The Use of Literature to Discuss Racism within the English Subject in the Norwegian Lower Secondary School:

A Mixed-method Study.

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Acknowledgments

Abstract in Norwegian

Denne studien tar for seg om, og i så fall hvordan, engelsklærere i ungdomskolen bruker skjønnlitteratur for å diskutere rasisme i engelskfaget. Det blir undersøkt hvordan lærerne definerer rasisme, deres refleksjoner rundt skjønnlitteratur som en tilnærming for å diskutere rasisme innen engelskfaget, samt hvordan og hvilke læringsaktiviteter lærerne bruker for å diskutere rasisme i tillegg til litteratur. Særegenheter ved litteratur blir trukket frem og diskutert i lys av Fenner (2011) (2018), men også en rekke andre med ekspertise innen feltet. For å diskutere og redegjøre for rasisme blir det benyttet teori av Arneback og Jämte (2017), Helland (2019) og Wieviorka (1995). Både Opplæringsloven (1998) og Overordnet del av lærerplanen (2017) sier at lærere skal tilrettelegge for danning. Det å diskutere og utfordre rasistiske meninger kan bli sett på som en del av en større dannelsesprosess, derfor har jeg benytter meg av Klafkis (2011) diskusjon og redegjørelse av *Bildung*.

For å samle inn data ble det brukt miksede metoder. Det vil si at både datamateriale ble samlet inn ved hjelp av en digital spørreundersøkelse og semi-strukturerte dybdeintervju. 34 lærere deltok i spørreundersøkelsen, mens ikke alle fullførte. På grunn av den pågående pandemien ble det utfordrende å finne lærere til intervjuet, derfor ble det her gjort et bekvemmlighetsutvalg. Fire engelsklærere, som på forhånd hadde svart på spørreundersøkelsen, ble intervjuet. Intervjuet gav muligheter til å undersøke interessante funn fra spørreundersøkelsen generelt, samt få innblikk i de fire lærernes perspektiver som ikke kom frem i spørreundersøkelsen. På grunnlag av metodene som er benyttet gir ikke dataen grunnlag for generalisering. Likevel er innblikket i engelsklærernes refleksjoner rundt rasisme og litteratur svært interessante.

Resultatene viser at lærere har en nokså lik forståelse av rasisme, og at alle bruker skjønnlitteratur for å diskutere fenomenet. En rekke lærere trekker frem at skjønnlitteratur gir elevene muligheten til å se perspektiver de eller ikke hadde fått, samt at litteratur kan sette følelser i sving hos elevene – noe de mener er en styrke i læringsprosesser. Når det kommer til hvilke aktiviteter lærerne brukte når de diskuterte rasisme ved hjelp av skjønnlitteratur skinner det gjennom at lærerne har refleksjoner som samstemmer med et sosiokulturelt læringsperspektiv. Det mest interessante funnet er imidlertid at et stort flertall av lærerne ikke fant det utfordrende å diskutere rasisme i klasserommet. Dette kan man se på som overraskende ettersom rasisme kan være både et sensitivt og kontroversielt tema.

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Key abbreviations

BLM, the Black Lives Matter movement

CEFR, Common European Framework

Covid-19, Coronavirus disease 2019

EFL, English as a foreign language

FL, Foreign language

NSD, Norsk senter for forskningsdata

Udir, Utdanningsdirektoratet

ENG01-04, The subject code for the English subject in lower secondary school

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Chapter 1: Introduction

1.1 Choice of topic

The origin of my master's thesis can be traced back to an experience I had during a practice period that was an integrated part of the foreign language teacher education program at the University of Bergen. I was teaching a ninth-grade class, and at the time, the class was working on the topic of South Africa and apartheid. As part of the teaching, the pupils read *Born a Crime: Stories from a South African Childhood*, an autobiographical book by the South African comedian Trevor Noah. The story is set during the darkness of apartheid and the period of freedom that followed for the author. I experienced that just about every pupil, regardless of their interest in the English subject as such, became emotionally engaged with the author's experiences and racism as a social problem. My experience with the encounter between engaging English literature and young teenagers made me realize what important role literature might

have in a learning situation where we want the pupils to take certain values, such as tolerance, to heart. All of this made me wonder how other teachers in Norwegian lower secondary schools used English literature to deal with the complex issue of racism in their English teaching.

After the class had finished reading the book, we talked about racism in their local area and in school. The pupils agreed that the racism they witnessed could not be compared to the South African society during apartheid. However, many of the pupils mentioned that ethnic slurs were very much present around them in their everyday lives. This is not shocking as a recent report by The Norwegian Centre against Racism (2017) concludes that the school is the primary arena for Norwegian pupils to be exposed to racism. Of the respondents who state that one or both parents were born in another country than Norway, 15 percent in upper secondary school said they experienced unfair or negative discrimination weekly. One in four reported to have experienced unfair treatment, discrimination, or racism regularly, that will say 2-3 times a month or more often in lower secondary school. The statistic offered by The Norwegian Centre against Racism reveals that the issue of racism is something that ought to be challenged. The autobiography presented in the previous paragraph made me wonder if English texts, more specifically English literature, could be used in such a manner.

