. Pupil C shows notions of what Byram (1997, p. 34) calls "skills of interpreting and relating" in his model of IC. She reports that it is easier for her to interpret a document from another culture, in this case a fictional text, by finding a common ground and relate to someone's seemingly foreign and different life because of universal emotions.

Furthermore, Pupil D was asked about what she thinks she can learn about her own culture by reading fictional texts about different cultures:

I kind of get very grateful to live in Norway because it is very rare that police violence happens here like it does in the USA, and there are almost nobody, or, people seldom have guns here, and I kind of, yes I am very grateful that I live here, and I feel, the Norwegian, or Norway, is a very good place to live, so when I read about people who are less fortunate and meet conflicts that I don't meet on a daily basis, then I get more conscious about how lucky I am to live here and not have to deal with those things. (Appendix 8, lines 213-219)

Since Pupil D mentions the book *The Hate U Give*, and used it as an example of a fictional text that had made an impression on her throughout the interview, it is reasonable to assume that Pupil D is referring to this book in the statement above. The book does have police violence as one of its topics, which makes it more evident that Pupil D is referring to said

book in the quote. In this encounter with the ‘Other’, as in a different culture such as e.g. the USA, the pupil reports to see her own culture as better and more peaceful when stating that gun violence seldom happens in Norway, can be said to be a somewhat ethnocentric view, because it seems as if the pupil emphasizes the ‘good’ things about her own culture in relation to ‘bad’ things about other cultures. In some cases, this might lead to *otherization*. According to Dervin (2016, p. 45), otherization means turning the other into *an* other, and thereby creating a boundary between insiders and outsiders, different and same. Therefore, otherization might lead pupils to increase their view of ‘us’ and ‘them’ and what is seen as ‘bad’ or ‘good’ in different cultures (Dervin, 2016, p. 46). The pupil’s reflection does not show aspects of critically evaluating her own culture in the encounter with a different culture when being explicitly asked if she could learn something about her own culture. Results from question 10 in the questionnaire indicates a tendency for the pupils to focus on what they had learned about the ‘Other’, but there was little evidence of reflection and critical evaluation of one’s own culture. Byram’s model of IC presents the ability to ‘decentre’ as important: the ability to see how one’s values, beliefs and behaviors might look from an outsider’s perspective who has different values, beliefs and behaviors (Byram, 1997). One can assume that by refraining from finding opportunities to critically evaluate one’s own culture, aspects of IC might not be present. Therefore, findings from the questionnaire and the quote discussed in this section can imply that there is a need for the pupils to become aware of how to critically evaluate their own culture as well as other’s because this could perhaps lead to a more nuanced intercultural learning situation.

Working with fictional texts that expose the pupils to multiple perspectives can possibly contribute to personal development. It is relevant to discuss the pupils’ answers to the question about whether or not they find working with fictional texts depicting cultural diversity meaningful, because this question can reveal different attitudes towards being exposed to different and perhaps unfamiliar perspectives. Pupil A responded:

If you only focus on your own culture, you might develop a way of thinking later that implies that the culture different from yours is kind of wrong. But if you read books and fictional texts about different cultures, you can learn to understand better, and maybe you will get inspired by something like that and try to change something about your own culture or something. So it is kind of good to read fictional texts and learn

about different cultures to increase your acceptance about how people are different, really. (Appendix 5, Lines 224-230)

Here Pupil A shows attitudes of openness when he explains how he believes working with fictional texts about different cultures can increase our understanding and steer us away from the ethnocentric view that our own culture is the most correct one. The statement “..maybe you will get inspired by something like that and try to change something about your own culture” implies that he is open to critically evaluating his own culture in the meeting with foreign cultures. Furthermore, Pupil A focuses on how he can increase his acceptance of people’s differences by gaining more knowledge about these differences. This reflection suggests that aspects of IC according to Byram’s model when it comes to *savoir être*, attitudes of openness might be present. In addition, the notion of seeing the possibility of critically evaluating his own culture by for example making personal changes, might imply that the pupil shows “readiness to suspend disbelief about other cultures and belief about one’s own” (Byram, 1997, p. 34), also important for *savoir être*.

Pupil B was also asked about whether or not she found it important to work with fictional texts that depict cultural diversity in the EFL classroom:

Yes, I think it is important. Especially since there are so many different ethnicities and cultures here at our school, and then it is nice that everyone gets to see something in a text about the everyday-life of Muslims, then other cultures get to see how they are and how they think it is, instead of how many Norwegians think that Muslims are forced to wear hijabs for example, but if you learn more about that stuff at school one will understand that it is a choice and that it is something they do because it is what their religion means is, yes. (Appendix 6, lines 148-153)

Although the pupil stopped herself from finishing the sentence, it can be interpreted as the pupil saying that wearing a hijab is connected to religion. Here, Pupil B is aware of representation in fictional texts and how it can be valuable for a multicultural school environment to work with fictional texts showing multiple perspectives. She implies that it is important for her that the fictional texts represent the reality of the classroom, which is



multicultural. The pupil reflects on how it can be positive for non-Muslims to read something in a fictional text portraying the everyday-life of Muslims, and she implies that it is important to gain knowledge from people who actually are Muslims, since she is referring to “they” as “Muslims”. However, the wording in this quote implies that Pupil B separates between ‘Norwegians’ as ‘us’ and ‘Muslims’ as ‘them’. This indicates that Pupil B does not categorize Muslims as Norwegians, and might use a person’s religion, first language or country of birth to categorize a person. The wording implies a form of otherization (Dervin, 2016) as previously discussed. Although if this is the case, Pupil B does not appear to assume ‘them’ as being outsiders or inferior to herself. This interpretation is supported by the fact that the pupil follows up by critically evaluating how “many Norwegians think that Muslims are forced to wear hijabs”. It seems as if she is implying that it is important for non-Muslims to gain more knowledge about Muslims and the tradition for female Muslims to wear Hijabs by being exposed to a perspective which might be unfamiliar to them.

Furthermore, the statement above shows notions of categorial *Bildung*. It seems as if the pupil is able to reflect on the multicultural topic in a critical manner and is interested in evaluating different perspectives of the same topic. The pupil suggests that being exposed to perspectives from different cultures in a text is important, and that cultural topics should be critically discussed to avoid misunderstandings and generalizations in the classroom. When doing so, the pupil can not only gain knowledge about a topic but expand her own perception of the world.

It is important to note that Pupil B did not tie the topic and example up to a specific fictional text that they had worked with in class, but I still found it important to discuss since it shows that the pupil is aware of how fictional texts in the classroom possibly can expand her own and other’s worldview.

Pupil D shed light on an example of how working with a fictional text in the classroom made her more open. She explains how the class had worked with a fictional short story that viewed different people’s dinner traditions, which they had further discussed in class, as well as having a role-play acting out different dinner situations and traditions (Appendix 8, lines 72-87). She was asked about how she experienced learning about different people’s experiences around the same activity as e.g. eating dinner and answered:

It might sound a bit strange, because you are so used to how you do things, but I feel like it can give you a more open mind when you hear that not everyone is like you and people have different values and ways to do things, and it doesn't mean that they are worth less, and you get, kind of open for change and different ways to do things.  
(Appendix 8, lines 90-93)

This quote shows the pupil's attitude of openness and curiosity, which is important in the process of developing IC according to Byram's (1997) model. Pupil D explains how she became more open minded and open to changing her own ways of doing things when being exposed to other people's experiences through fiction and discussing these experiences in the classroom. The content of the text itself as well as how the class worked with the text afterwards, seemed to make an impression on the pupil. This can be tied to aspects of categorial *Bildung* (Klafki, 1996). She also emphasizes that different values to one's own culture is not "worth less" than other values. This is also an important element of *savoir être* (Byram, 1997, p. 34), to refrain from assuming that one's own values are the only possible and naturally correct ones. From this example it can seem as if this particular fictional text has helped developed aspects of Pupil D's IC. Even if Pupil D previously stated that she prefers fictional texts where she can identify with the character to understand the text better, it seems as if the class activities connected to the fictional text made her find common ground that led to understanding, even if the text portrayed unfamiliar situations, such as a dinner tradition different from her own. This supports the notion that *how* the pupils work with the fictional text afterwards can have an impact on the development of aspects of *Bildung* and IC.

#### **4.3 Correlation between findings from the questionnaire and the interviews**

Findings from both the questionnaire and interviews show that texts based on a true story and texts the pupils can relate to their own lives are preferable. Results from the questionnaire show that "texts that can teach me something I did not know" is also highly preferred, but findings from the interviews can indicate that even if it seems to be preferable for a lot of the pupils, some struggle with finding a common understanding with the unfamiliar in the text. Results from the questionnaire thus indicate that there is motivation for exploring texts teaching the pupils something they are unfamiliar with, but the interviews shed light on some of the challenges that might arise, even if the pupils are motivated to working with a fictional

text that can teach them something new. The interviewees provide new insight into information about the pupils' intercultural attitudes, when some of them state that it is important for them to be exposed to new and unfamiliar perspectives in a text, for instance when working with texts depicting cultural diversity.

Both the questionnaire and the interviews reflect that it can be challenging for pupils to voice their opinions about disagreement with e.g. a viewpoint a text presents, or a conflicting interpretation of a fictional text. One of the interviewees, Pupil A, reports an eagerness to explore such different viewpoints in the classroom because he believes he can expand his own viewpoints by being exposed to other conflicting viewpoints.

Regarding the topic of critical thinking, findings from both the questionnaire and the interviews show that there is a more prominent focus on what the pupils can learn about the 'Other' than how they use the experience with an encounter with the 'Other' to critically evaluate their own culture. Findings from both the questionnaire and interviews suggest few notions of critical thinking skills used in intercultural encounters. This aspect will be elaborated upon in the conclusion chapter, offering a more detailed summary of the main findings of the thesis.

## Chapter 5: Conclusion

This last chapter of the thesis will offer a summary of the main findings from the questionnaire and interviews. Furthermore, some didactic implications will be addressed before discussing the potential limitations of the thesis. Lastly, I will offer suggestions for future research on the topic as well as some concluding remarks.

The aim of my thesis was to explore how aspects of *Bildung* and IC appear in a group of upper secondary pupils' reflections on reading and working with English language fictional texts. The goal was not to generalize a larger population of pupils in Norway, but to gain deeper understanding of how some pupils participating in the English program subjects experience working with fictional texts, and to relate relevant reflections to aspects of *Bildung* and IC. Theoretical background on *Bildung* and IC was discussed in chapter 2, focusing on Klafki's explanation of *Bildung* as either material, formal or categorial. In addition, Iversen's (2014) description of how the classroom can be a Community of Disagreement was discussed. Concerning IC, Byram's model (1997) was presented as well as criticism towards his influential model. The role of literature in the Norwegian upper secondary EFL classroom was discussed in order to provide a historical overview of the role of fictional texts within the English subject. Furthermore, it was commented on how literary theory might influence pedagogical approaches in the classroom. Lastly, a description of how the adolescent reader typically reads was offered, in light of a study by Appleyard (1991).

Chapter 3 offered a rationale for the methods and materials used to gather the data in the present study, as well as a description of the research process. 64 pupils from four different schools filled in the online questionnaire. Four of these pupils also participated in interviews. In chapter 4, the findings from the questionnaire were presented chronologically while findings from the interviews were discussed according to two particularly salient themes. The findings will be summarized below.

### 5.1 Summary of main findings

The main findings based on the questionnaire as well as the interviews related to my research question *How do aspects of Bildung and Intercultural Competence come into sight in the pupils' reflections on their encounters with English language fictional texts?*

will be summed up in bullet-points with a short discussion elaborating on each point. The first finding is related to the pupils' encounters with fictional texts that depict a familiar reality vs. an unfamiliar reality:

- A majority of the pupils prefer working with fictional texts where they can relate the text to their own lives, texts based on a true story, and texts that can teach them something they did not know. Even if the pupils report to prefer texts that can teach them something they did not know in addition to texts which might portray a more familiar reality, such texts are in some cases reported to be difficult for the pupils to understand. Finding a common ground between the reader and the 'Other', such as universal emotions, was said to be helpful for some pupils in order to gain an understanding of the 'Other'.

As theory on *Bildung* suggests, pupils' personal involvement in the text is essential for aspects of *Bildung* to take place (Aase, 2005; Fenner, 2018; Hoff, 2014). That is why I discuss the pupils' involvement in fictional texts, by investigating if and how such texts affect them. Findings from the questionnaire showed that 43% of the pupils report to have read a fictional text that made an impression on them. Responses in the questionnaire as well as reflections from the interviewees offered an explanation to why some pupils were affected by a fictional text at a personal level. Elements that were seen as important were that the contents of the text evoke emotions in the reader, that the readers can relate the story to their own life, for instance by identifying with the characters, and many also report to be affected by fictional texts based on a true story.

Furthermore, the pupils provided answers to which texts they prefer working with in the EFL classroom, as well as how they usually work with these texts. These texts were similar to the types of texts already described as texts some pupils got affected by: Texts based on a true story, texts the pupils can relate to their own lives and texts that can teach the pupils something new were the most preferred types of texts. As mentioned, results from the questionnaire do not provide any insight into whether or not the pupils experienced *personal development* from such texts. Therefore, the topic of personal development through working with fictional texts were further investigated through a discussion of my interview data. Some of the interviewees report to prefer identifying with the literary character they are reading

about and the situation the character is in, in order to understand the text better, but state that they manage to understand an unfamiliar viewpoint better if they find something in common. The common ground which could lead to a better understanding of something unfamiliar, was reported to be universal emotions as well as insightful learning activities in the classroom.

How the pupils usually work with fictional texts was also discussed in the thesis, and results showed that many pupils report that classroom discussion is a typical approach to working with fictional texts. This leads us to the next main finding:

- There seems to be a focus on interpretations of fictional texts that lead to harmony and agreement in the EFL classroom. This focus might reflect itself in class discussions about fictional texts. However, some pupils report to experience discussions that reflect different and perhaps conflicting interpretations and viewpoints that can expand their own perspectives, similar to what Iversen (2014) calls a Community of Disagreement.

24% of the pupils reported to voice their opinions of disagreement with a viewpoint or interpretation of a fictional text in the EFL classroom. The results showed that the majority of the respondents would not voice their opinion of disagreement out loud in class, which might lead to a loss of perspectives in a discussion about a fictional text and therefore create less diverse interpretations in the classroom (Kramsch, 1993). Voicing and discussing their different opinions in the classroom can help the pupils develop their critical thinking skills and thus help develop *Bildung* and IC. In contrast, aspects of *Bildung* might get lost if the focus in the classroom is mostly on harmony and agreement instead of seeing how exploring conflict can be a learning opportunity.

Regarding the first category of analysis, “Pupils’ reflections on disagreeing with viewpoints or interpretations of fictional texts in contrast to a focus on harmony and agreement”, results from the interviews show that some interviewees were open to expand their own perspectives by hearing different and perhaps conflicting viewpoints and interpretations of fictional texts.

Developing critical thinking skills is important for aspects of both *Bildung* and IC to evolve (Bohlin, 2013; Byram et al., 2002; Pieper et al., 2007). In my study, there were few reflections showing criticality, and another main finding pertains to this issue:

- Generally, the pupils in the study appear to have an open attitude towards and positive interest in exploring different and unfamiliar perspectives because they believe that exploring and being exposed to conflicting and new perspectives can help expand their own worldview. It is however not evident to what degree these unfamiliar perspectives are examined in a critical manner. It is not clear whether or not the intercultural encounters lead to critical evaluation of one's own and other's culture.

The questionnaire did not explicitly reveal anything about the respondents' intercultural attitudes, which is an important part of IC, according to Byram's model and the first element *savoir être* (Byram, 1997, p.34). Therefore, I explored the interviewees attitudes in connection to how they would possibly react to being exposed to unfamiliar perspectives in a fictional text. Several interviewees showed attitudes of openness when explaining that working with a fictional text regarding cultures different from their own can help steer people away from the belief that their own culture is the most correct one.

In a general sense, the results from the interviews show that the interviewees have an open attitude towards and interest in exploring different and unfamiliar perspectives. The results from the questionnaire revealing that 70% of the pupils report to prefer texts that can teach them something they did not know (among other types of texts), also imply that a majority of the pupils in this study are interested in meeting something unfamiliar in a text, which could for instance be a culture different from their own. The findings do, however, not indicate whether or not the pupils are critically evaluating the new perspectives they are exposed to. Results from the questionnaire and interviews asking pupils what they believe they can learn about their own culture as well as other's suggest a need for the pupils to become aware of how they can critically evaluate their own culture. None of the respondents' reflections indicate that they had evaluated their own culture in a critical manner because of something specific that they encountered in a fictional text.

Regarding critical reflection, one of the findings can be connected to the discussion about the pupils' different views of culture in sub-chapter 4.1.3.

- The pupils' tendencies to report 'culture' in fictional texts as something they mainly associate with cultural differences, might suggest a need for finding similarities *in addition* to differences in order to establish a common ground in an intercultural encounter, which some pupils reported to be helpful.

The results showed a focus on differences instead of similarities regarding the pupils' associations with the term 'culture' used in fictional texts. As noted, focusing on differences might not be problematic in itself, as it is necessary to recognize that cultural differences exist. The findings discussed imply that there seem to be a focus on general knowledge about cultures, and learning about peoples' specific norms, values and traditions can be tied to the element of "Knowledge" in Byram's model of IC (Byram, 1997). I will however argue that findings from the interviews suggest a need for focusing more on how people might be similar to each other, not only different. Reasons are that the pupils' reflections indicate that some found it difficult to understand a fictional text where they could not identify with the character. One respondent from the questionnaire as well as interviewees share that they can easier understand the 'Other' if they find common ground. The common ground that was mentioned, was universal emotions. These findings suggest that focusing on possible similarities *in addition* to differences might contribute to a more successful intercultural meeting where the pupils are more likely to seek to understand the 'Other' as well as examine his or her own reaction to meeting the other. In this manner, the encounter between the 'Self' and 'Other' could perhaps invite to critical reflection on the pupils' side, instead of simply seeking out general knowledge about different cultures' traditions and values.

As the summary of the main findings above suggests, the aspects of *Bildung* that comes to show the most prominently in the pupils' reflections are personal involvement by having emotions evoked in them as readers (cf. Aase, 2005). In addition, some pupils are positive to take part in a Community of Disagreement (Iversen, 2014) where they can voice their different opinions and viewpoints in a safe place, and take opposing viewpoints from their own into consideration. IC, as an inseparable aspect of *Bildung*, mainly show in the pupil's positive attitudes towards cultures different from their own, and in the focus on



obtaining knowledge about different cultures. What these findings suggest is that there is a lack of critical reflection, both connected to aspects of *Bildung* and IC. Klafki's description of the most ideal type of *Bildung* in education, *Categorial Bildung*, suggests that the learning material must influence the learner, but that the learner in addition must attempt to reflect on the learning material in a critical manner (Klafki, 1996). Similarly, Byram's element of Critical cultural awareness (*savoir s'engager*) focuses on the ability to critically evaluate one's own cultural perspectives and practices (Byram et al., 2002). As mentioned, these aspects do not seem to be evident in my findings and can only be detected in a few instances. An example is in sub-chapter 4.2.2. where Pupil A critically reflected on how a discussion about a fictional text where different and conflicting viewpoints are discussed can expand his own worldview.