1.1.1 The objectives of the English subject

According to the Education Act, all Norwegian school subjects shall promote self-formation (*The Education Act § 1-1*, 1998). This is stressed further by the Directorate of Education in their description of the English subject curriculum (Utdanningsdirektoratet, 2020a). Udir claims that English is a key subject in promoting cultural understanding, communication, education, and identity development (Utdanningsdirektoratet, 2020b). The course shall provide pupils with a basis for communicating with others locally and globally, regardless of cultural and linguistic background. Udir further states that the English subject shall help develop pupils' intercultural understanding of different lifestyles, mindsets, and communication patterns. In the Norwegian version of the English subject curriculum, the word "dannelse" is used, whereas, in the English version, it has been translated to "identity development," as there is no adequate translation of the word "dannlse" in the English language. Throughout this thesis, the word *Bildung* will be used instead of the

Norwegian word "dannelse." The concept of *Bildung,* within the English subject, will be discussed in subchapter 2.1.

According to Fenner, the English classroom may be a powerful arena for intercultural explorations. The reason is that learning a foreign language requires being socialized into foreign cultures (Fenner, 2012, p. 371–384). In the *Common European Framework of Reference for Languages* (CEFR), the tie between language and culture is made clear, as it is stated that pupils use their own backgrounds as a point of reference for understanding foreign cultures (Council of Europe, 2001).

1.1.2 Why the school is an important arena to counter racist views
As Norwegian Centre against Racism's research is based on schools, and children and teenagers spend several hours here every week, it is no surprise that many pupils claim that they are exposed to racism right at school. However, it is worrying that such a high proportion has experienced this problem on a large scale (The Norwegian Centre against Racism, 2017, p. 4).

Furthermore, the process of globalization has changed the Norwegian demography, as increased mobility has made the country multicultural. According to Statistisk sentralbyrå, approximately 15 percent of the Norwegian population has an immigrant background, i.e., immigrants or Norwegian-born persons with immigrant parents (Statistisk sentralbyrå, 2020). The Norwegian society is, in other words, becoming more and more heterogeneous. In addition to the increased mobility that has led to an increase in immigration, and the possibility for Norwegians to travel abroad, the technological advancements have shrunk the distance to the world. A closer knit world led to increased awareness concerning the lives of Afro-Americans in the USA, and racism as a social issue in general after the Black Lives Matter movement went global in May 2020. The BLM movement was formed in the US in 2013 and is devoted to fighting anti-Black violence and racism and police brutality. In May 2020, George Floyd, an unarmed black man, was pronounced dead after a white police officer knelt on his neck for several minutes, despite Floyd repeated cries that he could not breathe. The last minutes of Floyd's life were recorded on video by a bystander, and the video went viral. The result of the tragedy was that public opinion favored the BLM movement and the focus on racism in American society grew (*Black Lives Matter - Britannica Academic,*

2020). As mentioned, the video went viral, and it caught much attention in Norway as the news reported on it, and it became much discussed on social media. This made some re-think racism in society, and it made me wonder how EFL teachers work with racism in their teaching.

Racism is a topic that often becomes controversial, and the phenomenon strikes some negatively, while some can, in many ways, be said to profit from it. Therefore, it comes as no surprise that there is no unambiguous definition of racism that covers all sorts of racism and excludes everything that should not be labeled racism. Different definitions of racism will therefore be presented and discussed in chapter 2. However, the International Convention on the Elimination of All Forms of Racial Discrimination [ICERD] defines "racial discrimination" as follows in article 1:

> … any distinction, exclusion, restriction or preference based on race, colour, descent, or national or ethnic origin which has the purpose or effect of nullifying or impairing the recognition, enjoyment or exercise, on an equal footing, of human rights and fundamental freedoms in the political, economic, social, cultural or any other field of public life (*International Convention on the Elimination of All Forms of Racial Discrimination*, 1965).

Norway ratified the convention in 1970 (FN-sambandet, 2019), and according to article 7, Norway is obliged to contribute to "combating prejudices which lead to racial discrimination and to promoting understanding, tolerance and friendship among nations and racial or ethnical groups" (*International Convention on the Elimination of All Forms of Racial Discrimination*, 1965). Therefore, this convention may be seen as part of the foundation for the Norwegian government's action plan from 2020 against racism and discrimination on the grounds of ethnicity and religion. The government posits that good quality in school can contribute to life skills that may lead to constructive participation in society, strengthen respect and equality, and help counteract discrimination and exclusion (*Regjeringens handlingsplan mot rasisme og diskriminering på grunn av etnisitet og religion*, 2019, p. 48). In the Core Curriculum, it is made clear that "all pupils shall be treated equally, and no pupil is to be subjected to discrimination" (Kunnskapsdepertamentet, 2017). The Core Curriculum is a document that applies to both primary and secondary education and training in Norway. It includes the education children and young people receive from their first year at the primary level and throughout the programs preparing them for university and the

vocational programs at upper secondary school. The core curriculum elaborates on the core values in the objectives clause in the Education Act and the overriding principles for the Norwegian school.