## **5.2 Didactic Implications**

According to the "purpose" section of the English program subjects, one of the aims of the subjects is that a "broad approach to culture and society in the English-speaking world shall develop one's skills in critical analysis and reflection" (The Norwegian Directorate of Education and Training, 2013). Findings from the thesis indicate that there might be a lack of critical reflection in the pupils' responses regarding fictional texts in the EFL classroom. Thus, the study sheds light on the importance of promoting critical thinking skills in the EFL classroom in relation to fictional texts. One way of promoting critical thinking skills could for example be working with texts presenting multiple and even opposing cultural voices, and to make the pupils reflect on how these voices present different viewpoints and which effect this may have on how they are interpreted. As discussed in chapter 4, this is something that Pupil A specifically reports to be interested in, in order to understand multiple perspectives in a text. Pre- and post-reading activities can be important, since some of the pupils mention how they work with the text in addition to the text itself as significant to how the text might open their worldview.

Findings from the present study indicate that classroom discussions after working with a fictional text is a common pedagogical approach. As mentioned, pupils from four different classes participated in the study, so it is reasonable to assume that many of the respondents therefore have similar experiences in the EFL classroom. It appears that some pupils find it meaningful if the discussions allow for multiple viewpoints and interpretations to be

presented in the classroom. For teachers, this would involve prompting the pupils to bringing their personal experiences into the interpretation of the text. This would open up for multiple different interpretations of the same text. This is how Iversen (2014) describes a Community of Disagreement. Some pupils did however not report to experience the English classroom as such a Community of Disagreement. This might imply that there is a need for a focus on how to facilitate discussions that to a greater degree can encourage pupils to notice different and conflicting viewpoints or interpretations of a fictional text. In addition, if the pupils experience the classroom to be a safe space (Iversen, 2014) they might to a greater degree have courage to voice their different and perhaps conflicting viewpoints and interpretations, which might create valuable learning opportunities. Educators should encourage pupils to offer arguments for their viewpoints and facilitate for discussions that can set opposing viewpoints up against each other. Different interpretations and viewpoints should be discussed in a respectful way that encourages pupils to participate in the discussion and share their own interpretations of the text. This can to a greater degree facilitate for learning situations which lead to *real* involvement on the pupils' part because they are drawing from their own personal experiences in a discussion about fictional texts.

### **5.3 Possible limitations of the thesis**

One possible limitation of my study is that the data does not allow for generalizable findings. This is due to the small number of participants in the study. In addition, my study lacks observation of classroom practice, and the questionnaire and interviews only reflect the pupils' subjective experiences. Accordingly, it cannot be concluded that what the participants report about their experiences from the classroom is an accurate and nuanced reflection of how they actually work with fictional texts in the EFL classroom.

In addition, the participants in my study are from only four different schools. These schools are located on the west coast of Norway. An alternative where schools from different parts of the country, as well as a larger number of schools in general were a part of the study, could perhaps have produced more diverse and nuanced results.

Another limitation is that the study gathered the data at an early point in the fall semester of the school year, so the pupils' introduction to different fictional texts and ways of working with them will perhaps have expanded and changed throughout the semester. When they filled in the questionnaire and the interviews were conducted, they had only taken part in

the program subject for a couple of months. If one were to track their experiences with fictional texts in the EFL classroom for a longer period of time, one could detect how their reflections might change over time after gaining more experience with different fictional texts in the EFL classroom.

There are also additional aspects of *Bildung* and IC which could have been explored. I decided to mainly focus on Klafki's (1996) description of the *Bildung* traditions in education, as well as Iversen's (2014) Community of Disagreement, as aspects of *Bildung*. When it comes to IC, I mainly focused on Byram's model of IC (1997). This might have lead aspects of *Bildung* and IC to not have been detected in my analysis, as these theoretical backgrounds do not cover all aspects of *Bildung* and IC. The thesis does not cover the newer approaches to intercultural learning when exploring aspects of IC in the pupils' reflections. As mentioned in sub-chapter 2.2.3, Dervin (2016) comments on issues with solid models of IC, for instance the emphasis on 'countries' and 'cultures' which might lay down artificially created boundaries. Intercultural learning aspects such as how encounters with 'otherness' can be influenced by hegemony, hierarchies and power differentials have not been discussed in relation to the pupils' reflections on their encounters with fictional texts.

#### **5.4 Suggestions for further research**

The present study would provide a good point of departure for future research projects in many respects. For instance, it would have been beneficial to investigate the teacher's perspective of teaching fictional texts as well as the pupils' perspective in the same class. Then it would have been possible to find out more about how and if the teacher attempted to facilitate for the pupils to reach the competence aims regarding *Bildung* and IC. If this were to be done, it might have been possible to see a correlation between the pupil's reflections in light of the teacher's intentions which would expand the understanding of how pupils' experience working with fictional texts in light of how it is taught. Thus, possible gaps between teachers' perceptions and learners' experiences can be uncovered.

Since the Subject Curricula for all subjects in the Norwegian School is going through a reform change, *Fagfornyelsen*, which will be implemented from the fall of 2020, it would be interesting to see if there are any significant changes to how fictional texts are taught over time. The new Curricula also have goals to promote *Bildung* and IC, and it would be relevant to investigate how and if the pupils' reflections showed aspects of *Bildung* and IC after the

new curricula has been implemented. *Fagfornyelsen* also focuses on critical thinking as an especially important skill to promote. In light of my findings which suggests a need for promoting critical thinking skills in relation to working with fictional texts, it would be valuable to get insight into how and if this aspect would come to show in a study conducted after *Fagfornyelsen* has been implemented.

### **5.5 Concluding remarks**

The findings of my study correlate with previous research which has suggested that fictional texts can contribute to pupils' development of *Bildung* and IC (Fenner, 2000, 2011; Gómez Rodríguez, 2013; Hoff, 2013; Ibsen, 2000). As touched upon in the discussion of didactic implications in sub-chapter 5.2, however, it is important to promote critical thinking skills when working with English language fictional texts in class. Focusing on learning activities that promote such skills might be time consuming and challenging, both for the teachers and the pupils. Still, it is necessary to examine challenging topics and learning activities in the EFL classroom in order to achieve the overarching aim of the Norwegian school, one being to assist the pupils in their personal development (The Norwegian Directorate of Education and Training, 1994). I hope that my thesis can inspire educators to reflect on how they use fictional texts in the EFL classroom, and to promote a way of working with fictional texts that strive to develop the pupils' critical thinking skills in addition to their general knowledge about a topic.

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# Appendices

## Appendix 1: NSD Approval

3.10.2019

Meldeskjema for behandling av personopplysninger



### NSD sin vurdering

#### Prosjekttittel

Bildung and Intercultural Competence and how it comes into sight in pupils' reflections on what they learn from reading and working with fictional texts in the EFL classroom

#### Referansenummer

822038

#### Registrert

01.10.2019 av Johanna Brandal Sande - Johanna.Sande@student.uib.no

#### Behandlingsansvarlig institusjon

Universitetet i Bergen / Det humanistiske fakultet / Institutt for fremmedspråk

#### Prosjektansvarlig (vitenskapelig ansatt/veileder eller stipendiat)

Hild Elisabeth Hoff, Hild.Hoff@uib.no, tlf: 55582361

#### Type prosjekt

Studentprosjekt, masterstudium

#### Kontaktinformasjon, student

Johanna Brandal Sande, Johanna.Sande@student.uib.no, tlf: 47663468

#### Prosjektperiode

20.08.2019 - 15.05.2020

#### Status

03.10.2019 - Vurdert

#### Vurdering (1)

### 03.10.2019 - Vurdert

Det er vår vurdering at behandlingen av personopplysninger i prosjektet vil være i samsvar med personvernlovgivningen så fremt den gjennomføres i tråd med det som er dokumentert i meldeskjemaet med vedlegg den 03.10.2019, samt i meldingsdialogen mellom innmelder og NSD. Behandlingen kan starte.

#### MELD VESENTLIGE ENDRINGER

Dersom det skjer vesentlige endringer i behandlingen av personopplysninger, kan det være nødvendig å melde dette til NSD ved å oppdatere meldeskjemaet. Før du melder inn en endring, oppfordrer vi deg til å lese om hvilke type endringer det er nødvendig å melde:

<https://meldeskjema.nsd.no/vurdering/5d6e3944-c0a6-4d5e-ba11-4ea04841fa5c>  
3.10.2019 Meldeskjema for behandling av personopplysninger  
[https://nsd.no/personvernombud/meld\\_prosjekt/meld\\_endringer.html](https://nsd.no/personvernombud/meld_prosjekt/meld_endringer.html)

1/2

Du må vente på svar fra NSD før endringen gjennomføres.

#### TYPE OPPLYSNINGER OG VARIGHET

Prosjektet vil behandle alminnelige kategorier av personopplysninger frem til 15.05.2020.

#### LOVLIG GRUNNLAG

Prosjektet vil innhente samtykke fra de registrerte til behandlingen av personopplysninger. Vår vurdering er at prosjektet legger opp til et samtykke i samsvar med kravene i art. 4 og 7, ved at det er en frivillig, spesifikk, informert og utvetydig bekreftelse som kan dokumenteres, og som den registrerte kan trekke tilbake. Lovlig grunnlag for behandlingen vil dermed være den registrertes samtykke, jf. personvernforordningen art. 6 nr. 1 bokstav a.

#### PERSONVERNPRINSIPPER

NSD vurderer at den planlagte behandlingen av personopplysninger vil følge prinsippene i personvernforordningen om:

- lovlighet, rettferdighet og åpenhet (art. 5.1 a), ved at de registrerte får tilfredsstillende informasjon om ogsamtykker til behandlingen
- formålsbegrensning (art. 5.1 b), ved at personopplysninger samles inn for spesifikke, uttrykkelig angitte ogberettigede formål, og ikke behandles til nye, uforenlige formål
- dataminimering (art. 5.1 c), ved at det kun behandles opplysninger som er adekvate, relevante ognødvendige for formålet med prosjektet

- lagringsbegrensning (art. 5.1 e), ved at personopplysningene ikke lagres lengre enn nødvendig for å oppfylle formålet

#### DE REGISTRERTES RETTIGHETER

Så lenge de registrerte kan identifiseres i datamaterialet vil de ha følgende rettigheter: åpenhet (art. 12), informasjon (art. 13), innsyn (art. 15), retting (art. 16), sletting (art. 17), begrensning (art. 18), underretning (art. 19), dataportabilitet (art. 20).

NSD vurderer at informasjonen om behandlingen som de registrerte vil motta oppfyller lovens krav til form og innhold, jf. art. 12.1 og art. 13.

Vi minner om at hvis en registrert tar kontakt om sine rettigheter, har behandlingsansvarlig institusjon plikt til å svare innen en måned.

#### FØLG DIN INSTITUSJONS RETNINGSLINJER

NSD legger til grunn at behandlingen oppfyller kravene i personvernforordningen om riktighet (art. 5.1 d), integritet og konfidensialitet (art. 5.1. f) og sikkerhet (art. 32).

Spørreskjemaleverandøren som benyttes er databehandler i prosjektet. NSD legger til grunn at behandlingen oppfyller kravene til bruk av databehandler, jf. art 28 og 29.

For å forsikre dere om at kravene oppfylles, må dere følge interne retningslinjer og/eller rådføre dere med behandlingsansvarlig institusjon.

#### OPPFØLGING AV PROSJEKTET

NSD vil følge opp ved planlagt avslutning for å avklare om behandlingen av personopplysningene er avsluttet.

Lykke til med prosjektet!

Tlf. Personverntjenester: 55 58 21 17 (tast 1)

**Vil du delta i forskningsprosjektet  
«Upper Secondary Pupils’ reflections on working with  
fictional texts in the EFL Classroom»?**

Dette er et spørsmål til deg om å delta i et forskningsprosjekt hvor formålet er å samle informasjon om elever sine opplevelser og refleksjoner rundt det å jobbe med fiksjonstekster i engelskklasserommet. I dette skrivet gir jeg deg informasjon om målene for prosjektet og hva deltakelse vil innebære for deg.

### **Formål**

Forskningsprosjektet er en del av min masteroppgave på lektorstudiet i Engelsk ved universitetet i Bergen. Formålet med prosjektet er å finne ut mer om elever sine tanker om fiksjonstekster, og refleksjoner elever har når det gjelder hva de kan lære av slike tekster. Din erfaring som elev i engelskklasserommet er svært verdifull i mitt forskningsprosjekt og for meg som fremtidig lærer, så jeg ville satt stor pris på om du vil samtykke til å delta i prosjektet mitt.

### **Hvem er ansvarlig for forskningsprosjektet?**

Universitetet i Bergen, mitt studiested, er ansvarlig for prosjektet.

## **Hvorfor får du spørsmål om å delta?**

Jeg kontaktet læreren din og har fått tillatelse til å spørre om klassen vil være med på mitt forskningsprosjekt. Du tar ett engelsk programfag som jeg har valgt å fokusere på i min masteroppgave, og derfor får du denne forespørselen om å delta i forskningsprosjektet mitt.

## **Hva innebærer det for deg å delta?**

Hvis du velger å delta i prosjektet, innebærer det at du fyller ut et elektronisk **spørreskjema**. Det vil ta deg ca. 15-20 minutter. Spørreskjemaet inneholder spørsmål om dine opplevelser og refleksjoner når det gjelder å jobbe med fiksjonstekster i engelskklasserommet. Dine svar fra spørreskjemaet blir registrert elektronisk.

Jeg vil også gjennomføre noen **intervjuer** i klassen, der de som vil bli intervjuet kan krysse av for dette i spørreundersøkelsen. I intervjuet vil temaer fra spørreundersøkelsen blir utdypet, så du vil få spørsmål med samme tema som fra spørreundersøkelsen. Intervjuet vil foregå på norsk eller engelsk, alt etter hva du foretrekker, og vare i ca. 30 minutter. Jeg tar lydopptak og notater fra intervjuet.

Det er fullt mulig å være med på spørreundersøkelsen uten å være med på intervju.

### **Det er frivillig å delta**

Det er frivillig å delta i prosjektet. Hvis du velger å delta, kan du når som helst trekke samtykke tilbake uten å oppgi noen grunn. Alle opplysninger om deg vil da bli anonymisert. Det vil ikke ha noen negative konsekvenser for deg hvis du ikke vil delta eller senere velger å trekke deg.

### **Ditt personvern – hvordan jeg oppbevarer og bruker dine opplysninger**

Jeg vil bare bruke opplysningene om deg til formålene jeg har fortalt om i dette skrivet, altså dine refleksjoner og opplevelser rundt det å jobbe med fiksjonstekster i engelskklasserommet. Du vil være anonym i oppgaven min, ingen navn på elever eller skoler vil bli nevnt.

## **Hva skjer med opplysningene dine når vi avslutter forskningsprosjektet?**

Prosjektet skal etter planen avsluttes 15.mai 2020. Lydopptak fra intervjuet vil da bli slettet, samt resultatene fra spørreundersøkelsen.

### **Dine rettigheter**

Så lenge du kan identifiseres i datamaterialet, har du rett til:

- innsyn i hvilke personopplysninger som er registrert om deg,
- å få rettet personopplysninger om deg,
- få slettet personopplysninger om deg,
- få utlevert en kopi av dine personopplysninger (dataportabilitet), og
- å sende klage til personvernombudet eller Datatilsynet om behandlingen av dine personopplysninger.

### **Hva gir oss rett til å behandle personopplysninger om deg?**

Jeg behandler opplysninger om deg basert på ditt samtykke.

Studien er meldt til NSD – Norsk senter for forskningsdata AS, og spørreundersøkelse og intervju vil bli gjennomført etter at NSD har vurdert at behandlingen av personopplysninger i dette prosjektet er i samsvar med personvernregelverket.

### **Hvor kan jeg finne ut mer?**

Hvis du har spørsmål om studien, ta kontakt med meg på telefon 47 66 34 68, eller på epost:

[Johanna.Sande@student.uib.no](mailto:Johanna.Sande@student.uib.no). Du kan også kontakte veilederen min, Hild Elisabeth Hoff, på epost [Hild.Hoff@uib.no](mailto:Hild.Hoff@uib.no).

Med vennlig hilsen

Johanna Brandal Sande

## Samtykkeerklæring

Jeg har mottatt og forstått informasjon om prosjektet «Upper Secondary Pupils' reflections on working with fictional texts in the EFL Classroom» og har fått anledning til å stille spørsmål. Jeg samtykker til:

- å delta i elektronisk spørreundersøkelse
- å delta i intervju

Jeg samtykker til at mine opplysninger behandles frem til prosjektet er avsluttet, ca. 15.mai 2020.

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(Signert av prosjektdeltaker, dato)

## **Appendix 3: Semi-structured Interview-Guide**

### **Interview Guide**

**Topics: Background information, the pupils' thoughts about literature in general, the pupils' thoughts about literature in the English classroom and pupils' reflections on literature and culture.**

Introduction (before turning the recorder on)

1. Thank you for participating.
2. Information about the project and the topics for the interview.
3. What the information given by the pupils will be used for.
4. Information about right to withdraw.
5. Use of time: Approximately 30 minutes.
6. Do you have any other questions?

(Turning the audio-recorder on)

### **Background information about the participants:**

1. Why did you choose to take this English subject (Either International English, or English Literature and Culture)?

Follow-up question: Is there any particular part of the subject you are extra interested in?

### **Fictional texts in general**

2. In what ways are you affected by literature (fictional texts) when you read it?

Follow-up question: Does literature affect you differently if you are reading in your spare time than if you are reading in school?

3. Is it important for you to be able to identify with the literary characters you're reading about? Why/Why not?



### **Fictional texts in the EFL classroom**

4. Would you say that reading fictional texts in English class gives you an opportunity to develop at a personal level, and if so, how?

Follow-up: To what degree do you feel like the fictional texts you read in class affect your own personal opinions, values and emotions? Why do you think you get affected (If you do)?

5. Can you think of one time in class where the fictional text made you see a topic from a different perspective? For example, did you see different arguments from your own that made you do some critical thinking on the topic?

Follow up- If so, what was the topic and how did you react to the new arguments?

6. In the questionnaire, you were asked to mark some boxes which described what you might be interested to read in the classroom: Key words are fictional texts based on a true story, identification, culture, short texts etc. Can you talk a little bit more about what types of fictional texts you prefer to read in the classroom, and what you feel like you can learn from that specific type of fictional text?

7. Can you elaborate on how you work with fictional texts in the classroom?

Follow-up: Do you do any pre-reading activity? (How are the texts introduced to you? Do you talk about the topic first?)

8. What kind of topics can be difficult to discuss in a classroom?

Possible follow-up: Can you think of a time where you discussed a challenging topic in your class? What do you do if a classmate has a different opinion than you on a topic? What can you learn from discussing with someone who disagrees with you?

## **Reflections on fictional texts and culture**

9. In the questionnaire, you got the question “What do you associate with the word “culture” when thinking about how you work with fictional texts in class?” Can you elaborate a bit on your associations?

Follow-up: How can you learn about culture by reading fictional texts in class?

10. Do you think it is important to work with culturally diverse fictional texts (Cultural diversity includes a variety of people from different cultural backgrounds and ethnicity)? Why/Why not?

11. To what degree does reading fictional texts in English class bring you to reflect upon cultures and beliefs both similar and different to your own?

12. Sometimes in literature we can be exposed to different stereotypes. (Ask the pupil: Do you know what a stereotype is? Ask them to explain shortly, and then explain it to them if they don't know the term). In your opinion, how can this affect the way that we perceive people?

## Appendix 4: Online Questionnaire

Thank you for participating in my study! The purpose of this survey is to gather information on your thoughts about fictional texts, and reflections about what you think you can learn from reading and working with fictional texts. The information will be analyzed for my master thesis at the University of Bergen within the field of English didactics. All answers will appear anonymously in my research. However, if you are willing to participate in an in-depth interview on the topic "Fictional texts in the English Classroom", please write down your name and tick off the box "I am willing to participate in an in-depth interview" later in the survey. You are allowed to withdraw from the study at any point.

### Important information:

**When I use the word "fictional text", I mean fictional books, novels, short-stories, fictional texts in your textbooks, excerpts from books, poems, films etc. I am referring to fictional, made-up stories, not factual texts.**

You can ask me or your teacher if you have any questions.

Click "neste" to start the survey!

### 1. Your thoughts about fictional texts

Please check the box which fits your answer to the different statements

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
I enjoy reading fictional texts in English class	(1) <input type="checkbox"/>	(2) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>
I enjoy reading fictional texts in my spare time	(1) <input type="checkbox"/>	(2) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>

**2. Have you ever, in school or in your spare time, read a fictional text which made a significant impression on you?**

- (1)  Yes
- (2)  No

**3. If yes, which text was it and why did it make an impression on you?**

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**4. Choose the category that fits the description on what you prefer working with in English class. You can mark three boxes at most, so please reflect on which descriptions are the most important to you.**

**When I work with fictional texts in class, I prefer working with...**

- (1)  Texts based on a true story
- (2)  Texts I can relate to my own life
- (3)  Texts that can teach me something I did not know
- (4)  Texts with characters I can identify with
- (5)  Texts written in a poetic language, where several literal devices are used
- (7)  Short texts
- (8)  Texts about multiculturalism/diversity
- (9)  Texts that teach me new words and expressions
- (10)  Other types of texts (Write your suggestion in the text box) \_\_\_\_\_

**5. What was the title of the last literary text you read/worked with in class? (That you remember)**

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**6. Write down something that made an impression on you from the last text you worked with in English class.**

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**7. Describe how you usually work with fictional texts in English class by ticking off the box which fits the best.**

- (1)  Tasks in the textbook
- (2)  Individual work
- (3)  Group work
- (4)  Class discussions
- (5)  Lectures
- (6)  Others (write your answer in the text box) \_\_\_\_\_

**8. What are you most likely to do if you encounter something in the texts you are working with in class that you strongly disagree with, but you assume that a majority of your classmates agree with? You can only check one of the boxes.**

- (1)  I stop to think about it, but I don't say anything out loud.
- (2)  I comment on it out loud in class.
- (4)  I don't say anything about it in class, but I talk to my classmates about it later.
- (5)  I don't know.
- (6)  None of the above (Explain what you would do in the text box, if you wish) \_\_\_\_\_

**9. What do you associate with the word "culture" when thinking about fictional texts you have worked with in English class?**

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**10. Do you have an example of something you have learnt about your own or other cultures when reading fictional texts in English-class? Elaborate in the text box.**

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**Further participation in the study**

**Are you willing to participate in an interview about your experience working with fictional texts in the English classroom? The interview will be conducted in Norwegian or English, depending on what language you feel the most comfortable with. The interview will be audio-recorded and last for approximately 30 minutes. This is not a binding contract, you can withdraw from the study at any point if you wish to.**

- (1)  Yes  
(2)  No

**Please write down your name ONLY if you want to participate interview**

**NAME:**

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**Thank you for taking the time to participate in my study!**

Please click "avslutt" below to complete the survey.

## **Appendix 5: Transcript of Interview A**

### **Transcription Pupil A**

R = Researcher

I = Interviewee

\*= short break

1 R: Først så lurar eg berre litt på kvifor du valte å ta dette engelskfaget, internasjonal engelsk.

2 I: Ehm, det er fordi eg alltid har vert litt god i engelsk da, eg føler eg har vore litt over  
3 gjennomsnittet, i alle fall på barneskulen, og eg føler eg klarer meg ganske bra, og så syns eg  
4 engelsk var veldig gøy på VG1, og det her er jo noko lunde det same da, berre litt meir  
5 fordjuping i type sånn tekstar og sånt, så det var berre fordi eg synest det virka interessant.

6 R: Ja. Er det nokon spesielle typar tekstar som du synest er meir spennande enn andre da?

7 I: Ææ, altså,

8 R: Dokke har jo ikkje hatt alt enda, som dokke skal ha.

9 I: Nei nei. Eg har liksom aldri eigentleg likt å lese sånn da, men vi har jo hatt nokre sånne  
10 type tekstar i timen som eg syns var litt interessant, så har vi fått ei bok som vi skal lese og,  
11 og den boka eg lesar no, eg huskar ikkje kva den heiter da, men det er i alle fall ei sånn, ehm,  
12 en mann som er mørkhuda, som er ein boksar, så klarer han å drepe ein som er med i ku-klux-  
13 klan i en boksekamp, så skjer det mykje greier der da.

14 R: Oi, ja, det høyrtes spennandes ut

15 I: Ja, den er veldig kul.

16 R: Og dette er ei fiksjonstekst, eller oppdikta tekst?

17 I: Ja, altså det er på ein måte basert på litt same greia her og der, men sjølve historia er  
18 fiksjon.

19 R: Mhm, ja. Det høyrrest spennande ut, ehm, og eg lurar litt på sidan, ja no nemnte jo du at  
20 den type bok var noko som du synes er spennande å lese sjølv om du kanskje ikkje er så glad i  
21 å lese.

22 I: Mhm

23 R: Så då lurar eg på kva måtar du blir påverka av skjønnlitteratur på, når du lesar det, eller når  
24 du jobba med det eller ser det, med tanke på film og sånt?

25 I: Altså, kva måtar eg blir påverka på, kva meiner du?

26 R: Ja altså, for eksempel, ja følelsesmessig

27 I: Åja sånn ja



28 R: Eller med verdiar, syn på livet, og sånne ting

29 I: Ehm, alstå noko som brukar å på en måte påverke meg og på en måte skaffe interessa frå  
30 meg da, på type filmar og seriar og nokon gongar bøker, er jo type sånn rasisme og raseskille  
31 og sånt, spesielt type sånn, ehm, apartheid, tilbake på sånn 80-talet trur eg det var, og rasisme  
32 i kvardagen. Altså det er jo basert på på ein måte ting som har skjedd, men det blir gjort om til  
33 fiksjon.

34 R: Så det er relevant for liva våre i dag på ein måte?

35 I: Ja

36 R: Men er det nokon spesiell grunn til at det er akkurat det temaet trur du, eller?

37 I: Nei, eg veit ikkje heilt, det er fordi det fortsatt er veldig relevant i dag, men det er ikkje like  
38 gale som før, men det er fortsatt veldig viktig å vite at det fortsatt skjer, og når dei då skriver  
39 sånne type bøker og sånne typar filmar om akkurat det, så på ein måte blir eg litt sånn  
40 interessert i å på ein måte sjå og følgje med på det da.

41 R: Ja, eg skjønner. Det er jo veldig bra. Ehm, og føler du at når du jobba eller leser litteratur på  
42 fritida at det har ei anna effekt på deg enn når du gjer det på skulen?

43 I: Ehm, altså, eg leser eller jobbar eigentleg aldri med litteratur på fritida

44 R: Okay

45 I: Liksom, frivilleg

46 R: Okay, så det er mest i skuletida?

47 I: Ja, altså nokre gongar så les eg liksom sånn teikneseriar og sånt, som eg bestiller på nett da,  
48 og det er mykje kjekkare enn å lese ei sånn bok på 500 sider.

49 R: [Latter] Ja, eg sjønnar, kva tema brukar desse teikneseriane å ha da?

50

51 I: Ehm, det er eigentleg sånn superheltar som eg synest er gøy å lese, ja det er eigentleg berre  
52 det eg klarar og orkar å lese, teikneseriar og sånt, når det er bilete og sånt, det blir for  
53 vanskeleg å lese berre ord, og så fantasere om det.

54 R: Okay. Så det hjelp på ein måte å ha dei bileta for å sjå for seg historia eller?

55 I: Ja, mhm

56 R: Ja, okay, ehm, så då, du les jo egentleg litt forskjellig då?

57 I: Ja

58 R: Så då lurer eg litt på, er det viktig for deg å kunne identifisere deg med dei litterære

59 karakterane du les om, eller hovudpersonane?

60 I: Altså, det blir jo lettare å lese og forstå boka viss du klarar å på ein måte sette deg sjølv litt

61 inn i den situasjonen, som for eksempel viss boka handlar om ein tenåringsgut som er i ein

62 eller anna konflikt med ein venn eller noko sånt, er det lettare for meg å på ein måte setje meg

63 inn i det og forstå situasjonen, enn om det handlar om ein gammal mann som held på og, ja,

64 eitt eller anna.

65 R: Ja, for då kan du på ein måte relatere det til ditt eige liv?

66 I: Ja, då blir det meir interessant og, å lese om.

67 R: Ja, det skjønar eg. Dette spørsmålet går jo kanskje litt på det same da, men synest du at det

68 å jobbe med fiksjonstekstar i engelskklasserommet gir deg ei moglegheit til å utvikle deg på

69 eit personleg nivå, altså for eksempel med tanke på det å sjå ting frå ulike perspektiv, eller

70 ulike verdiar og haldningar? Kanskje eit litt vanskeleg spørsmål.

71 I: Ja\* Akkurat det har eg faktisk ikkje tenkt noko særleg på\* Ehm, eg er ikkje heilt sikker på

72 om eg forstod spørsmålet.

73 R: Okay. Hmm, eg tenker litt sånn viss man les noko, så er det for eksempel noko som blir

74 presentert, for eksempel eit tema eller ein situasjon, frå ei anna side enn ditt ståstad på ein

75 måte?

76 I: Åja ja! Ja sånn ja.

77 R: Ja

78 I: Ja, altså\* Som for eksempel om vi les noko om type raseskilje og sånt, så ser du det frå

79 rasisten sin side, det har vi liksom aldri gjort før. Men vi har lest nokre sånne tekstar der du

80 ser det frå den slemme personen sin side, og då får du litt annan tankegang. Så ja, sidan vi har

81 gjort det littegranne i, ehm, timane her så har eg på ein måte tenkt litt meir på det seinare og.

82 Når eg ser filmar og sånt, prøvar å forstå litt meir kva den slemme personen tenker.

83 R: Ja. Prøvar å setje deg litt inn i den andre sida også?

84 I: Mhm

85 R: Mhm. Men brukar dokke, i klassa, viss dokke les sånne tekstar, bruka dokke å jobbe med  
86 det på ein spesiell måte, eller?

87 I: Ja, altså vi snakkar om sjølve teksten da, så får vi oppgåver rundt det, eller å skrive ein stil  
88 om det, eller å skrive noko om det da. Så det er på ein måte forskjellige måtar vi jobbar med  
89 dei tekstane vi les på da. Sånn som først så les vi dei høgt, eller så les sånn lydbok til eller for  
90 oss, og så snakkar vi om det, diskuterer det, så gjer vi oppgåver og sånt.

91 R: Når dokke diskuterer det, er det av og til at man har ulike meiningar i klassa?

92 I: Eg føler faktisk at alle har så og seie lik meining, fordi at ein god del av dei tekstane vi les,  
93 har ikkje sånn, du veit ikkje kven du skal halde med på ein måte, det er på ein måte ein fyr  
94 som er den gode, og då held liksom alle med han, så vi pleier liksom aldri å ha sånne  
95 diskusjonar der folk er veldig ueinige, eigentleg.

96 R: Okay, ja. Fordi at dei fleste er einige med den sida som blir presentert eller?

97 I: Ja

98 R: Eller viss den motsette sida blir presentert så er ein ueinige med den sida?

99 I: Ja.

100 R: Ja. Trur du det er ein grunn til det, eller?

101 I: Nei, det kan jo være tilfeldig. Eg veit ikkje. Men nokre gongar hadde det vore litt kult viss  
102 nokre av tekstane vi hadde lest hadde vore veldig sånn splitta på ein måte, sånn at folk hadde  
103 begynt å diskutere og sånt, fordi at det kan komme veldig interessante diskusjonar og  
104 synspunkt når sånt skjer da.

105 R: Kva tenker du at du kunne lært av en slik diskusjon?

106 I: Altså, på ein måte og setje meg inn i kva andre meiner og ikkje berre det eg tenker, for  
107 nokre gongar så er eg sånn at eg har ei meining, og eg held på den, og eg høyrer på kva folk  
108 seier, men\* eg tek det ikkje til meg. Så eg berre held meg til mi meining, så om det hadde  
109 vore sånne diskusjonar så kunne det liksom vore bra for meg å sett kva andre folk meiner, og  
110 prøvd å ta det til meg, og forstå andre synspunkt i ei tekst.

111 R: Ja. Mhm. Då får man liksom utvida perspektivet litt.

112 I: Ja.

113 R: Ehm... Ja, for det var eigentleg neste spørsmål, kjem du på ein gong i engelsktimen der  
114 fiksjonsteksten dokke jobba med fekk deg til å sjå eit tema frå eit anna perspektiv. Men då var  
115 det på ein måte det du etterlyste litt, ehm, at kunne skje?

116 I: Ehm, eg er ikkje heilt sikker på om eg skjønnte det.

117 R: Nei, ehm, sånn som du da no da, at ofte viss det var ei tekst så var kanskje heile klassa litt  
118 sånn einig, og då har man på ein måte eit perspektiv på ei sak. Men så sa du at viss man på ein  
119 måte hadde diskutert og fått fram litt ulike meiningar så kunne man kanskje fått eit nytt  
120 perspektiv på det?

121 I: Mhm

122 R: Og at det hadde vore interessant å fått til i klasserommet.

123 I: Ja. Ja, det hadde det. Altså det er jo sånn type sånne filmar, sånn som superhelt-filmar for  
124 eksempel, der det er no nyleg dei har laga dei skurkane da, på ein måte sånn at folk faktisk  
125 føler med dei og forstår dei, sjølv om dei er ganske liksom, slem kan du sei, og då blir det  
126 ganske mange sånn diskusjonar om personen eigentleg har rett eller ikkje, og det kunne vore  
127 kult å fått til i timen, ei tekst der vi ikkje er sikker på kven som gjer det rette og kven som gjer  
128 det gale.

129 R: Ja. Men korleis er det dei får fram dette i filmane da, etter di meining? Kva som får deg til  
130 å tenke at du ikkje er heilt sikker på kven som er den ..eller

131 I: Altså den nyaste fyren, altså han, han gjer noko som eigentleg er heilt forferdeleg da, han  
132 prøvar å utslette femti prosent av menneskebefolkninga, men han har faktisk ein veldig god  
133 grunn bak det, det er veldig mykje som ligg bak det, så sjølv om det han gjer er heilt grusomt  
134 å gjere, så kan du på ein måte forstå litt sånn, nær eg sjønar han littegranne då. Han har eit  
135 poeng liksom.

136 R: Du ser på ein måte argumenta til den personen?

137 I: Ja. Og så får du kanskje litt dårleg samvit, men det er sånn, ja\* ganske interessant å tenke  
138 gjennom.

139 R: Mhm. At det er fleire sider til ei sak?

140 I: Mhm.

141 R: Ehm, ja. Eg lurar litt på, sa du at dokke har diskusjonar av og til i klassen, eller at dokke  
142 snakkar om tekstane som dokke har jobba med?

143 I: Ja. Mhm

144 R: Men at man kanskje ikkje alltid er så ueinig, at dei fleste er einig?

145 I: Mhm.

146 R: Ehm, men eg lurar litt på, kva type tema trur du kan vere, eller syns du kan vere  
147 vanskelege å diskutere i eit klasserom?

148 I: Ehm\* Vanskelig å\* altså sånn ehm, sårt tema på ein måte, eller sånn type sånn det er  
149 vanskeleg å forstå?

150 R: For eksempel sårt ja.

151 I: Altså, ikkje akkurat her, men nokre gongar kan det jo vere litt vanskeleg å snakke om sånne  
152 rasismesaker og sånt viss det er ein som for eksempel er mørkhuda i klassen, fordi at då vil du  
153 på ein måte vere litt meir forsiktig med kva du seier da.

154 R: Mm. Kvifor vil du vere meir forsiktig då?

155 I: Nei altså, du er litt redd for at du seier noko som den personen kanskje tek til seg, fordi at  
156 han på ein måte er mørkhuda. Fordi, altså nokre gongar så synest jo eg personleg at sånne  
157 politisaker og sånt, dei blir litt overdrivne.

158 R: Tenker du på politisaker i USA?

159 I: Ja. Sånn sjølv om politifolka eigentleg, altså, som oftast gjer dei det dei skal, og sjølv om  
160 får dei ganske mykje hets for det, og då er eg litt sånn forsiktig med å seie «ja men eg forstår  
161 politimannen» når det sitter ein som er liksom mørkhuda der, og at han tenker på meg som ein  
162 rasist, eller noko sånt.

163 R: Så du er litt redd for å bli oppfatta på ein bestemt måte eller?

164 I: Ja. Men altså dei fleste meiningane mine er folk einige i da, så akkurat i timane så er ikkje  
165 eg redd for det. Så det er ikkje eit sårt tema akkurat i det faget her synest eg.

166 R: Nei. Nei. Men er det noko, kan du huske ein gong viss du og ein klassekamerat har vore  
167 ueinig, for eksempel i noko sånt?

168 I: Ehm, altså sånn generelt før liksom? Eller her i dette faget?

169 R: Ja, kanskje i dette faget her ja.

170 I: Ehm, nei då kan eg ikkje hugse at vi har vore ueinig der.

171 R: Okey. Og no er det nokre spørsmål som går litt meir på litteratur og kultur, men vi kom jo  
172 litt inn på det med kultur no. Ehm, så viss du hugsar frå spørjeundersøkinga, så spurte eg kva  
173 assosierar du med ordet kultur når du tenker på korleis dokke jobbar med fiksjonstekster i  
174 klasserommet. Hugsar du?

175 I: Ja, eg trur eg\* eg svarte veldig kort på den.

176 R: Men har du nokre fleire tankar om det no? Om du kan utdype litt kva du assosierer med det  
177 akkurat når det gjeld i klasserommet da?

178 I: Altså mange av dei tekstane, eller dei tinga vi har snakka om, føler eg handlar om  
179 samfunnet og sånt da. Sånn som vi skal ha ein presentasjon snart om ei nyheit, altså noko som  
180 har skjedd, og då føler eg vi snakkar mykje om samfunnet og sånt, og då kjem jo kultur inn i  
181 biletet. Sånn multikulturalisme og sånt.

182 R: Ja. Men då ser dokke på faktatekstar, sånn som nyheitsartiklar?

183 I: Ja.

184 R: Tenker du at det er forskjellig viss, eller at dokke kan få noko anna ut av å sjå på  
185 faktatekstar i staden for fiksjonstekstar når det gjeld kultur?

186 I: Ja, altså\* Altså sånn nyheitsartiklar og sånt, det er jo berre en sånn fakta fakta fakta, heile  
187 vegen, men sånn fiksjonstekstar som er basert på sånne typar hendingar, dei går meir inn på  
188 korleis det får personane i dei situasjonane til å føle seg, og, ehm, då blir det på ein måte litt  
189 annleis å lese ei fiksjonstekst, for då kan du føle med begge partar, i staden for nyheitsartiklar,  
190 der du berre veit kva som skjer.

191 R: Ja. Så det appellerer meir til følelsane når man les fiksjonstekstar?

192 I: Ja.

193 R: Og, ja, korleis, eller etter dine meiningar da, korleis kan du lære noko om både din eigen  
194 og andre sin kultur av å lese og jobbe med fiksjonstekstar i klasserommet?

195 I: Korleis eg kan lære meir om min eigen og andre sin kultur? \*Det veit eg faktisk ikkje.

196 R: Nei.

197 I: Eg er ikkje heilt sikker.

198 R: Du nemnte jo, du var jo litt inne på det da, når du sa dette med at man kan føle med andre  
199 og få, eller, få innblikk i andre sine følelsar, frå begge sider, for eksempel.