Teachers in the Norwegian school are, as one can see, obliged to work to prevent racist notions among their pupils. There are many ways in which one could do this as a teacher. However, in my master's thesis, I will investigate if and how teachers use literature as a tool in the process of challenging racist views in the context of teaching English. How literature may be considered well-suited for this exact purpose will be briefly described in the following subchapter.

1.1.3 Research question
The research question of the thesis is the following:

- *What do lower secondary teachers of English report about how and whether they use literature to deal with racism as a social issue in their teaching?*

This question may be important for several reasons, but one of them is that theory claims that literature can contribute to an enhanced understanding of global cultures and differences (Birketveit & Williams, 2013, p. 7), thus the development of intercultural competence and *Bildung*. According to Hoff, one can use literature to facilitate a range of different emotions, from "empathy to indifference, confusion and repulsion" (Hoff, 2017, p. 14). Hoff makes it clear that how one works with literature influences the emotions evoked. Nevertheless, it is no doubt that literature can affect the pupil's emotions. Literature's possibility to arouse feelings is one of the qualities that make literature well-suited in work against racism because feelings are essential in a learning process. "Emotions have a substantial influence on the cognitive process in humans, including perception, attention, learning, memory, reasoning, and problem solving" (Tyng et al., 2017). According to Tyng et al., emotion has an exceptional influence on motivating action and behavior, which is vital if one wants the pupil to implement certain values and behaviors in their lives to become active and democratic citizens.

Using the question word "whether" in my research question, I make no inferences about whether or not the teachers use literature to deal with racism as a social issue. Nevertheless, I find it reasonable to assume that English teachers strive to fight racism as the Education law and the Core curriculum for English states that the teaching shall facilitate cultural understanding, communication, and development of the self (c.f.

subchapter 1.1.2). Literature is an integral part of the English subject, and as theoretical research claims, it may be used to open the pupils' eyes and change their values – thus, it seems likely that literature could be used to deal with racism. However, as the research question implies by the question word "whether", I am aware that some teachers have point of views that do not align with this assumption and those will also bring an important insight in the teachers' practice.

The study will focus on teachers in the English subject in the lower secondary school. As primary and lower secondary schooling is compulsory in Norway, all pupils will be exposed to the English subject at the lower secondary level. And as all teachers are to promote a certain set of values that prevent racism, it is interesting and important to see how they do so. My study does not attempt to moralize nor teach teachers how they should use literature in their teaching. This master's thesis aims to get insight into teachers' reflections on how literature can promote certain values that go against racism.

1.2 Previous research

Attempts were made to find empirical studies concerning how teachers use literature in their teaching to prevent racist attitudes from emerging or being amplified among their pupils. However, there does not appear to be any such previous research that directly examined what I aim to do in my master thesis. Nevertheless, there are several master theses and academic publications on English textbooks used in the Norwegian school system, racism, and literature reading. In this section, I will discuss two publications that I find to be relevant to this study.

Thomas (2017) has published a research paper about *the portrayal of non-westerners in English as foreign teaching (ELF) textbooks in Norway*. When he refers to non-westerners, he talks about people who hail from countries subjugated under colonial rule. Thomas investigates the portrayal of non-westerners in four English textbooks used in ELF in upper secondary schools in Norway. Even though my focus is on lower secondary schools and not textbooks specifically, Thomas's research is interesting. It gives us some information about what goes on inside Norwegian classrooms, as the textbooks are approved by the Department of Education and are used on a national basis.

Textbooks play a central role as learners' primary source of information with regards to the target language speakers (…) and their cultures. In the absence of contact with non-westerners, the English textbooks assume the pivotal role in cultural intermediaries for most ethnic/white Norwegian students (P. Thomas, 2017, p. 2).

What Thomas discovers is that there is a consistent pattern of Orientalism whenever characters of non-western backgrounds are portrayed in the short stories found in the textbooks. *Orientalism* holds the meaning that there is a thought based on the epistemological and ontological distinction made between the West end the East and a Western manner to dominate, restructure, and having authority over the East/Orient (Parker, 2014, p. 293). Textbooks legitimize a certain perspective of reality over other perspectives (Apple, 1990, p. 45). When Thomas reveals that the colonial perspective has achieved hegemony in short stories in Norwegian ELF textbooks, it might be a breeding ground for racism if it is not treated extremely cautiously by the teachers. I say *might*, because if, as Thomas writes, the teachers make tasks that, for example, give a voice to the silenced and racialized other, the students might see the story in a new light that contributes to understanding and a formation of the student's selves that counter racism (P. Thomas, 2017, p. 10). In other words, what he suggests as one solution in the meeting with such texts is a contrapuntal pedagogical approach. This means that teachers juxtapose Eurocentric and postcolonial texts (Singh & Greenlaw, 1998, p. 45). So, teachers can use the short stories appropriately, but we cannot take it for granted that they do or use the texts found in the textbooks at all. Therefore, it is interesting to see if the participants in my study report that they use a contrapuntal approach to the literature from textbooks or use alternative literature.