200 I: Ja. Altså, før så kjente eg nokon frå Somalia, som flytta til Noreg for ganske kort tid sidan,  
201 og vår, altså vår kultur er jo ikkje den same på veldig mange måtar. Altså, og då kan det på  
202 ein måte hjelpe meg litt å forstå litt av kulturen hans ved å lese bøker om ting som skjer nede i  
203 Somalia, om type sånn menneskehandel eller noko sånt, eller krig, og prøve å setje meg inn i  
204 det. Og så på ein måte lese sånne personlege historier frå folk som har vore involvert i det, i  
205 staden for berre sånne nyheitsartiklar og sånt.

206 R: Ja.

207 I: Og så, ja, filmar og sånt, då kan du setje deg inn i det.

208 R: Mhm. Men brukar du å snakke med dei vennane dine frå Somalia om kulturforskjellar?

209 I: Nei, eg har ikkje snakka med han sidan niande klasse da.

210 R: Nei, okay.

211 I: Men eg spurte han aldri om noko fordi at eg turte ikkje. Eg hadde ikkje lyst til å vere frekk.  
212 Eller spørje om meir enn han hadde lyst til å seie på ein måte, men han fortalte meg litt kva  
213 han hadde vore gjennom der nede, korleis det var å flytte til Noreg, og til og med no som han  
214 bor i Noreg, sidan dei er jo ei muslimsk familie men ti barn, så er jo kulturen deira veldig  
215 annleis enn min sjølv om dei bor på same stad som oss. Altså måten dei lever på generelt.

216 R: Men kvifor var du redd, eller kva var du redd for skulle vere frekt på ein måte?

217 I: Nei eg ville egentleg berre ikkje spørje om noko som vekka følelsar for han, sånn at han  
218 begynte å grine eller noko sånt. For det synest eg er ganske kleint, å stå med nokon som grin.

219 R: Ja.

220 I: Så det var berre at eg ikkje ville skape ein klein situasjon. Så eg berre let han seie det han  
221 ville, og spurte ikkje om så mykje.

222 R: Nei. Synest du det er viktig å jobbe med fiksjonstekster som har eit kulturelt mangfald,  
223 altså for eksempel folk får ulike kulturar og bakgrunnar og etnisitetar? Kvifor, kvifor ikkje?

224 I: Ja. Altså sånn som viss du berre fokuserer på din kultur på ein måte, så kan det vere at du  
225 utviklar ein tankegang seinare som seier at den kulturen som liksom ikkje er lik din, den er  
226 feil på ein måte. Men om du då leser type bøker og fiksjonstekster om forskjellige kulturar, så  
227 kan det vere du lærer deg å forstå betre, og kanskje du blir inspirert av noko sånt og prøvar å  
228 forandre noko med din kultur eller noko sånt. Så det er på ein måte berre greitt å lese sånne  
229 fiksjonstekster og lære om forskjellige kulturar for å auke aksepten din for at folk er  
230 forskjellige, eigentleg.

231 R: Ja. Kan du hugse at dette har skjedd med deg? At du har lest ei tekst med kulturelt  
232 mangfald, og så har akkurat det du beskriv no skjedd, eller delar av det?

233 I: Ikkje akkurat ein tekst da, men om eg ser eit intervju med nokon, så kan det vere eg  
234 forandrar synspunkta mine. Sånn som nokre gongar så synest eg reglane i islam for eksempel  
235 er veldig strenge, altså damene har ikkje lov til å gjere ditt og datt, men så ser eg det frå, at  
236 type liksom sånn intervjuar og videoar og sånt, der dei snakkar om det, og då er det sånn ja  
237 men eg skjønar litt meir no. Så det er på ein måte gjennom videoar og intervjuar og sånt at eg  
238 klarer å forstå meir, og akseptere meir.

239 R: Ja. Så det hjelp på ein måte og høyre frå ein person som opplever det?

240 I: Ja.

241 R: Mhm, emm, og ja, nokre gongar så kan vi jo bli eksponert for ulike stereotypiar når vi les.  
242 Veit du kva stereotype er?

243 I: Ja. Ja.

244 R: Okay. Ehm. Så etter di meining, korleis kan dette, eller korleis kan dette påverke måten vi  
245 oppfattar ulike menneske på?

246 I: Altså det er jo veldig forskjellige stereotypar vi ser på type internett og sånn.

247 R: Enn frå i bøker eller kva tenkte du på?

248 I: Ja altså sånn bøker, dei er på ein måte litt meir seriøse, så der kan vere litt stereotypar der  
249 og, men på instagram og sånn kan det vere videoar der folk latar som de er ein type stereotype  
250 for å vere morosam, og då kan du på ein måte få ein heilt annan meining om akkurat det, som  
251 for eksempel, ehm, svarte stereotypar, er jo på ein måte at dei er kriminelle da, det er ein  
252 veldig vanlig stereotype.



253 R: Ja, på nettet tenker du?

254 I: Ja. På sånn type vitsar og sånt. Men altså det er jo ikkje sant, at svarte folk er kriminelle.  
255 Det er jo berre ein sånn vits på ein måte. Men sånne type stereotyper kan få folk til å tenke  
256 annleis om personar. Og det er jo og sånn type stereotyping av ehm, lyshuda, meksikanarar,  
257 altså liksom alt du finn.

258 R: Mhm. Men kva får deg til å tenke at «nei, men det der er jo ikkje sant, det er jo berre ein  
259 stereotypi» i staden for at du trur på det på ein måte?

260 I: Altså, det er jo veldig overdrive nokre gongar så eg skjønner jo at det er tull. Men det kan og  
261 på ein måte hjelpe og, viss du kjenner ein som er mørkhuda på ein måte, så ser du at dei er  
262 berre heilt normale personar, altså eller å lese, eg veit ikkje, ein tekst om folk som bor i  
263 ghettoen for eksempel, og sjå at dei berre er normale menneske dei også. Og på ein måte lese  
264 tekstar eller sjå intervjuar sånn som eg sa i stad, og skjønne at stereotyper ikkje er på ein måte  
265 sant, det er berre vitsar på ein måte. Og at, ja at du lærar å sjå menneske på lik måte.

266 R: Ja. Mhm. Okay. Då lurar eg på til slutt om du har ei spesiell oppleving med  
267 skjønnlitteratur, for eksempel med film eller noko du har lest som gav det største inntrykk et  
268 på deg og kvifor, eller som du hugsar best?

269 I: Njaaa, eg er ikkje heilt sikker da. Eg hugsar eg såg ein sånn film som heiter «Good Will  
270 Hunting», viss du har hørt om den.

271 R: Ja! Mhm.

272 I: Den var sånn, altså, det er berre ein heilt normal film, men nokre av tinga dei seier og, det  
273 dei på ein måte viser, har fått meg til å sjå ting på ein litt annan måte.

274 R: Som kva då?

275 I: Altså filmen handlar jo om ein slags såkalla dritunge da, som hamnar i mykje trøbbel og  
276 sånt, så då, ehm, må snakke med sånn ehm, psykolog da, for å sleppe fengsel eller kva det var.  
277 Og då snakkar dei mykje saman, og då, ja berre dialogen deira berre\* ja, sa noko til meg på  
278 ein måte.

279 R: Mhm. Kva du tenker at du har lært av det da?

280 I: Nei at vi ungdommar eigentleg ikkje har så mykje livserfaring, at vi eigentleg ikkje veit kva  
281 vi gjer på.

282 R: [Latter]

283 I: Det er ikkje først før vi blir sånn førti femti år at vi eigentleg har kontroll på kva vi gjer på.  
284 Noko sånt da.

285 R: Mhm. Gav det på ein måte litt sånn, ja ikkje trøyst men, på ein måte sånn «ja det er greitt å  
286 ikkje vite».

287 I: Ja for nokre gongar kan vi jo føle at vi ikkje veit kva vi held på med fordi at sjølve tida frå  
288 du e tretten til tjuufem for eksempel kan vere veldig rotete, altså du veit ikkje kva du vil eller  
289 kva du gjer på da. Og den filmen viste på ein måte litt for meg at det er vanleg, altså, at  
290 generelt så veit vi ikkje kva vi held på med og at det er greitt. Så ja.

291 R: Mhm. Var dette en film dokke såg på skulen eller va det på fritida?

292 I: Eg såg den frivillig.

293 R: Ja. Er det nokre spørsmål du skulle ønske at eg stilte deg? Er det noko du har lyst til å  
294 snakke meir om?

295 I: Nei. Eigentleg ikkje.

296 R: Nei?

297 I: Eg synest det var greie spørsmål.

298 R: Okay. Det var bra. Men då. Tusen takk!

## **Appendix 6: Transcript of Interview B**

### **Pupil B - Transcript**

R = Researcher

I = Interviewee

\*= short break

1 R: Då tek det opp her. Då lurar eg først på, kvifor valte du dette engelskfaget internasjonalt  
2 engelsk?

3 I: Ehm, eg valte det eigentleg fordi at eg føler at engelsk er ein av dei tinga eg har meir bruk  
4 for i kvardagen, og at eg hadde lyst til å utvikle engelsken min, og bli betre i det.

5 R: På kva måte tenker du at du har bruk for det da?

6 I: Ehm, fordi eg er veldig glad i å reise og sånn, og kommunisere med folk i andre land, eg har  
7 lyst til å studere i utlandet og sånn, så sidan det er eit så breitt språk så er det veldig greitt å  
8 vere god i det.

9 R: Ja, ehm, og når du les eller jobbar med skjønnlitteratur og som du hugsar så var jo  
10 definisjonen av skjønnlitteratur også film og sånt, så då lurar eg på om du av og til kan bli  
11 påverka av det på forskjellige måtar, sånn for eksempel følelsemessig eller personleg?

12 I: \* Hmm, ja, altså man blir jo på ein måte litt og litt endra etter meir du opplever på ein måte,  
13 og når eg ser på film eller serie så får eg på ein måte sett noko nytt og opplevd noko nytt  
14 gjennom det dei opplever, så ja.

15 R: Mhm, så du likar på ein måte å kanskje sjå på ting som ikkje er akkurat likt din kvardag  
16 eller?

17 I: Ja, både og.

18 R: Mhm, Ja, for er det av og til viktig for deg å kunne identifisere deg med nokre av  
19 karakterane?

20 I: Ja, det er jo av og til kjekt men det er jo ikkje nødvendig alltid.

21 R: Nei, okay. Så du føler at du fortsatt kan bli engasjert sjølv om du ikkje nødvendigvis kan  
22 identifisere deg?

23 I: Ja.

24 R: Ja. Kva trur du er grunnen til det da?

25 I: Eg veit ikkje.

26 R: Nei [høfleg latter] nei, kanskje, ja du nemnte jo det at du får sjå litt ting som er ulikt frå det  
27 som du opplever, så kanskje ein person som man ikkje identifiserer seg med, då får jo man sjå  
28 eit litt anna perspektiv kanskje, av og til?

29 I: Ja.

30 R: Ehm, ja, altså sånn som når dokke jobbar med skjønnlitteratur eller fiksjonstekstar i  
31 klasserommet og i timane, syns du at det gir deg moglegheit til å utvikle deg personleg?

32 I: \* Ja, det kan jo det.

33 R: Mhm. På for eksempel kva måte?

34 I: Eg veit ikkje, men det er jo, tekstene vi lesar i timen er jo som oftast relevante og at dei på  
35 ein måte har ein realistisk bakgrunn, og så får du på ein måte sjå kva andre gjer og, høyre om  
36 kva, ja.

37 R: Ja. Har du eksempel på tema?

38 I: \* Mm. Veit ikkje.

39 R: Nei. Men, ehm, trur du at det av og til er nokre av dei tekstane som påverkar på ein måte  
40 sånn følelsemessig og verdimesig?

41 I: Ja, kanskje.

42 R: Mhm. Men du kjem ikkje på eit spesifikt eksempel?

43 I: Nei.

44 R: Nei.

45 R: Kjem du på ein gong i engelsktimen der fiksjonsteksten fekk deg til å sjå eit tema frå eit  
46 anna perspektiv?

47 I: \* Eg veit at det har skjedd men eg veit ikkje sånn spesielt kva det var.

48 R: Okay, så, viss dokke for eksempel , ehm, snakkar om noko som er relevant, veldig relevant  
49 i samfunnet, og viss du kjenner at du har ei sterk meining om det, kan du hugse at det har  
50 skjedd?

51 I: Nei, eg trur ikkje det har vore sånn veldig.

52 R: Nei. Så ingen spesielle diskusjonar eller noko du kjem på.

53 I: Nei, eg er ikkje så glad i å diskutere i klassen.

54 R: Okay. Kvifor ikkje?

55 I: Eg veit ikkje, eg har berre aldri på ein måte vore sånn.

56 R: Mhm, men lika du for eksempel å skrive, jobbe med det skriftleg i stadenfor?

57 I: Mm, ja.

58 R: Ja. Men korleis bruka dokke som regel å jobbe når dokke jobbar med fiksjonstekstar da?

59 I: Eg veit ikkje, eg føler ikkje at vi har hatt så mykje om det men so har eg vore veldig mykje  
60 sjuk også så.

61 R: Ja, okey. Ja. Frå for eksempel vg1 da? Hugsar du?

62 I: Eg føler vi hadde litt sånn analysering av liksom, ehm\*, det står heilt stille på ordet, men  
63 effektene.

64 R: Ja, sånn verkemiddel.

65 I: Verkemiddel ja.

66 R: Mhm.

67 I: Og at vi på ein måte snakka om tekstane og hadde oppgåver til dei.

68 R: Ja. Brukte dokke å ha oppgåver i grupper og sånt då, eller litt forskjellig?

69 I: Ja vi hadde ofte sånn at vi gjorde, svarte på nokre spørsmål så diskuterte vi det i grupper  
70 etterpå.

71 R: Ja, synes du det er betre å diskutere i grupper enn høgt i klasserommet?

72 I: Ja.

73 R: Det er ganske mange som synast det! Ehm, og ja, men viss du kan prøve å tenke deg til at,  
74 viss det er noko spesielt du er interessert i, og viss dokke har ein diskusjon om det i klassen,  
75 ehm, kva trur du du hadde gjort dersom det var nokon som var ueinig med deg? Og som kom  
76 med sine argument?

77 I: Eg hadde sikkert prøvd å forstå det og prøvd å overbevise dei om at mine meiningar var  
78 meir riktig.

79 R: Ja [latter], føler du at det er viktig å prøve å forstå andre sine synspunkt?

80 I: Ja

81 R: Kvifor tenker du at det er viktig?

82 I: Mm, fordi viss du berre ignorerer deira synspunkt kan det vere at dei har veldig bra  
83 argumenter som du ikkje har tenkt så mykje over.

84 R: Mhm, ja, det er heilt sant. Ehm, så ja, i spørjeundersøkinga spurte eg om du kunne markere  
85 dei boksane som beskreib kva type tekstar du likte best å jobbe med, ehm, og, ja for eksempel,  
86 basert på ei sann historie, der du kan identifisere deg med karakteren, kultur, eller korte  
87 tekstar, eller der du lærer nye ord og sånn, så lurar eg på om du kan snakke litt meir om kva  
88 type tekstar du føretrekk å jobbe med, og kva du føler at du kan lære av dei tekstane du helst  
89 føretrekk?

90 I: Mm, det er eigentleg akkurat dei du nemner no, altså eg er veldig glad i på ein måte tekstar  
91 med litt annleis handling enn det vi pleier å lese, sånn at du får litt breiare ordforråd og at du  
92 på ein måte lærer nye setningsoppbyggingar og nye ord, fordi det er litt annleis enn kva du har  
93 vore borti før.

94 R: Ja. Meiner du annleis som i at det er skrive på ein annan måte, med andre ord?

95 I: Mhm.

96 R: Så meiner du på ein måte at nokre av dei tekstane dokke har er litt enkle, eller?

97 I: Nja, enten det, eller at dei er veldig ikkje skjønnlitterære, altså faktatekstar.

98 R: Ja, litt sånn artiklar eller?

99 I: Ja.

100 R: Eg skjønner.

101 R: Men for du føler at du kan lære andre ting av skjønnlitteratur enn av fakta?

102 I: Eg føler eg lærer meir om språket og meir om nyttige ting, enn ja, tekstanalyse.

103 R: Ja. Så føler du at skjønnlitteratur, eller faktatekstar går på ein måte meir på følelsar, kva av  
104 dei, dersom du har tenkt på det?

105 I: Eg veit ikkje, det spørst jo litt kva dei handlar om.

106 R: Ja, det er sant. Ok. Dette er eit nytt spørsmål om diskusjon i klasserommet og sånt da, men  
107 eg lurar på om det er eit tema du kan komme på som kunne vore vanskeleg å diskutert i eit  
108 klasserom?

109 I: Mm\*\* Eg veit ikkje eigentleg, det er jo vanskeleg å diskutere viss det er eit tema alle er  
110 ueinig i eller mange ikkje veit nok om til å diskutere.

111 R: Ja. Så men for eksempel viss det hadde blitt diskusjon om abort eller om politivold i usa,  
112 trur du det kunne kome opp liksomulike meiningar, at det er nokre tema som kanskje folk er  
113 litt engasjert i?

114 I: Ja.

115 R: Ja. Kjem du på nokre andre tema?

116 I: Hmm\*. Kanskje litt sånn religionsbaserte ting.

117 R: Ja.

118 I: Sånn som omskjæringa av jenter og likestilling.

119 R: Ja. Har dokke hatt nokre tekstar rundt det temaet?

120 I: Vi har jo hatt mykje om liksom kulturar og sånt. Men ikkje akkurat diskusjonar.

121 R: Okay. Kva har dokke hatt når dokke har jobba med kultur da?

122 I: Vi har hatt litt meir sånn, les teksten, svar på spørsmål, så går vi gjennom det i klassen. Så  
123 du får liksom drøfte for deg sjølv.

124 R: Okay, ja. Men føler du at då på ein måte at saken blir belyst frå ulike sider då?

125 I: Ikkje så veldig. Kanskje litt.

126 R: Okay. På kva måte blir den ikkje vist frå forskjellige sider da?

127 I: Fordi det er jo ofte liksom at elevane tek informasjon direkte frå teksten og ikkje på ein  
128 måte puttar inn sine egne synspunkt eller meiningar, og då blir det veldig einssidig kva alle  
129 har svart.

130 R: Ja. Så då blir det ofte litt sånn like svar?

131 I: Ja.

132 R: Ja. Okay. Nå har eg litt fleire spørsmål som går litt meir på litteratur og kultur. Ehm, for i  
133 spørjeundersøkinga så spurte jo eg kva du assosierer med ordet kultur når du tenker på korleis  
134 dokke jobbar med det i engelskklasserommet, så eg lurar på om du kan utdjupe litt meir om  
135 det?



136 I: Eg veit ikkje, kva meiner du?

137 R: Nei berre sånn, ja for eksempel kva ulike tema dokke har hatt når det gjeld kultur, no sa du  
138 jo for eksempel det med omskjæring, ehm, og ja berre litt om dine assosiasjonar rundt det. Er  
139 det noko dokke jobbar masse med, er det noko som blir sett på som viktig i klasserommet?

140 I: Eg veit ikkje heilt korleis vi har jobba med ulike kulturar men vi har for eksempel sett  
141 filmar og lest litt om sånn ghettoar og liksom ja, minoritetar i fleire land, og lært meir om dei  
142 og sånt.

143 R: Ja. Kjem du på noko spesifikt som dokke har lært om nokre av minoritetane?

144 I: Eg hugsar ikkje.

145 R: Nei, det er heilt greitt, ehm, men ja, og så lurar eg på om du synest det er viktig å jobbe  
146 med fiksjonstekstar som har eit kulturelt mangfald, altså folk frå ulike, ja folk frå ulike  
147 kulturelle bakgrunnar og etnisitetar og kvifor, eller kvifor ikkje?

148 I: Ja eg synest jo at det er viktig. Spesielt sidan, nå er det jo så mange forskjellige etnisitetar  
149 og kulturar berre her på skulen til og med, og då er det greitt at alle får sett litt i ein tekst om  
150 kvardagen til muslimar, så får andre kulturar sjå korleis dei har det og korleis dei synest det  
151 er, i staden for sånn som mange nordmenn trur jo at muslimar er tvinga til å gå med hijab for  
152 eksempel, men viss man har meir om sånn på skulen og sånt so skjønner ein at det er valgfritt  
153 og at det er noko dei gjer for det er det religion deira meiner er, ja.

154 R: Ja, mhm, det er sant. Så lurar eg på om det er nokre av dei tekstane dokke har jobba med i  
155 engelskklasserommet som får deg til å reflektere over kulturar som både er like og ulike din  
156 eigen? Du har jo reflektert over det med hijab, og var det noko som blei tatt opp i  
157 klasserommet?

158 I: Nei.

159 R: Kor har du lest om det da, eller sett?

160 I: Debattar og sånt.

161 R: Ja, så litt meir sånn på fritida?

162 I: Ja.

163 R: Ja. Mmm, og ja, nokre gongar når vi les fiksjonstekstar så kan vi møte på ulike stereotyper.  
164 Veit du kva stereotyper er?

165 I: Ja

166 R: Ja. Mhm, så etter di meining, korleis kan dette påverke måten vi oppfattar ulike menneske  
167 på, viss det kan påverke?

168 I: Altså det kan jo påvirke sånn at alle blir dradd under en kam, og det er jo ganske dumt. Viss  
169 dette berre liksom, teksten framstiller stereotypen som stereotypisk,

170 R: Ja, men trur du at mange, når dei les, at dei forstår at det er ein stereotypi?

171 I: Det spørers jo litt kva dei, ja, veit om det frå før.

172 R: Mhm. Ja. Så viss man har kunnskap om noko frå før, og så møter på ein stereotypi, då kan  
173 man sjå saka frå litt fleire sider?

174 I: Ja.

175 R: Mhm. Ja. Har du, eller kan du komme på nokre typiske stereotypar som du ser i tekstar?

176 I: Eg veit ikkje akkurat no.

177 R: Nei, okay. Til slutt lurar eg litt på, dette kan vere på fritida også, om du kjem på ein  
178 oppleving du har hatt med fiksjonstekst som på ein måte verkeleg gjekk inn på deg da?

179 I: Hmm\* Eg veit ikkje.

180 R: Nei det, er kanskje litt vanskeleg å svare på sånn på sparket.

181 I: Ja

182 R: Okay då har eg eigentleg ikkje fleire spørsmål, men er det noko du skulle ønske eg spurte  
183 om som eg ikkje spurte om?

184 I: Nei trur ikkje det.

185 R: Er det noko du har lyst til å utdjupe meir om?

186 I: Nei.

187 R: Okay! Men tusen takk for at du var med, i allefall.

188 I: Versågod.

## **Appendix 7: Transcript of Interview C**

### **Pupil C – Transcript**

R = Researcher

I = Interviewee

\*= short break

1 R: Då startar eg. Og første spørsmålet mitt til deg, er eigentleg berre litt om du kan fortelje litt  
2 om kvifor du valte dette engelskfaget her?

3 I: Eg valte eigentleg engelsk fordi at eg synes engelsk er ganske greitt, eg har alltid vore flink  
4 til språkfag, og eg synes det er veldig greitt å snakke på engelsk for eg lesar litt bøker og  
5 litteratur på engelsk, ehm, ja, så veit eg at vurderinga er ganske grei eigentleg, for eg treng  
6 ikkje å øve så mykje, eigentleg berre «the spur of the moment» sant, berre skrive det du får i  
7 oppgåva, og det likar eg.

8 R: Ja. Så det kjem litt naturleg for deg?

9 I: Mhm.

10 R: Ja. Okey. Ehm, og no lurar eg berre litt på om skjønnlitteratur generelt. Eg lurar på, på kva  
11 måte blir du påverka på av skjønnlitteratur når du les? Viss du blir det da.

12 I: Ehm, eg blir ikkje alltid så påverka, med mindre det har om kulturelle eller multikulturelle  
13 tema der eg får vite litt om korleis det er å leve i andre kulturar og andre land, korleis dei ser  
14 på kvarandre og kva forholdet er mellom, for eksempel Noreg og USA. Eg hugsar at vi har jo,  
15 vi lest nokre tekstar om der vi såg på korleis det var å bo i Noreg [inaudable] men i USA, såg  
16 vi at normenn er veldig antisosiale i forhold til amerikanerane, og det var jo litt sånn,  
17 augeopnar. Og sjå kor faktisk antisosiale vi er og korleis vi sit frå kvarandre på bussen og viss  
18 to stykker er på eit busstopp så er det fullt, då skal du ikkje sitje ved sidan av deg igjen. Så det  
19 er noko eg har tenkt over nokre gongar, men eg visste ikkje at det var så stor forskjell mellom  
20 USA for eksempel og Noreg.

21 R: Mhm, så det kan på en måte av og til få deg til å sjå ting frå ulike perspektiv?

22 I: Mhm.

23 R: Ja. Okay. Så lurar eg på om, påverkar skjønnlitteratur deg på ein annan måte når du les på  
24 fritida enn på skulen?

25 I: Eg trur det eigentleg er mest fordi på fritida kan eg lese kva eg vil, då kan eg lese ting eg  
26 synest er gøy kanskje, mens på skulen så er det vel meir læring om temaer sånn som  
27 multikulturelle ting som er det vi har hatt mest om no, for det engelskfaget handlar mest om  
28 sakprosa, så vi har ikkje hatt så mykje om litteratur, skjønnlitteratur.

29 R: Nei, okay. Er det viktig for deg å kunne identifisere deg med dei litterære karakterane du  
30 les om?

31 I: Ja, det er litt viktig, for då greier eg å forstå dei litt meir, og då blir eg interessert, for eg kan  
32 ha litt problem til tider med å setje meg inn i historia til folk eg ikkje forstår heilt. Så, då vil  
33 eg bli litt meir uinteressert, då vil temaet eller budskapet ikkje komme heilt gjennom. Så det  
34 er litt viktig for meg å kunne sjå meg sjølv i dei, og forstå at det er humanisme i dei nesten,  
35 for eg kan forstå dei nesten, sant, så då blir det også lettare å forstå motivasjonen til karakterar  
36 for eksempel, og budskapet som boka eller filmen eller sangen prøvar å gi.

37 R: Mhm, ja. Ehm, synest du, ja dette er litt meir om skjønnlitteratur i klasserommet, synest du  
38 at det å jobbe med fiksjonstekstar i engelskklasserommet gir deg moglegheit til å utvikle deg  
39 på eit personleg nivå?

40 I: Ja det kan sikkert det når vi skriv personlege tekstar om egne erfaringar i forhold til andre  
41 tekstar, eller kanskje mest sakprosa da, men viss det er meir sånn oppdikta ting, så har eg meir  
42 sjans til å utvikle kreativiteten min og faktisk ordforrådet mitt også, når eg brukar mykje  
43 adjektiv for eksempel, eller når eg beskriv mykje og ser ting rundt meg og må observere for å  
44 skape, omgivelse nesten, i historien viss det er det eg forteller da, ja.

45 R: Ja. Ehm, men ja, er det nokre av, for av og til i skjønnlitteratur så får man eit innblikk i  
46 karakterane sine tankar og følelsar, ehm, så eg lurar på om det er noko som kan påverke dine  
47 egne personlege meiningar og verdiar?

48 I: Ja, det kan sikkert være det, viss det er nokre bestemte situasjonar disse karakterane kjem  
49 over, som eg har vore i, eller ikkje vore i, og dei reagerer på ein annan måte enn det eg gjer,  
50 ehm, eller dei kanskje var [inaudable] dei kanskje var ein person eg har konfrontert, så veit eg  
51 korleis dei reagerar, så tenker eg at «åja men dette har eg opplevd og sånn såg eg på det», men  
52 det var den personen eg konfronterte, sånn tenker dei, så då kan jo det få meg til å tenke litt  
53 åja nå fekk eg meir sånn eit tredimensjonalt syn på situasjonen.

54 R: Ja, at då kan du sjå det frå den andre personen si side?

55 I: Mhm.

56 R: Men trur du dette er mest mogleg for deg, sånn som du seier da, at du på ein måte har  
57 opplevd noko liknande sjølv?

58 I: Ja det er nok sikkert det at eg greier å sjå inn i situasjonen, at eg kjenner meg igjen, og sjå  
59 kvifor folk tenker sånn og at det gir mening, for at viss eg ikkje har opplevd sånn, sånn viss  
60 vi skulle hatt om eit tema om for eksempel krig og veldig dramatiske samfunnsproblem som  
61 eg ikkje har opplevd, sidan eg bor i Noreg, så kan ikkje alltid eg forstå kvifor folk tek dei

62 valga dei gjer, fordi eg har aldri vore i såne skumle situasjonar som det for eksempel. Så er  
63 det vanskeleg for meg å forstå det.

64 R: Ja, det er liksom litt sånn på avstand?

65 I: Mhm.

66 R: Ja. Men føler du at det er nokon forskjell viss det er, ja for eksempel med såne tema som  
67 er veldig langt frå oss her i Noreg, krig og sånn, føler du at det er noko forskjell om det er  
68 faktatekstar man les om krig, eller om det er fiksjonstekst?

69 I: Ja, veldig. Det er veldig mykje meir emosjonar i fiksjon, og då greier eg verkeleg å, då blir  
70 eg ofte mykje meir interessert, for då får du ofte innblikk i individer sine liv, eller korleis det  
71 er for nokre spesifikke folk, så ser du kva menneske tenker, for det er mykje enklare å sjå  
72 historia til ein person som fortel kva dei føler, og kva dei opplever, enn ein sånn anonym  
73 forfattar som seier at «sånn er det, sånn er det, og sånn opplever folk det», men i forhold til  
74 ein person som seier at «i dag har eg det sånn, i dag opplevde eg sånn», og då kan du setje deg  
75 inn i ein annan person sitt liv, og sjå, ja, det er noko ein kan setje seg inn i, ein person sitt liv,  
76 sjølv om det er ein tung situasjon, så kan eg framleis forstå at det å for eksempel miste ein du  
77 er veldig glad i kan vere utruleg vanskeleg liksom.

78 R: Ja. Så uansett, viss det er ein situasjon som er veldig fjern frå vår kvardag, så viss det  
79 handlar om personen sitt liv og du får innblikk i deira tankar, då er det lettare å relatere seg til  
80 den situasjonen, enn viss du hadde lest det gjennom faktatekst?

81 I: Ja, fordi at det kan framleis vere vanskeleg å setje seg inn [i situasjonen], men det er enklare  
82 å setje seg inn i forhold til i faktatekstar sant.

83 R: Mhm. Ehm, og ja, kan du komme på ein gong i engelsktimen der teksten dokke jobba med  
84 fekk deg til å sjå eit tema frå eit anna perspektiv, for eksempel at du hadde ei meining om  
85 noko, men så fekk du høyre andre sine argument og perspektiv som fekk deg til å tenke litt  
86 annleis?

87 I: Eg er ikkje heilt sikker. Ehm.

88 R: Nei. Det er kanskje litt vanskeleg å komme på med ein gang [høfleg latter].

89 I: Ja [høfleg latter]. Eg trur ikkje eg kjem på ein tekst der eg har forandra meiningane mine  
90 eller verdiane mine, men det er nok mest at eg berre har fått eit nytt blikk på noko.

91 R: Kva kan det hjelpe med da, at man får eit nytt blick på noko?

92 I: Det kan hjelpe meg til å forstå andre menneske betre, og viss eg skulle komme i ein  
93 situasjon når eg er for eksempel eldre, der eg får ei rolle eller kjem i situasjonar der eg er nødt  
94 til å ta eit viktig val, ehm, så er jo det eigentleg viktig at eg har lært at sånn kan det vere for  
95 nokre type menneske, så burde eg kanskje ta mine val basert på kva som er best for dei også.  
96 Så viss, veldig ekstrem situasjon, der eg plutselig skulle bli politikar ein dag, og eg skulle ha  
97 noko med, ehm, eg veit ikkje, utanrikspolitikk, så veit eg då frå det eg har lest, tekstar eg har  
98 lese på vidaregåande, at sånn kan det vere for nokre menneske i dei og dei landa,[inaudable]  
99 og då er det viktig at eg tek val som er bra for dei men også for oss. Og at eg veit at slik kan  
100 dei oppleve det, så eg kan ikkje berre sjå det frå ein nordmann sitt perspektiv, for eksempel.

101 R: Mhm. Ja. Ehm, og i spørjendersøkinga ba jo eg deg om å markere dei boksane som  
102 beskreib kva type tekst du var mest interessert i å jobbe med i klasserommet? For eksempel  
103 basert på ei sann historie, kultur, tekstar som lærer deg nye ord og uttrykk, ehm kan du snakke  
104 litt meir om kva type fiksjonstekstar du likar å jobbe med i klasserommet?

105 I: Ja, eg likar best å jobbe med dei eg kan, personlege tekstar der eg kan setje meg inn i  
106 karakterane og der eg forstår kva som skjer. Eg likar også, skal eg sei kva sjanger også?

107 R: Ja, det kan du.

108 I: Eg likar litt fantasy og sånne ting. Sjølv om det er heilt umogleg å setje seg inn i til tider, så  
109 er det i allefall litt, ehm, så syns eg det er spennande og gøy. Eg kan, for dei vil ofte skildre  
110 sånn følelsar og tankar, indre dialogar, som eg likar å lese litt om, og då er det ofte litt enkelt  
111 for meg å setje meg inn i hovudkarakteren sin posisjon og forestille meg sjølv som dei, der eg  
112 opplever det dei gjer, eg kan fantasere meg heilt vekk, bli en annan person.

113 R: Mhm. Går inn i ei anna verd.

114 I: Mhm.

115 R: Ja. Men greier du å på ein måte relatere, for eksempel viss du les fantasy da, er det av og til  
116 du ser at du kan trekke linje til sånn det er i dag, eller at du kan relatere det til her og no?

117 I: Ja, det er sikkert til tider. Eg tenker ikkje ofte over det, men nokre ideologar om korleis folk  
118 oppfører seg mot kvarandre, og viss det for eksempel er ei bok om eit samfunn der det, nokre  
119 menneske er diskriminert mot, eller det er forskjellige forhold mellom folkegrupper, så kan eg

120 sjå at det er ganske likt som i dag, og sånn samfunnet er i dag. Så det er ofte det eg ser da,  
121 sånn samfunnsproblem, som er ganske like.

122 R: Mhm. Ja. Kan du komme på noko eksempel?

123 I: \* Ehm, eg trur ikkje eg har eit spesifikt eksempel, men nokre bøker der er det sånn at viss  
124 det er oppdikta karakterar og grupper så er det kanskje nokre grupper som er sett på som  
125 mindreverdig, ehm, svakare, ehm, og kanskje onde nesten, sjølv om dei ikkje nødvendigvis er  
126 det, så har du ei gruppe som faktisk er fysisk sterkare og overlegen, smartare, som tåler meir  
127 fysisk, og då vil jo den eine gruppen bli diskriminert mot basert på korleis dei pleier å oppføre  
128 seg, en stereotypi sant, og det er sånn det er i dag også, i forhold til nokre folkegrupper, for  
129 eksempel, det mest ekstreme, kvite og svarte, for eksempel der, kvite og svarte har alltid vore  
130 underlegen kvite da, for dei blei sett på som svakare, dommare, ja, sjølv om det nødvendigvis  
131 ikkje er sant, sant?

132 R: Nei, for det var eitt av dei spørsmåla mine, at vi blir jo eksponert for ulike stereotypiar når  
133 vi les, av og til, ehm, og etter di meining, korleis kan dette påverke måten vi oppfattar ulike  
134 menneske på?

135 I: Sånn i fiksjon då eller?

136 R: Ja.

137 I: Ehm, oppfatte dei \* Ehm. \*\*\*

138 R: Det er ingen svar som er rette eller gale altså

139 I: Ja.

140 R: Berre etter di meining.

141 I: Ja viss du har ein stereotypi i fiksjon, ehm, verk.

142 R: Mhm, det var jo litt sånn som du sa no med fantasy, og at nokon blir stempla som sånn og  
143 sånn, og at, at då trekk du på ein måte kanskje linjene til dei som kanskje blir diskriminert no i  
144 dag i vårt samfunn, eller viss det var det du meinte at du gjorde da, at du kunne trekke linjer.

145 I: Ja. Sånn så korleis det får meg til å tenke at det blir stereotypiar vist i fiksjonstekstar?

146 R: Ja, eller, og om det kan gjere noko med måten vi oppfattar menneske på, sånn i vår  
147 kvardag da, viss vi les og blir eksponert for ulike stereotyper når vi les.



148 I: Å, sånn ja.

149 R: Ja, det var kanskje eit litt vanskeleg spørsmål.

150 I: Nei eg måtte berre stoppe litt. Nei viss, man blir jo kanskje meir vant til å lese om veldig a4  
151 menneske, korleis dei blir vist i tekstar, og sjølv om det er ei gruppe menneske som er ekte  
152 eller ikkje ekte, eller oppfunnet, så blir man kanskje meir vant til å faktisk kategorisere folk på  
153 den måten, fordi det er enklare, og fordi at du les så mykje, og ser så mykje film der dei gjer  
154 det at det blir meir ei norm og vi internaliserer den meir, så , ja du ser kanskje dei karakterane  
155 og kva som skjer i den historia, og viss historia viser det å stereotypere folk på ein positiv  
156 måte, så vil du kanskje oppfatte det som en positiv ting å gjere, og gjere det i det verkelege  
157 livet, det dagligdagse livet, og viss det motsette blir vist på en negativ måte, så vil det kanskje  
158 få veldig negativ oppfatning av det og du vil helst ikkje gjere det i virkeligheiten også, man  
159 blir jo veldig påverka av det man les sjølv om det ikkje er ekte.

160 R: Ja. Ja. Mhm. Så, litt tilbake til skjønnlitteratur i klasserommet, så lurar eg på korleis dokke  
161 vanlegvis jobbar med fiksjonstekstar i klasserommet?

162 I: Ja, vi begynner å lese teksten sjølv sagt, og så gjer vi ofte oppgåver. Og så når vi har skrive  
163 oppgåvene så går i grupper på to og to, og så diskuterer vi litt, så går vi ofte i klassen som hel,  
164 og diskuterer det i plenum.

165 R: Mhm. Syns du at, eller føler du at du lærer noko av det?

166 I: Ja, det er ikkje så mange som snakkar i timen da, men for dei som snakkar, dei har jo litt  
167 ulike meiningar til tider, og får litt ulike blikk på korleis folk ser på ting, så kan det vere at eg  
168 har hatt ein ide, så er det nokon som seier noko anna, så tenker eg at eg ikkje er heilt einig  
169 men det er greitt, så er det nokre som seier noko anna, så kan eg vere einig i det, men då får  
170 ein annan måte å sjå det på sjølv om eg er einig med dei, dei har eit anna godt poeng. Og det  
171 kan vere motsett viss nokon seier noko eg ikkje er einig med, så kan eg også tenke at det er eit  
172 godt poeng, og tenke litt over det.