In Andreas B. Johannesen's master thesis, he tries to answer his research question, "*what are the didactic benefits and challenges of using dialogue teaching in mixed EFL secondary classrooms?*" He argues that when students use the English language in class, they do so with a group of people that share the same or similar traditions, values, and experiences as they do (Johannessen, 2018, p. 1). He states that this is problematic, as the students most likely will not use English within a homogenous group in the future. Based on this, Johannessen wishes to research the dialogues between majority and language and minority students because they have to learn to navigate between

different complex social structures. In order to answer the research question, he used a recorder to conduct classroom observation when the students discussed topics related to culture, which they did three times over a period of four months, such as "freedom of speech" and "the American dream." He also used focus group interviews and anonymous questionnaires so that the participants could share their views of the dialogues that were not possible through the group discussions nor the focus interview. The results showed several didactic benefits of the peer-led group dialogues between majority and language minority students in the EFL upper secondary level classroom. "The findings suggests that such dialogues can promote intercultural competence and transformative learning by exploring controversial issues, and applying critical reflection skills" (A. B. Johannessen, 2018, p. 92). The study also revealed that the participants lacked awareness of interculturality and that English is practiced in another manner than the one they were used to from the classroom. However, it shall be mentioned that Johannesen's project did not focus on the teaching of literature. Nevertheless, it proves that pupils can benefit from interaction with values and ways of seeing the world differently from their own.

Even though there is a vast difference between people and texts, and that Johannesen's case study is very specific and limited to that exact didactic context, his research provides background context to my own study. The reason why is that talking, as well as reading literary texts, are interactional, two-way processes.

1.3 Research methods

To answer my research question, I have collected data through four in-depth semi-structured interviews and an online questionnaire with 34 participants, all of whom were English teachers of Norwegian secondary schools. Most of the questions in the questionnaire are quantitative; however, some of them are qualitative. The research combines both quantitative and qualitative methods and is thus a mixed-method study. In chapter 3, the details concerning how the research was carried out will be described and discussed. In addition to this, teacher cognition will be discussed, as I am interested in the teachers' beliefs, self-reflection, strategies and knowledge concerning using literature to discuss racism in the EFL classroom. Consequently, this study will only address what the teachers themselves report about their teaching practice, their experiences, and their beliefs.

1.4 Outline of the Thesis

This thesis consists of five chapters altogether. After this first introductory chapter, which provided information about the background for choosing the thesis topic, research question, research gap, and methods, the theoretical discussion will appear in Chapter 2. The theoretical perspectives will be linked to racism, learning theory, and to some degree *Bildung*.

The third chapter will elaborate further on the rationale behind the research methods touched upon in subchapter 1.3. In addition to further describing the methods, a discussion of why the chosen methods were suitable for data collection in the present study will be given. The context and the participants for the in-depth interview will be described. Furthermore, I will explain how the data was collected analyzed and discuss the issue of validity and reliability. Finally, I will present my ethical considerations.

Chapter 4 presents the study results and will be discussed based on the theory presented in Chapter 2. The questionnaire's data will be presented first, and then the four qualitative in-depth interviews, both the qualitative and the quantitative methods, will be discussed. The fifth and final chapter summarizes this thesis and points to the main findings and didactic implications. It also discusses the limitations of the thesis and makes suggestions for further research.

The last and final chapter of the master's thesis, Chapter 5, will provide a summary of the main findings, didactic implications, suggestions for further research, and limitations of the study. Finally, some concluding remarks of the study will be offered.

Chapter 2: Theory

The following chapter constitutes the theoretical framework of discussing racism through literature in the EFL subject. The theoretical foundation the thesis is built upon is multifaceted. One can argue that the English subject is closely related to *Bildung*, which I have made clear in the introduction chapter. Therefore the first subchapter will be devoted to a presentation and discussion of the concept of *Bildung*. The discussion of *Bildung* will be based on Wolfgang Klafki's (2011) critical-constructive didactics. As *Bildung* is an old concept and has held different meanings over time, Klafki reconceptualizes the concept and presents a new definition of general education. This is something one can link to the English subject in Norway today. My understanding of the relation between the concept of *Bildung* and The Common European Framework of Reference for Language (CEFR) (2001) and the English subject curriculum (ENG01-04) will be made clear through this chapter. The discussion of *Bildung* is relevant in this study as the aim is to investigate how teachers use literature to counter racist views the pupils might hold. Consequently, one is speaking of a formation of the pupils' selves.