173 R: Så det hjelp å høyre litt ulike argument?

174 I: Ja.

175 R: Mhm. Og då når man diskuterar er jo det ofte litt ulike tema som kjem opp, så eg lurar på  
176 om det er eit spesielt tema som du tenker kan vere litt vanskeleg å diskutere i klassen?

177 I: Ehm, ja, eg trur det er multikulturelle tema, det har vi veldig mykje om, det har vi hatt  
178 mykje om, og det er vanskeleg fordi vi har mange menneske frå forskjellige land i klassen  
179 vår, vi har mange ulike nasjonalitetar, og i verste fall så er det fordi at eg ikkje veit så mykje  
180 om andre land fordi eg er heilt norsk, begge foreldra mine er norske, men også fordi det er  
181 vanskeleg å vite kva som er okay å seie, og kva som ikkje er okay, og eg føler at eg ikkje  
182 alltid veit korleis folk kjem til å reagere på det eg seier, om det eg seie er greitt å sei, om\* ja  
183 for vi har diskutert det om kva som er greitt å gjere når du kjem i kontakt med menneske frå  
184 andre kulturar, og der er det ulike meiningar.

185 R: Kva meiner du, «å gjere?»

186 I: Ja for eksempel å gjere narr av forskjellige stereotypiar eller ha humor, sant, er det greitt å  
187 le av kvarandre, såne ting. Og nokon meiner «nei det er ikkje greitt» men andre meiner «ja  
188 det er greitt, humor er viktig». Og en annen ting, for eksempel at skal man berre smile heile  
189 tida og gå med på alt det andre seier, då er det nokon som seier at ja det er det lurt å gjere for  
190 då får man ei god oppfatning av de, og dei får ei god oppfatning av deg, så er det nokre som  
191 seier nei for då viser du ikkje kven du eigentleg er, og du skal ha rett til å behalde dine verdiar  
192 og dine meiningar sjølv om dei, ehm, ikkje stemmer med ein annan person sine meiningar, på  
193 tvers av nasjonalitetar og kulturell bakgrunn.

194 R: Ja, men korleis blir man liksom einig da? Eller korleis blir det grei stemning i  
195 klasserommet når man diskuterer? [Høfleg latter]

196 I: [Høfleg latter] Ehm, eg trur berre folk må komme til ei einigheit, eller ikkje alltid ei  
197 einigheit, men du må vere nesten «agree to disagree».

198 R: Ja, man må ikkje alltid vere einig.

199 I: Jaja ja, du må si at vi må komme til ein konklusjon der vi gjer ting som alle synest er greitt,  
200 eller så må vi komme til ein konklusjon der folk i alle fall forstår meininga bak det dei andre  
201 gjer, for sjølv om, la oss seie at eg meiner at vi skal ikkje smile av det andre seier, viss nokre  
202 seier noko eg ikkje er einig i, så skal du si frå at du ikkje er einig i det, sjølv om dei har ein  
203 annan kulturell bakgrunn. Ehm\* og då er ikkje det alle andre meiner riktig, men då kan eg gi  
204 mi meining og gi ei forklaring for det eg gjer, sånn at dei forstår kvifor eg gjer det. Så viss eg  
205 skulle komme i ein situasjon så blir dei ikkje nødvendigvis sint eller provosert fordi eg veit  
206 kva eg meiner bak det, og at eg ikkje meiner noko skade, men ja,

207 R: At du har lagt fram dine argument , og sjølv om man er ueinege så ser man kva som ligg  
208 bak det den andre gjer?

209 I: Mhm.

210 R: Mhm. Ehm, og ja, ehm, så, nå snakka du jo litt om det da, kva gjer du dersom ein med-elev  
211 har ei anna meining enn deg, og då er det på ein måte viktig for deg å presentere argumenta  
212 dine?

213 I: Ehm, eg pleiar ikkje å vere så veldig aktiv i timen munnleg, eg er ganske stille eigentleg,  
214 men det, ehm, viss det er nokon som seier noko eg ikkje er einig i, så pleier eg å tenke over  
215 det, eg har det i hovudet nokre minutt etterpå, kanskje nokre timar, men eg seier ofte ikkje  
216 alltid noko, det kan vere eg diskuterer med ein nær venn etterpå, og spør kva tenker du om  
217 dette her, det var ein ting vi hadde i timen, eg tenker sånn, så diskuterer eg med dei, fordi det  
218 gjer meg meir komfortabel da.

219 R: Ja. Okay, det skjønner eg. Ehm, og så litt sånn meir direkte om litteratur og kultur, sjølv  
220 om vi har vore inne på det. Ehm, eg spurte jo i spørjeundersøkinga kva du assosierer med  
221 ordet kultur når du tenker på korleis dokke jobbar med fiksjonstekster i klasserommet, så eg  
222 lurar på om du vil utdjupe litt om det?

223 I: Mhm. Ja når eg tenker på kultur i forhold til fiksjonstekstar tenker eg meir på tradisjon,  
224 normer, korleis vi ser på kvarandre i forhold til vår kulturelle bakgrunn og oppvekst, ehm.

225 R: Kva meiner du med måten vi ser på kvarandre?

226 I: Ehm, det kan vere genetikk for eksempel måten vi er laga fysisk, det kan vere, for eksempel  
227 den teksten vi sist leste, «When Rich came to Sunday dinner», som handla om ei, eg trur det  
228 var ei kinesisk jente, som hadde ein amerikansk kjærast som skulle komme på  
229 søndagsmiddag, og då ehm, han hadde rødt hår og fregner, og mora til ho ehm, jenta, var  
230 ikkje så fan av det, ho samanlikna det med chickenpox, sjukdommen, så det var jo en måte de  
231 såg på eit kjennetrek, eit fysisk trekk, som ofte er, vestlege personar som oftast sant, ehm en  
232 annan ting er jo korleis vi ser på kvarandre i forhold til korleis vi oppfører oss, nokre folk,  
233 sånn som nordmenn, kan jo ofte bli oppfatta som, ehm, stille, sinte, sure, for vi likar ikkje å  
234 snakke med kvarandre, mens amerikanarar kan for eksempel blir sett på som, ehm,  
235 obnoxious, irriterande, høglytt, litt for nasjonalistisk sant, og sånn blir de kanskje sett på som  
236 nordmenn [somewhat inaudable], og eg har jo inntrykk av det når eg lesar nyheitene, dei få

237 gangane eg gjer det, så får man litt sånn ekkelt bilete av amerikanarar, at dei er veldig høglytte  
238 og støyete.

239 R: Så det er litt sånn stereotypien av amerikanarane?

240 I: Ja, så det er det eg forbinder da, når eg tenker på kultur i fiksjonstekster.

241 R: Men sidan du på ein måte, ehm, tenker på litt sånn stereotypiske bilete av ehm, nordmenn  
242 og for eksempel amerikanarar når du tenker på fiksjonstekster i engelskklasserommet, ehm, er  
243 det på ein måte den måten kulturar ofte blir vist på, i dei tekstane?

244 I: Nokre gongar kan det være det, fordi at eg trur ofte at budskapet bak dei tekstane er å vise  
245 at det ikkje alltid er sånn, og at vi må vere tolerante, får då viser dei ofte eit veldig  
246 stereotypisk bilete av kulturen for etterpå å då vise at det er ikkje eigentleg sånn. Samfunnet  
247 vil ta en type plot twist.

248 R: Korleis kan dei då vise at det eigentleg ikkje er sånn da, korleis merkar ein att dette berre  
249 er ein stereotypi ?

250 I: Jaja ja, dei viser liksom kva vi forventar sant, og så liksom «nei, det er ikkje eigentleg sånn,  
251 det er ikkje alltid sånn».

252 R: Mhm. Ja. Ehm, og føle du at du kan liksom også lære noko om din eigen kultur i møte med  
253 andre kulturar i fiksjonstekstar?

254 I: Hmm. Når dei blir samanlikna som oftast, for då er det enkelt å sjå korleis vi står ut i  
255 forhold til andre. Så det er nok når dei samanliknar tradisjonar og oppførsel, åtferd, mellom  
256 nordmenn og andre grupper for eksempel, eller at dei ikkje tek Noreg i det heile tatt, men  
257 andre land, og ser korleis dei er i forhold til kvarandre, og ser kva dei gjer, for nokre gongar  
258 kan det vere sånn at dei berre presenterer eitt land, og ser kva dei tenker om forskjellige ting,  
259 tradisjonane dei har, verdiane dei har, og ser at det er heilt ulikt enn det vi har, og korleis vi  
260 oppfører oss. Eg veit det at sånn i nokre land, sånn i Afrika for eksempel, så er dei veldig  
261 sosiale, dei snakkar med ein kvar person, framande, det går heilt fint, for det er noko som  
262 [kort latter] frikar meg litt ut nesten, fordi eg ikkje er vandt med det i det heile tatt, og tenker  
263 at, åja, dette er sånn Noreg er ja, ja.

264 R: Ja, så då kan man sjå litt sånn forskjellar.

265 I: Mhm.

266 R: Synest du det er viktig å jobbe mede fiksjonstekstar som har eit kulturelt mangfald?

267 I: Ja, det kan vere viktig. For nokre, eg ser at i dagens lys så er jo det mykje multikulturelle  
268 tema som kjem opp, med innvandring for eksempel, som då er eit stort diskutert tema, og då  
269 tenker eg at det er viktig at vi lærer litt om forskjellige menneske, vi har ikkje berre perspektiv  
270 av våre eget, vi lærer om andre, sant, for at det då skal vere enklare å forstå dei og setje seg  
271 inn i deira situasjon. Når dei for eksempel kjem til Noreg, eller når vi les om andre land, så er  
272 det enklare at vi kan forstå kvarandre for vi kan leve i eit betre samfunn der vi kan oppnå ei  
273 betre framtid saman, for det er noko når folk ikkje forstår kvarandre at det er då konflikhtar  
274 oppstår, når folk ikkje har ein djup forståing om kvifor vi gjer det vi gjer og tradisjonar og  
275 verdiar til andre menneske, det er då konflikhtar oppstår og det er då samfunnet ikkje fungerer  
276 lenger, for då kan jo ting som assimilasjon og segregering, det mest dramatiske, skje, som då  
277 ofte leder til diskriminering og undertrykking av minoritetar som oftast, eller nokre grupper.

278 R: Men korleis kan man forstå andre kulturar da, på ein måte?

279 I: Eg tenker at det beste er at ein legg ned sin eigen kultur for nokre minutt og begynner frå  
280 scratch, sånn før du har lært dine verdiar og setter deg inn i nokon andre, sånn, med andre  
281 kulturar og ser frå deira perspektiv, og prøver å vere sånn som dei.

282 R: Å vere open?

283 I: Ja, for når du går inn med din kultur, og du startar å samanlikne med dei, det er då du  
284 begynner sånn «dette likar eg ikkje» for det er dette du er oppvokst med, men du kan ikkje  
285 alltid samanlikne din kultur med andre fordi at folk er jo ulike, og så lenge folk ikkje skadar  
286 kvarandre så ja, då er man nødt til å berre starte frå begynnelsen å sjå det med nøytrale auger.

287 R: Ja. Mhm. Ehm, Okay, men då trur eg faktisk eg har stilt alle spørsmål eg ville stille. Så, er  
288 det noko du har lyst til å utdjupe meir om, for eksempel rundt dette med kultur og litteratur og  
289 sånt?

290 I: Nei, eg veit ikkje heilt, eg trur ikkje det er så mykje.

291 R: Nei okay. Men tusen takk i allefall, for at du var med.

292 I: Ver så god.

## **Appendix 8: Transcript of Interview D**

### **Pupil D - Transcript**

R = Researcher

I = Interviewee

\*= short break

1 R: Sånn, no tek det opp. Så først så lurar eg på kvifor du valte å gå internasjonal engelsk?

2 I: Eg likar veldig godt å lære engelsk, og eg har eigentleg alltid vore flink i det, og eg likar å  
3 lese så eg har eigentleg sidan sånn sjuande klasse berre lest engelske bøker, så eg har lært  
4 mykje ut av det da, så ja, eg berre likar å lære språket.

5 R: Mhm. Ja. Ehm, og i den spørjeundersøkinga så nemnte du jo boka «The Hate U Give», at  
6 du likte den, ehm, så eg lurar litt på om du følte at du blei påverka på nokon måte når du las  
7 den?

8 I: Ja altså, eg hugsar det traff meg veldig da, for det er jo basert på ei sann historie, sånn  
9 karakterane er jo fiksjonelle, men det skjer jo i USA i dag, og eg hugsar eg såg filmen på kino  
10 etterpå og det blir veldig sterkt, og liksom, det med politivald og, ja rasisme og alt sånn så eg  
11 hugsar det gjekk veldig inn på meg, så eg valte å snakke om den når eg hadde eksamen  
12 munnleg i engelsk, så trakk eg inn den.

13 R: Ja! Mhm. Spannande. Ehm, og var det på ein måte noko som gjore at du blei meir påverka  
14 av den boka, og liksom valte å snakke om den på eksamen, enn ehm, for eksempel andre  
15 skjønnlitterære tekstar?

16 I: Eg veit ikkje, men eg hugsar når eg kjente meg på ein måte ikkje igjen i det som skjedde,  
17 men ho jenta, hovudpersonen, var jo på min alder, og dei snakka om sånn klede vi brukar og  
18 sko vi brukar og musikk vi høyrer på og sånn, så det blei på ein måte veldig ekte av at det var  
19 skreve i vår tid, og at eg kunne kjenne meg igjen i alle eksempla, så eg trur det hadde ei  
20 effekt.

21 R: Ja. Så det er viktig for deg å identifisere deg med karakteren du les om, eller?

22 I: Eg kan lese ting frå eldre tider og, men eg får på ein måte ei ekstra tilknytning til dei når eg  
23 kan kjenne meg igjen i noko av det dei går gjennom, og ja.

24 R: Ja. Du tenker på tida den er skriven i, at det på ein måte er no?

25 I: Ja. Eg hugsar eg synest det var litt gøy å lese også, at liksom åja, den songen har eg høyrte  
26 på, liksom.

27 R: Ja sånn ja. Eg skjønner. Mm, men las du den boka og såg filmen på fritida eller var det på  
28 skulen?

29

30 I: Det var på fritida, men det var læraren min som anbefalte den til meg utanfor undervisninga  
31 fordi ho visste at eg likte å lese og ho brukte å gi meg litt alternativt opplegg, men eg leste han  
32 heime, og det tok ikkje lang tid for eg likte den veldig godt.

33 R: Ja. Men har dokke snakka om ehm, for eksempel det temaet som er i den boka da, med  
34 rasisme og politivald og sånn, har dokke snakka om det temaet i timane?

35 I: Ikkje no i internasjonal engelsk.

36 R: Nei. Nei, det kan jo vere at det kjem etter nyttår eller noko sant.

37 I: Ja

38 R: Ja, okay. Ehm, og så lurar eg på, når du tenker litt meir på skjønnlitteratur i klasserommet  
39 da, spesifikt, ehm, om du synest at det å jobbe med fiksjonstekstar gir deg moglegheit til å  
40 utvikle deg sjølv på eit personleg plan?

41 I: Ja. Som sagt har eg på ein måte sikkert lært mesteparten av engelsken min frå å lese, fordi  
42 du får jo, du utvidar ordforrådet ditt, og du finner uttrykk som dei brukar i sitt språk, og eg  
43 føler det hjelper veldig for den språklege delen i alle fall. Og så, når det er sånn, som den  
44 «The Hate U Give», som på ein måte er basert på ei ekte historie sjølv om det er fiksjon, så  
45 lærer du mykje om samfunnet og samfunnsproblem i tillegg. Så eg føler det er veldig lærerikt.

46 R: Ja. Føler du at det for eksempel kan påverke haldningar og verdiar, eller?

47 I: Ja. Ja for eksempel den boka, liksom man blir på ein måte veldig bevisst på det, fordi dei  
48 nemnte nokre personar på slutten der trur eg, ehm noken som blei hengt, fordi dei var mørke i  
49 huda, som man eigentleg.

50 J: Noko som hadde skjedd før i tida?

51 I: Ja, så det høyrer man ikkje så mykje om til vanleg føler eg i allefall, eg brukar ikkje å høyre  
52 om politivald og sånne ting, og difor blir eg meir bevisst på det når eg får høyre meir om det  
53 gjennom boka.

54 R: Ja. Mhm. Ehm, og føler du at ehm, ein gong i engelsktimen da, der dokke jobba med ei  
55 fiksjonstekst, at det fekk deg til å sjå eit tema frå eit anna perspektiv?

56 I: Ehm ja som sagt så er det på ein måte kanskje litt lettare når man kan identifisere seg med  
57 karakterane og at det ikkje berre blir fakta, men man lærer å kjenne nokre personar og kva dei



58 meiner og kva dei må gå gjennom og såne ting, sånn vi leste om sånn «cultural clashes» på  
59 ein måte, kulturkrasj, og då fekk jo vi liksom bli kjent med dei personane som, frå ulike  
60 kulturar, som satt og hadde ein middag saman, og eg føler liksom at det har meir  
61 påveringskraft når du kan på ein måte bli kjent med nokre personar, og det ikkje berre står  
62 «det finnes kulturelle forskjellar», ja.

63 R: Ja. Men viss det er ei faktatekst der ein person snakkar om sine opplevingar og erfaringar,  
64 føler du at det påverkar deg på ein annan måte enn viss det er ei skjønnlitterær tekst der du får  
65 innblikk i ein person sine erfaringar og opplevingar?

66 I: Ja, kanskje, altså en faktatekst den er jo sann, så då har den kanskje enda meir påverking  
67 viss dei seier at dei tinga er sant og du på ein måte får høyre historia, fordi, ja det er jo litt det  
68 same, då veit du også at det er sant. Sånn fiksjon kan jo ha innspel av, eller det har jo innspel  
69 frå ting som ikkje har skjedd også.

70 R: Ja. Mhm. Men korleis, sånn som i klasserommet da, er det sånn at dokke ehm, før dokke  
71 for eksempel les ei tekst eller ser ein film, at dokke snakkar om temaet sånn at dokke veit litt  
72 om det frå før eller?

73 I: Ja. Denne gangen gjorde vi det, for vi lærte om sånn ethnocentrism og såne ting, og dei  
74 omgrepa der, og så etterpå las vi den novella med dei som spiste middag frå ulike kulturar. Så  
75 vi hadde snakka om det på førehand.

76 R: Ja. Hadde dokke diskusjon i klassen eller?

77 I: Etter vi hadde lest den, eller?

78 R: Ehm ja, ja etter dokke hadde lest den.

79 I: Eg hugsar vi snakka om det og så tok vi opp kva som var på ein måte dei kulturelle krasja i  
80 forteljinga og ja, men vi snakket jo om handlinga men eg trur ikkje vi diskuterte så mykje  
81 meir, eller vi har i den klassen så er det veldig mange utvekslingslevar, så det er for  
82 eksempel nokon frå Japan, så då fortalte dei litt om korleis det var med middagsbordet der, og  
83 så har vi hatt rollespel ein gong der vi laga ei middagsscene, og så lærte vi for eksempel at vi  
84 ikkje skal putte spisepinnane rett ned i maten fordi det symboliserer død.

85 R: Oi! [Latter]

86 I: Og det er jo sånn man fort kan gjere dersom man ikkje tenker seg om.

87 R: Ja, det er jo ikkje sånn man tenker over nei.

88 I: Nei.

89 R: Men, ehm, korleis er det ehm, i klasserommet når man liksom høyrer om andre sine  
90 erfaringar og opplevingar rundt det same da, som for eksempel det å spise middag?

91 I: Det høyrerest jo kanskje litt rart ut, fordi du er så vant med det du held på med, men eg føler  
92 at det kan gjere at du får eit meir opent sinn når du høyrer at ikkje alle er som deg og folk har  
93 forskjellige verdiar og måtar å gjere ting på, og det betyr ikkje at dei er mindre verdt, og du  
94 blir på ein måte meir, ja, open for forandring og ulike måtar å gjere ting på.

95 R: Ja! Så den fiksjonsteksten som dokke las fikk fram en diskusjon der man fikk sjå litt ulike  
96 perspektiv rundt det å spise middag på ein måte?

97 I: Ja [Kort latter]

98 R: [Kort latter] Ok, eg skjønar, ehm, så, ja, dette\* ehm, går jo litt på den spørreundersøkelsen,  
99 at du blei spurt om å markere dei boksane som beskreib kva type tekstar du var interessert i å  
100 jobbe med i klasserommet, som for eksempel, ehm, tekstar basert på ei sann historie, eller der  
101 du kunne identifisere deg, tekstar om kultur, eller tekstar som lærte deg meir om språket, så  
102 eg lurar på om du kan snakke litt meir om dette her, kva tekster du føretrekk?

103 I: Eg føler eigentleg eg kan lese alt mogleg, men eg har liksom, ja eg veit ikkje, men som sagt  
104 eg likte når eg kan på ein måte identifisere meg litt med personen for då følast det nærmare,  
105 ehm, ja, men eg kan eigentleg lese det meste.

106 R: Ja, du er glad i å lese generelt.

107 I: Ja. [Latter]

108 R: [Høfleg latter] Ja. Ehm, så, er det noko spesielt du føler du kan lære frå sånne  
109 fiksjonstekster der du føler du kan identifisere deg med karakteren?

110 I: Mm, viss du på ein måte kjenner deg igjen i dei så kan du jo kanskje lære litt i frå, eller viss  
111 dei liksom liknar på deg, eller personlegheita deira liknar på deg, og dei møter nokre problem,  
112 så kan du kanskje lære om korleis dei løyser problema, viss det passar overeins med di  
113 personlegheit, ehm, og viss du les om nokre som skal begynne på ein ny skule og du sjølv  
114 skal begynne på ein ny skule, så kan du jo kanskje lære litt av å sjå korleis dei opplever det og  
115 kva dei tenker, sånne ting.

116 R: Ja, mhm. Ehm, og så lurar eg litt på, sidan dokke, ja du sa jo det at etter dokke hadde lest  
117 den teksten så diskuterte dokke litt i klassa, ehm, men eg lurar på, er det av og til sånn at folk  
118 har veldig ulike meiningar?

119 I: Ehm, eg, men det er eigentleg ikkje om fiksjonsbøker da, men vi hadde ein diskusjon om  
120 sånn, om man skulle få stemmerett når man va seksten, og vi diskuterte ulike sårne ting, og  
121 då har jo folk alltid delte meiningar, men ikkje akkurat rundt fiksjonsteksten vi leste.

122 R: Nei, okay. Ehm, men korleis er det då viss nokon, ehm, på ein måte legg fram nokre  
123 argument som du er ueinig i da, kva tenker du då, eller kva gjer du då?

124 I: Eg er ikkje så veldig kranglete av meg så det hadde komt litt an på kva det var, men viss  
125 poenget var at vi skulle ha ein diskusjon, så hadde jo eg prøvd å finne motargument og  
126 argumentert på ein sakleg måte kvifor eg var ueinig da, men eller ville aldri sagt noko stygt  
127 eller sagt at det var direkte feil.

128 R: Nei. Men kan på ein måte andre sine argument av og til få deg til å sjå ting frå ei anna  
129 side?

130 I: Ja. For ofte er det jo ikkje berre eitt rett svar, og viss du høyrer frå forskjellige sider og dei  
131 har gode argument så kan du jo bli, eller tenke, hm, kanskje det ikkje berre er svart kvitt, men  
132 at det er fleire nyansar, ja.

133 R: Ja. Emm, og er det noko spesielt type tema du tenker kan vere vanskeleg å diskutere i eit  
134 klasserom?

135 I: Mm, kanskje sånn sjølv-mord og psykiske lidningar, ja.

136 R: Har dokke hatt nokre fiksjonstekstar eller filmar, ehm, på det?

137 I: Ikkje no, men på ungdomsskulen, viss det er, ja.

138 R: Ja, du må gjerne snakke om det

139 I: Då fekk eg sånn alternativ opplegg, der lagde eg faktisk ein heil film om anoreksia. Eg fekk  
140 med ei gruppe elevar så blei eg på ein måte sånn regissør, så fekk vi eit manus, fordi det var  
141 eit teaterstykke som, det brukte å bli sett opp i England, og så filmatiserte vi heile den, så då  
142 fekk jo eg i alle fall lært mykje om spiseforstyrningar, så viste eg det til heile skulen etterpå, så  
143 då fekk vi, ja eg fekk mykje meir innsikt i det tema, så då, ehm, fikk vi delt det med resten av  
144 skulen.

145 R: Ja! Det høyrest veldig spennande ut

146 I: Mhm

147 R: Absolutt. Ehm, ja, og no går dei neste spørsmåla litt meir på litteratur og kultur, ehm, så, i  
148 spørjeundersøkinga so spurte eg om kva du assosierer med ordet kultur når du tenker på  
149 korleis dokke jobbar med fiksjonstekstar i klasserommet, så lurar eg på om du kan utdjupe litt  
150 om det? Det gjer ingenting om du ikkje hugsar kva det var du svarte i spørjeundersøkinga.

151 I: Kva eg tenker på når eg høyrer kultur i klasserommet?

152 R: Ja, eller, ehm, ja, korleis liksom det omgrepet blir brukt som tema og omgrep i  
153 klasserommet.

154 I: Ja, ehm, når vi definerar kultur så snakkar vi ofte om ehm nokre personar eller ei gruppe  
155 som har same verdiar og erfaringar og ja, rutinar, at dei har ting til felles, og så finns det  
156 forskjellige kulturar så folk gjer ting på forskjellige måtar, og ofte så har du jo for eksempel  
157 ein kultur i ditt land som du identifiserer deg med, så ja det er ofte sånn vi definerer kultur i  
158 alle fall.

159 R: Ja. Men kva skjer då viss man føler man ikkje kan identifisere seg med dei verdiane som er  
160 sett på som typiske for den kulturen, har du nokre tankar om det?

161 I: Ja vi har for eksempel snakka om at ikkje alle nordmenn står på ski, og det er jo ofte  
162 identifisert med norsk kultur, men ja, det er jo veldig individuelt, og man kan, eg trur ikkje  
163 man kan, eller man kan ha små kulturar innanfor store kulturar føler eg og, sånn i ein klasse  
164 eller i ein vennegjeng, eller ja, der dokke har ting som er vanleg for dokke å gjere.

165 R: Mhm. Ja. Men har dokke snakka noko om kultur med tanke på det at dokke har  
166 utvekslingslevar i klassen og sånt?

167 I: Ja, eg har i alle fall snakka mykje med dei, for eg har vore med dei utanom og, så eg har i  
168 alle fall lært veldig mykje om alle moglege forskjellige ting, for det er så mange forskjellige  
169 land og då spør vi alltid «korleis gjer dokke det der» og sånn og sånn, så eg har lært mykje, vi  
170 har liksom nokre frå Japan, nokre frå Austerrike, nokre frå Ungarn, nokre frå Spania, ja det er  
171 veldig mange land.

172 R: Så kjekt.

173 I: Ja

174 R: Mhm. Men er det nokre spørsmål du føler er sånn «oi, det der tør eg ikkje å spør om?»  
175 eller har du nokon gong opplevd det?

176 I: Ikkje med utvekslingselevane, men ehm, meir sånn når det kjem til innvandrarar, så har eg  
177 ikkje turt å spørje alltid om kvifor dei kom hit, om det var fordi dei måtte flykte, eller om det  
178 var fordi foreldra fekk ny jobb, eller sånne ting, fordi viss det er at dei har hatt, at det for  
179 eksempel er på grunn av krig så kan det vere veldig vanskeleg for dei å snakke om og eit  
180 vondt tema så då har eg liksom ikkje ville trengt meg inn på det.

181 R: Nei, det skjønar eg, det kan vere vanskeleg. Mm, så lurar eg på om du synest det er viktig å  
182 jobbe med fiksjonstekster som har eit kulturelt mangfald?

183 I: Ja, fordi då lærer du, som eg sa, meir om andre kulturar og eg trur du får eit meir ope syn av  
184 det, og verden blir jo meir og meir globalisert, og vi har meir og meir med andre kulturar å  
185 gjere, og då er det viktig at vi møter dei med eit ope sinn og ikkje tenker at vår kultur er den  
186 einaste vegen å gjere det på.

187 R: Korleis kan man i praksis på ein måte møte alle med eit ope sinn?

188 I: Ehm\*, kanskje, at du stille spørsmål og prøver å forstå kvifor dei gjer som dei gjer og viser  
189 interesse i det dei gjer, og at du viser, at du ikkje seier at det er feil på nokon måte, du kan seie  
190 «sånn gjer vi det, og sånn gjer du det» men at du ikkje liksom går i angrep og seier at deira  
191 måte å gjere det på er feil.

192 R: Mhm. Ja. Ehm, så lurar eg på, ehm, om fiksjonstekster som du les i engelskklasserommet,  
193 om det får deg til å reflektere over kulturar og oppfatningar som både er lik og ulik dine  
194 egne?

195 I: Kva meiner du?

196 R: Ehm, at, for eksempel det du sa med «The Hate U Give» da, at\* ehm, du kan på ein måte  
197 ikkje heilt identifisere deg med hovudkarakteren på alle plan, men, på nokre, ehm, område, så  
198 få du på ein måte sjå, du får sjå frå henna perspektiv, dei andre elevane på skule som kanskje  
199 er meir sånn, ehm\*\*\*. Eg veit ikkje korleis eg skal seie dette her, men liksom at, sånn som ho  
200 følte at ho hadde ei ulik personlegheit på skulen, ehm, som måtte vere litt likare dei andre  
201 elevane og sånt, ehm, og av og til, viss man les sånne tekstar at man dåm på ein måte kan sjå  
202 sin eigen kultur, eller nokre av sine egne erfaringar gjennom den andre sine auge da?

203 I: \*\*. At eg ser mine erfaringar gjennom ho?

204 R: Ja. Eller du ser på ein måte korleis andre kan oppfatte deg?

205 I: \*\*

206 R: Okay no forklarte eg skikkelig dårleg så det beklagar eg.

207 I: Det går sikkert fint, men eg skjønnte ikkje heilt kva du meinte.

208 R: Nei, okay, eg skal sjå om eg greier å formulere meg på ein litt meir klar måte. Ehm,\*\*

209 Hmm. Men dette er eit vanskeleg spørsmål. Ehm\* altså. Viss dokke les ei fiksjonstekst om ein

210 annan kultur, ehm, kan det få deg til å reflektere over din eigen kultur?

211 I: Åja. Okay.

212 R: Det var det eg meinte [latter]. Men det var ikkje sånn eg formulerte meg i stad så det var

213 ikkje din feil, beklagar.

214 I: Okay, det går fint. Ja på ein måte fordi eg blir jo veldig takknemmelig for at eg bor i Noreg

215 for det er veldig sjeldan med politivald på den måten dei har i USA, og det er nesten ingen,

216 eller enkeltpersonar eig jo veldig sjeldan våpen her, og eg er på ein måte, ja, veldig

217 takknemmelig for at eg bor her, og eg føler, den norske, at Noreg, ja at det er veldig bra å bo i

218 Noreg, så eg blir jo, når eg les om folk som har det mindre bra og møter sånne type konflikhtar

219 som eg ikkje møter til vanleg, så blir eg meir bevisst på at eg er veldig heldig som bor her og

220 slepp dei tinga.

221 R: Mhm. Ja. Og så lurar eg litt på, av og til når vi les fiksjonstekstar, så kan vi jo sjå ulike

222 stereotypiske framstillingar av personar i dei tekstane, veit du kva styereotypi er?

223 I: Ja.

224 R: Ja. Ehm, så lurar eg på om, etter di meining, når man les og kjem over sånne stereotypiske

225 framstillingar, korleis kan det påverke måtar vi oppfattar personar på?

226 I: Viss man for eksempel les om stereotypisk homofil, så møter vi ein homofil på ekte?

227 R: Ja, for eksempel.

228 I: Eg føler det er veldig individuelt, enten blir man påverka sånn at man trur på det, den

229 framstillinga da, og tenker at sånn er det, eller så blir man veldig, fordi det er ein stereotypi so

230 skyv man det litt frå seg og tenker at det berre er ironisk eller noko sånn, så eg føler det er

231 veldig individuelt, men viss man møter den same stereotypien på nytt og på nytt og på nytt, så  
232 går eg ut i frå at du blir litt påverka sjølv om du framleis kan ha egne meiningar.

233 R: Mhm. Ja, men korleis veit du at det er ein stereotypi da, når du les om det?

234 I: Viss du møter det på nytt og på nytt og det er ein gjenntagelse, og du ser kanskje andre i  
235 filmar og andre medium at dei blir framstilt på same måte, så har det jo kanskje blitt ein  
236 stereotypi.

237 R: Men då, for viss man ikkje tenker at, «åja, men ditta må jo vere ein stereotypi», då tenker  
238 man kanskje at åja sann er det, men kva får deg til å tenke at «nei men det er jo ikkje sann det  
239 er?» liksom

240 I: Kanskje viss du kjenner nokon på ekte som høyrer til den gruppa eller ein, ja. Som det er  
241 snakk om da, så veit du sjølv at dei ikkje er sann. Viss du for eksempel kjenner nokon  
242 homofile som ikkje går rundt å vifter med armane og lagar lyse stemmer og sanne ting, så, ja  
243 skjønner jo du at det ikkje er sann det alltid står i bøkene.

244 R: Ja. Så viss man på ein måte trekk inn egne erfaringar frå det verkelege livet sitt inn mot  
245 det man les?

246 I: Ja.

247 R: Ja. Okay, men det var det siste spørsmålet mitt.

248 I: Ok.

249 R: Eg lurar på om det er noko du skulle ønske eg spurte deg om, rundt dette temaet?

250 I: Nei, eg var eigentleg berre til teneste for deg og det du ville spørje om.

251 R: Ja, det var veldig snilt, er det noko du har lyst å utdjupe meir om eller?

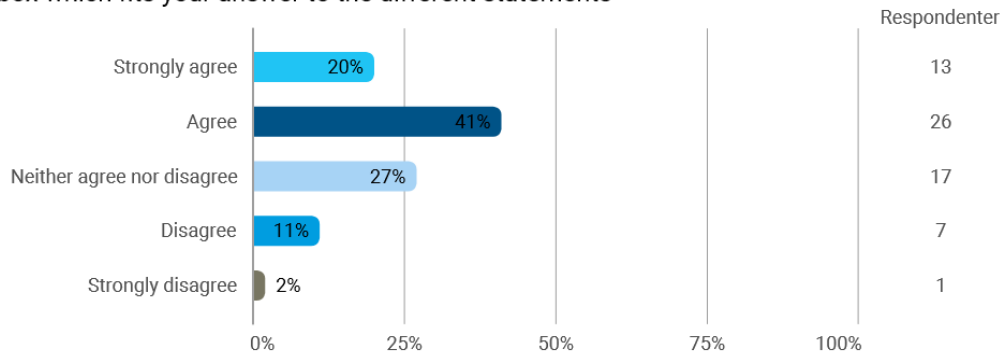
252 I: Nei, ikkje med mindre du treng det.

253 R: Nei, men eg er veldig fornøgd i alle fall, så tusen takk!

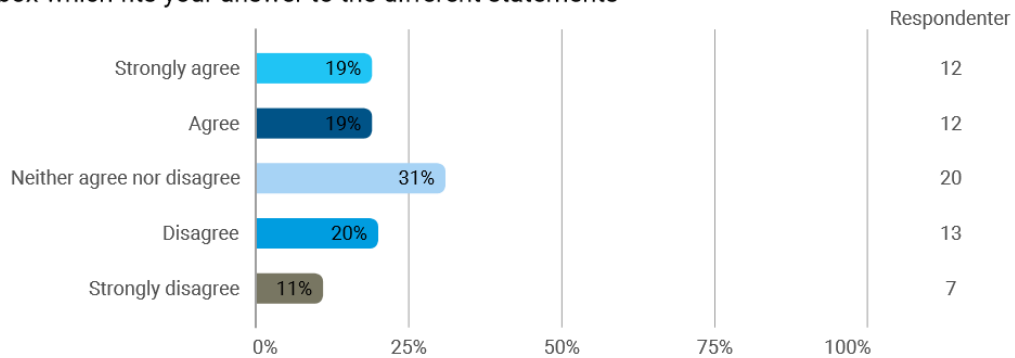
254 I: Ok, berre hyggelig.

## Appendix 9: Results from the online questionnaire

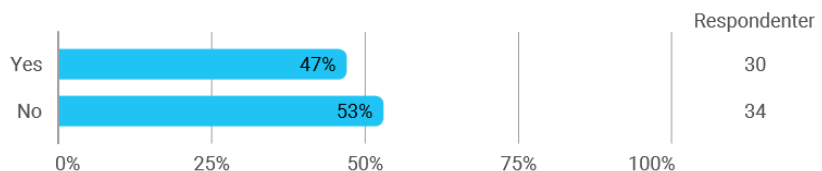
1. Your thoughts about fictional texts - I enjoy reading fictional texts in English class - Please check the box which fits your answer to the different statements



1. Your thoughts about fictional texts - I enjoy reading fictional texts in my spare time - Please check the box which fits your answer to the different statements



2. Have you ever, in school or in your spare time, read a fictional text which made a significant impression on you?



3. If yes, which text was it and why did it make an impression on you?

- Harry Potter. I loved all the books and the movies when I was younger.
- 1984 because it was so dystopian and fascinating to read.
- Some of the books i read in my free time. Because i learn from them.
- I read the book the 100 in my spare time and did research on it in school. The task I had was to find out what the text could say about the present time, and I found out a lot of things that



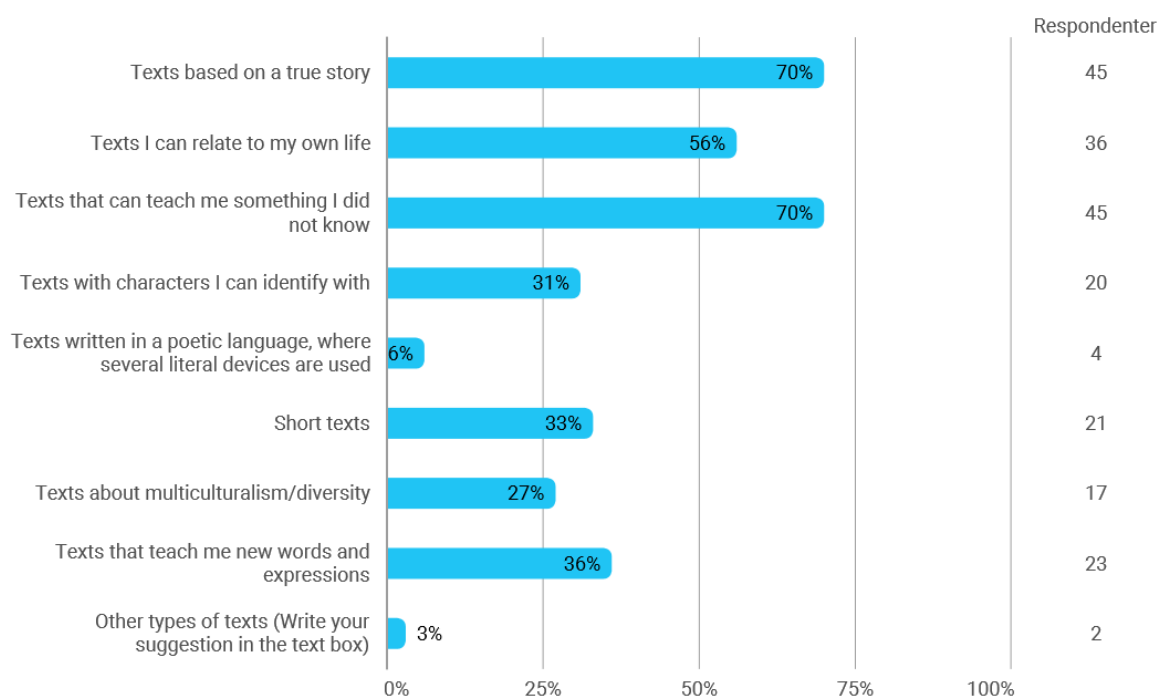
surprised me. Within the fiction of the book, there was criticism about today's society and how it will evolve. This was very interesting to me and made an impression.