While *Bildung* is an important part of my theoretical foundation for my thesis, as well as the English subject, my main concern is how teachers use literature to discuss racism with their pupils. Therefore, the second subchapter will be devoted to a discussion around the term racism. This is a concept that takes on a number of different expressions at different levels, and therefore a thorough discussion about what the term racism holds is crucial to be able to analyze the data gathered from the questionnaires and interviews. Furthermore, such a discussion is relevant, as English teachers, as well as all teachers in the Norwegian school, are obliged to work to prevent racism according to *The Education Act § 1-1*, 1998. The discussion of racism will, to a large degree, be based on Arneback and Jämte's theoretical work *Att motverka rasism i förskolan och skolan* (2017). However, other insights will be also be included.

Finally, I will describe and discuss sociocultural learning theory. The theory is useful when one examines whether or how the teachers' teaching practice, related to discussing racism through literature, implies approaches that could be linked to this tradition. It is interesting to get insight into the teachers' approaches, as it could offer information about how the literature is worked with, not only if the teachers use

literature to discuss racism or not.

2.1 The connection between the English subject and *Bildung*

If the aim of discussing racism through literature is to challenged racist views among
the pupils, the aim would be the formation of the pupils' selves, so that racist idea are
countered. Furthermore, literature allows the pupils to "walk in someone else's shoes."
Accordingly, they need to see the issue from another point of view. All of this is closely
connected to *Bildung* and will be discussed in the current section.

The Education Act and the Core Curriculum present the overarching aims that should be
the outcome for the pupils' learning when they have ended their education. Although
Bildung is never explicitly mentioned in the English, nor the Norwegian, version of the
Education Act, what the concept holds can be found in the objectives clause in the
Education Act. Here it is stated that: *"the pupils and apprentices must develop
knowledge, skills and attitudes so that they can master their lives and take part in
working life and society"* (*The Educational Act*, 1998). As the Education Act lays the
foundation for the Core Curriculum, these aims will be found there as well. In addition
to this, the Core Curriculum states that the school shall foster and ensure human dignity
and that this is the foundation for the education and all activities. Furthermore, the Core
Curriculum also obliges the schools to make the teaching relevant for the pupils'
meeting with the world, a world that is constantly changing (Kunnskapsdepertamentet,
2017). These different elements can all be said to have a link to the understanding of
Bildung in teaching.

The origin of *Bildung* can be traced back to the medieval theological doctrine that
claimed that man is created in the image of God (Ulvik & Sæverot, 2013, p. 35). The
idea was that man should strive to become more like God, as God was the ideal. One
can see that there is an idea of changing one's self to become more like the ideal – God.
As time went by and as the world entered the 18th century and the Age of
Enlightenment, the idea of the formation of the self took a new direction. During the
Age of Enlightenment, sense and science started to substitute the dominance of religion
and theology, hence the new understanding of what *Bildung* should be. The concept of

Bildung became more anthropological, and it was no longer God in the center but the human being itself.

The concept of *Bildung* can be considered in different contexts. The reason why is that the formation of the self can take place in various contexts. In other words, the school is only one of many contexts in which this process may occur. The result is that there are numerous definitions of *Bildung*. One definition of the concept within an educational context offered given by CEFR is: "*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" (Pieper et al., 2007, p. 539). The purpose of CEFR is to provide *"a guideline used to describe achievements of learners of foreign languages across Europe and, increasingly, in other countries ... Its main aim is to provide a method of learning, teaching and assessing"* (Council of Europe, n.d.). Even though the guidelines provided by the CEFR, are exactly that, guidelines, they still influence how language is taught in the Norwegian school. The Norwegian school system has taken on the task of contributing to the formation of the pupils' selves, in other words - *Bildung.* Here we are talking about certain systematized and targeted processes that uphold knowledge, traditions, and values (Aase, 2005b, p. 17). However, one should be aware that the term *Bildung* is complex, just as Norwegian society is. The consequence of a complex society is that there is a variety of norms and values, and it is problematic to describe certain of them as "the desirable" ones. Nevertheless, according to the Council of Europe, there are some basic values that one can agree on within an educational context: "Respect for the tradition of knowledge and scientific thinking, and judgment, tolerance, and generosity towards others, critical thinking and the exploration of one's own reasoning, the flexibility of mind, the courage to express personal opinions" (Aase, 2006, p. 10).

This reformed view of *Bildung,* the one no longer having God as the ideal, but rather focused on "development of personal identity, moral values, critical thinking, and democratic citizenship" (Hoff, 2014, p. 509) is present in Wolfgang Klafki's idea of what *Bildung* is. Within education, there are different traditions of *Bildung*, and Klafki describes different ones. He separates the concept into three types: formal, material, and categorical *Bildung*. The first tradition, material *Bildung*, involves the pupils'

acquisition of a specific type of knowledge. The material is often chosen on the basis of its adherence to a cultural "canon." Consequently, one is left with a rather static phenomenon. Material *Bildung's* main concern is to get the pupils to adopt a certain manner of thinking or doing things, which gives the pupils little room for independent development or expression of their own thoughts (Hoff, 2014, p. 510). I would argue that a cultural "canon," which, according to Hoff, is the consequence of material *Bildung*, might contribute to racism as it will have problems taking the rapidly changing globalized world into account. According to the Literary Encyclopedia, the term "canon" was first used to refer to the books of the Bible believed to be authentic as well as authoritative. Even though it started out as a religious term, it has later been used for secular works as well. The canonical status was granted to a selection of books written by a number of authors, for example, Shakespeare and Dickens (*The Literary Canon*, n.d.) – and within the Norwegian tradition, authors such as Ibsen and Bjørnson. The canon stretches back to a time in history where values, norms, and attitudes were very much different from the one we today hold as valuable in Europe. The cultural "canon" might present stereotypes connected to, for example, ethnicity. A reasonable argument against a "Western" or "Norwegian canon" is that the canon is mostly dominated by heterosexual white males. One could run the risk of signaling to the pupils that it is only the voice of white heterosexual males that is worth listening to.

Whereas the material *Bildung* is concerned with getting pupils to adopt a certain mentality or way of doing things, teachers that promote formal *Bildung* focus on the learners' preferences, interests, opportunities for creativity, and enjoyment in the learning process. In other words, the teaching material is not seen as the most important issue (Aase, 2005; Ulvik & Sæverot, 2013). The subjective aspect of learning is very much present in formal *Bildung*, as one believes that learning is dependent on what the pupils find interesting and that consequently leads to learning. The material may have a link to the learners' experiences, preferences, or hobbies. When it comes to literary reading, in practice, this might involve that the pupils are granted the freedom of choice to which literature they want to read. One challenge with the formal tradition, according to Hoff, is that in the attempt to be considerate of the learners' interests and preferences, one might end up facilitating this to a degree where the pupils no longer get stimulated intellectually or meeting material that challenges their perspective of the world (Hoff, 2014, p. 509).

Klafki sees *Bildung* as an interplay between substance and subject, and therefore, he defines a third category – categorical *Bildung* (Ulvik & Sæverot, 2013, p. 40). This approach makes it clear that the content, as well as the approach to work with it, ought to be exemplary. One example of this is an approach that is "suited to opening the learners' world view and promoting their personal engagement" (Hoff, 2014, p. 510).

Bildung is a challenging project but is not something that can be overlooked within the school system. It demands a balance between various achievements, as well as what is considered to be current important issues and is lasting important issues. Furthermore, as categorical *Bildung* claims, the formation of the self requires an interaction between the content of the teaching and each and every pupil (Ulvik & Sæverot, 2013, p. 47). Even though *Bildung* is a demanding project, it is not something the teachers can overlook, as the Core Curriculum presents it as an overarching aim of education. Teachers, and the material they provide their pupils with, will represent a way to see and understand the world. What the teachers say and do, and what they do not say nor do, will send a signal about what is to be considered as important, as teachers have had to single out what to include. We live in a complex world, and it is absolutely impossible to focus on everything. Therefore the teachers' choices say something about what they consider to be most valuable for the pupils. Consequently, Kafki's Bildung theory is interesting in relation to teachers' use of literature when their classes work with racism. Do the teachers use literature to discuss racism at all, how is racism depicted in the literature, and if they work with literature in relation to racism – how do they work with the material? Questions such as these will be answered through the data gatherings from the questionnaire and interviews analyzed in relation to the theory applied for the thesis.

2.2 Racism

Racism is a phenomenon that affects people in different ways, and therefore it is perceived differently as some can be said to benefit from it, whereas to other people, it is seen as a disadvantage (Helland, 2019, p. 12). Furthermore, racist attitudes are dynamic and have changed as history has developed. For these reasons mentioned, it is difficult to find an unambiguous definition of racism. However, in order to discuss a

phenomenon, a definition is crucial. The definition one chooses to the phenomenon influences what one perceives as racism and the manner one finds fruitful to work against it.

2.2.1 The traditional understanding of racism

If one uses the classic understanding of racism, it can be defined as:

> the belief that humans may be divided into separate and exclusive biological entities called "races"; that there is a causal link between inherited physical traits and traits of personality, intellect, morality, and other cultural and behavioral features; and that some races are innately superior to others (Smedley, 2017).