- I don't remember.
- I read *The Hate U Give* by Angie Thomas last year, and it definitely made an impression on me because even though it's a fictional book, it's based on events from the real world. It's mostly about racism and police violence, and it's so sad to know that the terrible things that happen in the book actually happen in the real world as well. I think the main person in the book is really inspiring and brave, because she chooses to endanger herself in order to speak up for the rights of her people.
- It has been multiple texts. The series *Half Bad* is a series that has stuck with me since I read it, and same goes with *Miss Peregrine's Home for Peculiar Children*
- *The Hate U Give*: it is a very good book where racism is brought up in a very strong and powerful way. It made me have a whole new view on how the legal and social system works in the US when it comes to racism and how people of color are treated. It has a very strong message and leaves a very significant impression on the reader.
- *Ruby Red Trilogy*
- *The Fault in Our Stars*.
- *Percy Jackson*, *Harry Potter*
- There is no specific text, however there has been a lot of short stories that has made quite an impact. Usually stories that are fictional but is based on real life events, such as being a refugee, WW2 etc.
- I don't remember the name of it
- I don't remember the name
- Mr. Money Moustache's article "the surprisingly simple math behind early retirement". It really, really sowed a great seed of optimism in my mind and soul. It has, to some degree, secured my future financial freedom and I am deeply grateful for it.
- *Divine Comedy*
- Once I read a *Batman*-comic called "The Killing Joke", which kinda made an impression on me, because it was so dark.
- *El Bibl*
- *the fault in our stars*
- Don't actually remember
- I remember reading a book called *The Absolute True Diary of a Part-time Indian* or something, and it is a semi-biographical book, so it was both factual and fiction. It made an impression on me because it informed me about the brutal reality of being a Native American teen and how bad the conditions are in the Native American society compared to the majority.
- an abundance of *Katherines* by John Green. It made an impression on me by the special way he wrote it with footnotes.
- The *Percy Jackson* book series. It really made me think twice about things, and made an good impression on me.
- *Grimm*, because of all the different creatures in the series
- *Romeo & Juliet*. I think that everyone knows why it is the best fictional story.
- Ken Follet's "Kjempenes fall"

- I cannot give the exact title of that text, or those texts, as there were many texts that made a significant impression on me, but I can say that the texts that make most impression on me are texts based on the difficulties and Challenges the society needs to challenge
- i dont remember

4. Choose the category that fits the description on what you prefer working with in English class. You can mark three boxes at most, so please reflect on which descriptions are the most important to you.

When I work with fictional texts in class, I prefer working with...



When I work with fictional texts in class, I prefer working with...

- Other types of texts (Write your suggestion in the text box)

- classical texts
- Anything enjoyable to read

5. What was the title of the last literary text you read/worked with in class? (That you remember)

- Salaam Brick Lane
- Tarquin Hall
- Salaam Brick Lane

- In this International English class we recently read a fictional text about an english guy who met his Chinese girlfriends family for dinner, I can't remember the name exactly.
- Salaamm Brick Lane
- Salam brick lane
- Salaam Brick Lane
- Salaam Brick Lane
- salaam Brick Lane
- Find me by André Aciman
- salam brick lane
- I can't remember
- Salaam Brick Lane
- across the rooftops
- Hamlet
- the sun rising
- The sun Rising
- The sun is rising
- Dont know
- The Sun Rising
- Shakespeare 130 sonnet
- The sun rise
- Funeral Blues
- The Sun Rising by John Donne
- Hamlet
- The sun rising
- the moment before the gun went off
- the moment before the gun went off
- I ACTUALLY DO NOT REMEMBER
- I don't remember.
- Idk.
- Kite runner
- I do not remember the last text that I read
- Chickenhawk
- the kite runner
- sagaen om gunnlaug orsmtunge
- A book that is called Things Fall Apart.
- The hate u give
- A long way home i think
- tante ulrikkes vei
- "When Rich came to Sunday dinner"
- When Rich came to Sunday dinner was the last text we read and worked with in class.
- "When Rich Came to Sunday Dinner" by Amy Tan
- salaam brick lane
- When rich came to dinner

- Ed Snowden
- Tante Ulrikkes vei
- Tante Ulrikkes vei
- I dont know
- dont remember
- When rich came to dinner
- "When Rich Came to Sunday Dinner" by Amy Tan.
- WHEN RICH CAME TO DINNER
- When Rich came to dinner
- When Rich came to dinner
- Salaam Brick Lane, a short text
- Hiroshima, fikk den av min far
- When Rich came to dinner
- I don't think we have read any literary text
- When Rich came to Sunday dinner by Amy Tan
- When Rich cam to the dinner
- Butterflies
- I don't remember

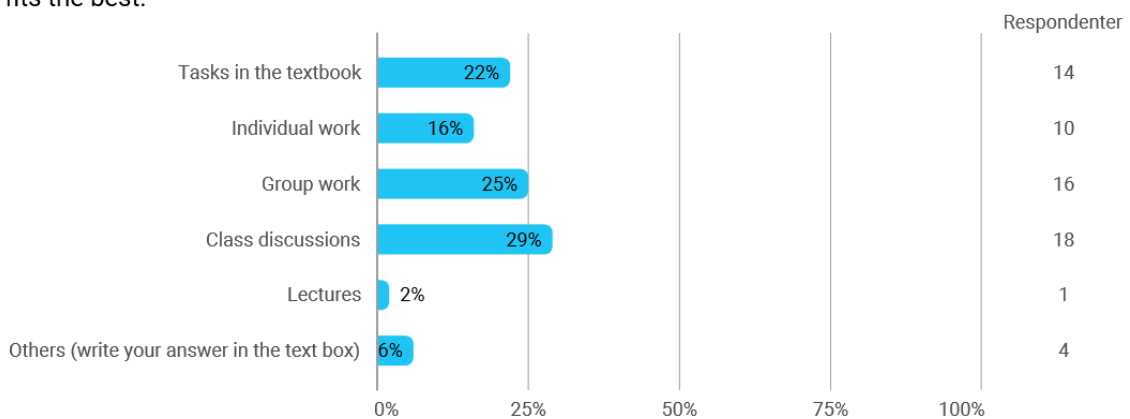
6. Write down something that made an impression on you from the last text you worked with in English class.

- We learned about other cultures in the text
- It made a wierd impression of London on me
- I liked to see the perspective of London, as a city of constant change
- In the text about the dinner, I learned that people eat differently in the various cultures that exist, and that people might have a negative attitude about how you eat your meals.
- The text was about multiculturalism in a town next to London.
- Multiculturalism
- The prejudice that the English taxi driver in the story had against the Bangladesh people who had moved to the UK made an impression on me.
- The text we read last time, was about multiculturalism, and it showed us peoples different perspectives of topics such immigration and integration.
- Culture
- How quick people can ruin a new experience because they go into things with a negative attitude and always prepare for the worst
- i dont know
- That text was about Bollywood and Nollywood and I've never heard about them before.
- It was interesting.
- how quicky time passes by
- Hamlet was sometimes hard to understand, but it was a deep text about death and betrayal.
- i cant remember any impressions i have gotten from the text we have worked with
- nothing
- Nothing

- dont know
- cant remember anything
- I can't think of anything
- Hemlet
- It was a very emotional poem that resonated with me as I have lost many loved ones over the past few years.
- Nothing
- nothing
- The last text we worked with was "The sun rising" which is written in old English. That makes it quite difficult to work with. "The sun rising" is a poem wirtten by John Donne. I personally like poems, but ones that are easier to understand and teach me something valuable.
- how nothing really was revealed before the last sentence. That made me understand much more when i read it the second time
- the last text i read was "the sun rising". that was a very difficult text. the language was difficult
- NO
- I don't remember.
- Belling cat
- i dont know
- I wish I could
- When the new guy gets shot through the head shortly after arriving in Vietnam.
- the kite runner
- I don't remember sry =(
- The story of the book was pretty powerful.
- Unsure
- It was so dark, i dont rly know
- text on ulticulturism
- It was a story I could relate on. I'm in a multicultural relationship as well, for some of my family members it was difficult to accept it.
- The text showed an example of how cultural differences can cause confusion and conflict because we have different customs, norms, rules and so on. That made me realize how different people are and how cultural socialization affects us.
- Nothing really made an impression on me.
- nothing
- it teaches that it can be hard fitting in somewhere you feel like you dont blong
- How different some peoples manners can be
- we read about "when rich came to sunday dinner". and it made an impression due to the culture crash he met upon.
- "when rich came to Sunday dinner" How different cultures are, and how they affect when another person comes into the family
- ?
- dont know
- It was an interesting text, that made me think twice about my values.
- How People perceive each other based on different Cultural backgrounds.
- IDK

- .
- Cannot remember
- As named earlier, the Challenges and prejudices that the minority culture needs to live up to (in this case, Bangalis)
- i just looked at it as more work
- nothing made an impression on me
- i dont think we have read any literary text
- Vi fikk et innblikk på den ekte verden
- Djhfjksdfjksdaskjd
- different poit of views in the text
- i don't know

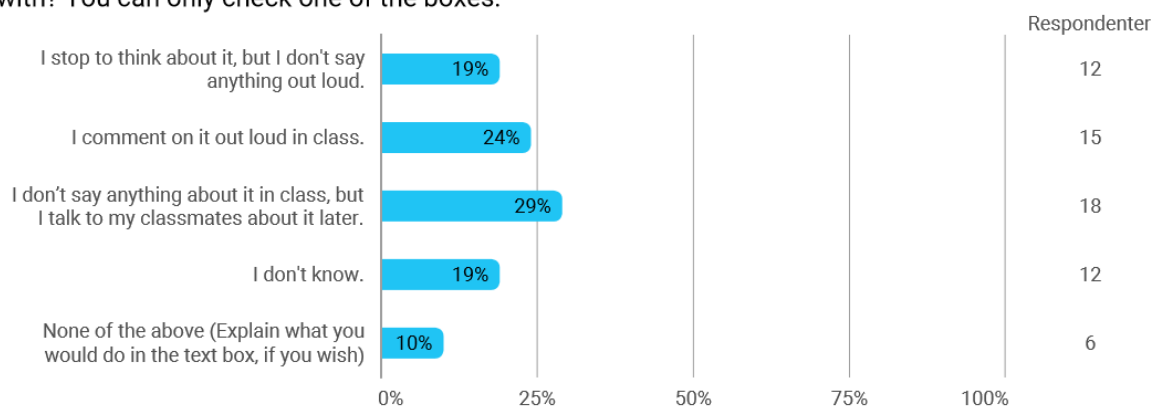
7. Describe how you usually work with fictional texts in English class by ticking off the box which fits the best.



7. Describe how you usually work with fictional texts in English class by ticking off the box which fits the best. - Others (write your answer in the text box)

- A combination of individual work/group work and then we go through it in the class
- the teacher have made tasks for the text
- in pairs with partner
- We do different things in class when we read new texts, so the things we do in class is individual work, group work, tasks in the textbook and most of the time a class discussion by the end of the class.

8. What are you most likely to do if you encounter something in the texts you are working with in class that you strongly disagree with, but you assume that a majority of your classmates agree with? You can only check one of the boxes.



8. What are you most likely to do if you encounter something in the texts you are working with in class that you strongly disagree with, but you assume that a majority of your classmates agree with? You can only check one of the boxes. - None of the above (Explain what you would do in the text box, if you wish)

- I tell the people on my table what I think of the text.
- I don't have a very radical view about anything, I think that I agree with most my classmates. However, I would start a discussion if I did disagree with the rest of the class and/or the teacher.
- It really depends on the situation.
- I don't stop thinking about it, but I don't say anything out loud.
- I keep it for me, or just to one or two friends, and only IF I'm comfortable with talking about it, I'm saying it loud. To conclude, it depends how well do I feel with this topic
- I just strongly disagree in my head

9. What do you associate with the word "culture" when thinking about fictional texts you have worked with in English class?

- Different cultures in USA and Britain
- Beliefs, Behaviour, Language and Food
- I associate it with texts about multiculturalism and ethnocentrism.
- I think that the fictional texts, alike with non-fictional texts, elaborate on culture.
- I think about multiculturalism and the things we can learn from other cultures.
- I associate the word "culture" with lifestyle. You can have a cultural background, but that does not tell you how you are. your cultural lifestyle is more about the way you handle things. It has something about the way you live your life and how you live it.
- Well, we just read the text Salaam Brick Lane which is about ethnocentrism in a way, and we also read "When Rich came to Sunday dinner" a few weeks ago.
- Different people, different thoughts. But in the end, we're all the same.
- culture is difficult. we have to respect each culture.
- I think of the different variety of people we hear about in class. All the different people in the world with different views of life and different thoughts
- yes

- The group of people who has same traditions.
- people
- the culture in Norway is very different from the rest of the world
- Different countries and people.
- multiculturalism, difference between rich and poor
- i don't know
- Culture to me means the way a certain group of people live and how they operate as a society. The values, traditions and how they differ from other cultures
- don't know
- multiculturalism and native people
- people from different cultures coming together
- i don't know
- I think of the way the culture has affected the author. The language of the texts and the way we relate to it differs from what culture the author has been brought up in. In emotional texts I can however see a lot of similarities, and this is mainly because deep down we are all humans with the same emotions.
- Society and people
- When I think about culture I think about the way people live.
- The word "culture" i associate it with traditions
- Apartheid and South-Africa
- i think about Apartheid
- GROUP OF PEOPLE
- race, ethnicity and habits
- not really any diversity
- associate it With People around the world
- Race, behavior, food
- The institutions, ideas and customs of a certain people
- people from different countries
- a culturally important text
- Multiculturalism
- Cultures are different
- Culture i associate with someones background
- associate it with diversity and different nationalities
- Culture clash, discrimination, multiculturalism
- Cultural differences, but also similarities.
- I associate a group of people with the same values, traditions, and language with the word "culture".
- the text salaam brick lane
- other values and morals than my own
- Yes when we learned about multiculturalism
- i think about the different cultures we have learned about such as the danish culture and how different it is from my own culture.
- Different cultures and how they affect the daily life of a community.
- I don't know



- i dont know
- Reading about different communities and different countries with cultures unlike our own.
- How a country influence Your upbringing and outlook on life, aswell as traditions and norms.
- idk
- multi-culturalism, world, people
- When i think of culture i think of entertainment that brings people together. Such as music, theater, art but also litterature.
- Differences, multiculturalism
- somthing overly complex for how simple it is.
- other values and different cultures than my own.
- different types of fictional characters depending on country it is based on.
- Kulturforskjeller og kontraster
- culture is a big topic
- diffrences
- different people

10. Do you have an example of something you have learnt about your own or other cultures when reading fictional texts in English-class? Elaborate in the text box.

- I learned about chinese manners when eating from one of the texts we read (when Rich came to Sunday dinner)
- I learned that Bangladeshis buy cauldron-sized pots
- I didn't knew in Pakistan and other places they answer a negative question with a positive answer.
- I dont know.
- In the last lessons, we often talked about the chinese culture and why/how they got from China to America. I also learned that the Chinese people, didn't have a chance to be included in the Society, so they hat to live in this extreme segregation.
- I have learn that In the USA they say:  
Pain-->Pill-->Painfree  
  
But the arabic people mean the opposite:  
  
Painfree-->Pill-->Pain
- I learned that in the Chines culture the person who makes the food often criticizes her or his own cooking openly while serving it, and that means the people eating the food are expected to compliment the cooking.
- Through English-class, I have learnt that forced marriage is still being practiced in parts of the world, and i have learnt the problems such practice can result in.
- Japan and Norway are different. For example, I use chapsticks instead of life and fork.
- The western world is so much about looks and stuff, and that you have to look a certain way to fit in. but in other cultures, it's not that way at all. Some cultures think it's good to be fat because that symbolizes wealth. There are so many cultures with a different view of life, and it is very interesting to learn about it.
- how different people and diffrent cultures can view imigration

- I've learnt about the Indian and the African film industry • When Rich Came to Sunday Dinner
- I don't remember.
- no
- Child marriage, in the previous English course I took last year we read a text about child marriage and from that text I learned about the culture they had
- dont know
- dont think so, or maybe i just dont remember.
- Nope
- No
- I think that were more alike than what we think, but I can't say that this is something I've learned in English-class, or in school in general. I think this is something we see, but so many of us are blind to, every day,
- Not that I can think of
- Nothing I can remember
- I don't think I have learned anything about my own or other cultures when reading a fictionl text in English-class
- i have learned about apartheid
- NO
- no
- nope
- i dont really read that much
- The slave owner
- I do not remember something I have learned in class.
- different types of music and food
- about turkish and kurds conflict, and about Irish potato crisis
- No, I pretty much learn everything in class
- Unsure
- neh
- i learned that its disrespectful to not eat the food in chinese culture
- Hmm not really
- In the text 'When Rich came to Sunday dinner' you learnt about Chinese customs at the dinner table, and how different these kinds of customs are in USA.
- From a film we saw in class I learned that people in India eat with their right hand, and never left.
- that people that move to another country settle down with people that are form the same country
- no
- When we saw a film
- I don't know
- i dont know
- Yes, that cultures dont always define you as a person.
- I have learnt about how we perceive other People based on their ethnicity and national background. How clashes between traditions and norms can cause negative tension among different Groups of people.
- idk

- I have learnt a lot about Chinese culture.
- Have learnt about different cultures customs through texts we have read in class
- Yes, I've learned a lot about the American culture, and other cultures in the English-speaking countries, along with the "urfolk" (no idea how to spell it in English) of those countries
- I have never learned anything new about cultures by reading a fictional text because we read from the same regions all the time the US, UK. and when it isn't from those regions, like if we have about India it's usually either a boring story or a bad task.
- Nope
- No.
- Kontraster I kulturer
- No I did not
- No

## Appendix 10: Coding Form

This form shows how many paragraphs in the interviews are concerned with the categories, in order to get a visual overview of the themes in the individual interviews.

Categories	Views of Culture	Conflict and Ambiguity	Focus on harmony and agreement	Personal development	Identifying and engaging with fictional texts	Encounters with the 'Self' and 'Other' through fictional texts
<b>Pupil A</b>	x, x	x, x, x	x, x	x, x, x, x	x, x, x, x, x, x	x, x
<b>Pupil B</b>	x,		x	x, x	x, x,	x
<b>Pupil C</b>	x, x	x, x, x		x, x, x	x, x, x, x,	x, x, x, x, x, x
<b>Pupil D</b>	x	x		x, x, x, x	x, x, x, x, x, x	x, x