Most often, it is the so-called "white race" that is considered to be superior to others (Gullestad, 2002, ref. in Rogstad & Midtbøen, 2009, p. 7). An interesting characteristic with the traditional understanding of racism is that it is very often connected to historical events that have in common that they are seen to belong to another time – "as a dark period of history that is now put behind us." This kind of racism has its roots in the 16th century, but one can claim that it reached its climax during the Second World War and Holocaust. The perception does also have connotations to the apartheid regime in South Africa, European colonialism, and racial segregation in the southern states in the US (Todal Jenssen, 1994, ref. in Rogstad & Midtbøen, 2009, p. 7). Smedley's understanding of racism, where some races are perceived as superior to others, often makes one think of the white man as the superior, but this picture is more nuanced. Even though stereotypes and prejudices most often will be negative and derogatory, this is not always the case. Positive stereotypes may play a crucial role in racism, but then as negatively interpreted. The Jews' allegedly superior intelligence or wealth and the supposed sexual power of Africans or "blacks" are examples of such prejudices. These characteristics may be considered to be positive qualities, but according to Helland (2019, p. 13-14), they are among the most toxic racist prejudices. He argues that they are destructive because they portray minorities as dangerous and threatening. If one despises "the Jews" and, in addition to this, sees them as a dangerous group that manipulates, controls the world, and only cares about other Jews, the stereotype is no longer positive in any way.

2.2.2 New racism

Science has proved that there is no such thing as different human races (Tunstad, 2006).

Even though the theory of different biological races has been refuted, racism still exists

and is a societal problem (Arneback & Jämte, 2017, p. 66). The character of racism has

changed, from being based on biological racism to being rooted in prejudices and

discrimination based on cultural differences (Rogstad & Midtbøen, 2009, p. 8).

Classical racism and new racism have in common that they reflect a hierarchal system

that makes some people more valuable than others. However, within the theory of new

racism, "race" has, to a large extent, been replaced with "culture." According to new

racism, the differences between different cultures are so major that some cultures are

incompatible, and intercultural encounters will undoubtedly result in conflict (2009, p.

8). The reasoning for new racism, or cultural racism, is that individuals from certain

cultures are likely to share a cultural "baggage" that is difficult or impossible to change.

Therefore, these individuals are not able to act, think or make decisions of their own,

but everything they do will be rooted in their cultural heritage (Arneback & Jämte,

2017, p. 67). As one can see, the individual is reduced to his or her cultural group.

Based on this, one can be oppressed, persecuted, or banned based on one's culture

(Skorgen et al., 2020). When one speaks of the new racism, or at least cultural racism,

one might argue that this, in reality, is a linguistic beautifying of racism. Rogstad and

Midtbøen (2009) claims that the new racism actually is a new expression of old racism,

but that to criticize other people's culture is more "appropriate" (p. 8). Racism might be

understood in several ways, from a narrow to a broad understanding. Another way to

divide racism is to distinguish between individual racism and structural racism.

2.2.3 Individual racism

Terms such as intolerance and xenophobia are closely related to racism, and all three

terms are often connected to an individual's opinions or emotions. How one

understands racism as an ideology will influence whom one perceives as "racists" and

what constitutes "racist views." In order to judge whether something is racist or not, one

ought to have the conceptual conviction and the conscious purpose in focus. Based on

this understanding, a "racist" is a person who openly or consciously expresses that some

people belong to a certain "race" or ethnic group and that because of this, people are

found to be less valuable (Vidhammer, 2020, p. 7). In this way, it is the open expression

of conscious opinions and actions from individuals and political organizations that have

been labeled as racist (Arneback & Jämte, 2017, p. 77). In an educational context, this way to understand racism has resulted in a focus on individuals or groups that have deliberately expressed negative notions of ethnic groups and acted accordingly. Such an understanding of racism would, in practice, means that schools would only focus on the expressions of racism that are crystal clear. However, research reveals that racism cannot be reduced to individuals that openly and deliberately choose to perform actions or express racist ideology and that oppress others on the foundation of their ethnicity (Arneback & Jämte, 2017, p. 75). Unconscious bias can be a variety of things. It could be everything from an unconscious decision not to sit next to a person with a certain skin color to the decision not to summon a job seeker for a job interview because the person has a foreign-sounding name and one automatically believes that the person does not master the Norwegian language. Even though actions such as these are not done deliberately to hurt someone, it is still discrimination and racism in practice. If one considers that some people repeatedly experience events such as the ones mentioned, one can easily see how problematic this is for a person.

2.2.4 Structural racism
As racism can come to light in more than the individual sense, the perspective of individual racism may be complemented with a structural perspective of racism. When one includes this way of viewing how racism might be expressed, the overall picture of racism will become more nuanced and informative. Whereas individual racism is focused on individuals' or groups' opinions or actions, a structural perspective will rather focus on how institutions and society functions. Arneback and Jämte talk about which norms, rules, and practices are developed and followed in different systems, for example, within the school (2017, p. 79). From a structural perspective, racism is an extensive system where the distribution of power, resources, and privileges, and opportunities in life are unequal between the majority and minority population. Structural racism is understood as a consequence of a systemic system that is upheld by several cooperating instruments. Examples of this can be "norms that include and exclude, widespread stereotypical perceptions and prejudices against people from other cultures, everyday discriminatory routines as well as extreme, racist actions and opinions" (Vidhammer, 2020, p. 8). Taking these examples into account, one can see that structural racism is not dependent on people's conscious actions. To a large extent, it is rooted in norms, routine actions, and privileges.

Rogstad & Midtbøen argues that the structural perspective of racism has both strengths and weaknesses (2009, p. 10). First, if one acknowledges that racism might be a structural problem, one might raise the discussion of issues of individual morality and thus contribute to a less emotional debate. This argument is supported by Frode Helland as he points out that Norwegians tend to go into defense mode whenever they are accused of having acted racist in any way. More than this, it becomes difficult to combat racism if utterances, actions, and opinions that are racist are pointed out, and the message awakens strong oppositions or is taken very personally (Helland, 2019, p. 7). Therefore the structural approach might be fruitful. Nevertheless, as Rogstad and Midtbøen mention, there are some disadvantages with the perspective as well. If one only focuses on the society and institutions and their part of the blame, one might risk depriving individuals of individual responsibility for their utterances, actions, and opinions (Rogstad & Midtbøen, 2009, p. 10).

2.2.5 Racism and discrimination – two sides of the same coin?

In a Norwegian context, discrimination is a term with definitions enshrined in legislation, whereas one cannot say the same for the term racism. In the Act relating to equality and prohibition against discrimination (Equality and Anti-Discrimination Act), discrimination is defined as both direct and indirect discrimination on the basis of religion, belief, disability, sexual orientation, gender identity, gender expression, age, or other significant characteristics of a person (*Equality and Anti-Discrimination Act*, 2017). If discrimination occurs, and if it is based on one or several of the mentioned factors, it is illegal, and it can be punished. In order to claim that discrimination has taken place and something illegal has happened, there are three conditions that have to be fulfilled:

> First, there must be a situation of discrimination; a person must have been put in a worse position than others are or would be. Secondly, the differential treatment must be due to a basis for discrimination - that is, there must be a causal link between the poor treatment and a basis for discrimination. Thirdly, the differential treatment must not meet the conditions in the provisions on legal differential treatment or positive special treatment (*The Gender Equality and Discrimination Act*, 2017, ref. in Vidhammer, 2020, p. 8).

In the Gender Equality and Discrimination Act (2017, § 27), it is made clear that Norwegian educational institutions are obliged to provide teaching material, activities, and training that reflect the purpose of the act. In other words, there is no doubt that teachers shall work to prevent discrimination, and as mentioned in the introduction, they are also obliged by the Educational Act to work to prevent racism. And one might wonder if racism and discrimination are two phenomena so different that it is meaningful to treat them as different entities or if they should be dealt with simultaneously. This question is also raised by Rogstad & Midtbøen (2009, p. 3). They claim that, historically, it can be argued that discrimination refers to certain types of actions, which have in common that they lead to systematic inequality. While racism, on the other hand, has often been regarded as a form of ideology – notions that make it meaningful to categorize individuals into groups, which one can then rank. Such a distinction between discrimination as action and racism as an ideology may seem appropriate. However, by doing this, we miss some crucial dimensions, e.g., research that is linked to postcolonial thinking where it is argued that racism is woven into institutions and social structures in western countries (Rugstad & Midtbøen 2008; Arneback & Jämte, 2007; Helland, 2019). This is what one calls racialization or structural discrimination, and it differs from both the old and the new racism in that it is not made visible through an explicit ideology but rather unconsciously expressed, often by "us" and "the others" (Helland, 2019). The perspective of racialization disrupts the clear line between discrimination as an act and racism as an ideology (Vidhammer, 2020, p. 9). Rogstad and Midtbøen claim that while both the old and the new racism and most forms of discrimination are individualized, racialization or structural discrimination are phenomena at the societal level (2009, p. 4).

2.2.6 Different levels of racism

On the basis of the preceding discussion, it can be argued that one should take into account that the term racism might exist on different levels. Sociologist Michel Wieviorka (1995) is among those that criticize the use of racism without consideration of the different levels it might appear. There is a difference between everyday racism and racism that is anchored in the structures of society, for example, the apartheid regime in South Africa.

Wieviorka divides racism into four different levels: (1) racism as less unintentional attitudes and actions; (2) racism as fragmented but clearly present in society; (3) racism as political, and (4) racism as total (Wieviorka, 1995). The first-level is what one would label as everyday racism. This kind of racism is the spread of various prejudices and opinions, often more linked to xenophobia than to a strict belief in racism as an ideology. Examples of first level racism rarely find support in society in general, as the thoughts are not considered to be appropriate (Wieviorka, 1995, p. 38). The racism found at what Wieviorka defines at the second level is still fragmented; nevertheless, it is more precise and assertive than the racism found on level (1). This racism inspires a wider range of publications and theoretical groupings, and both segregation and discrimination have become more visible. However, the second level is still somewhat incoherent, as it lacks the possibility to give a holistic expression. What makes the holistic expression is found on the third level, and here racism becomes something that political groups can base their foundations on. Racism becomes politics, and at this level, political groupings or parties may create and/or develop racist thoughts (1995, p. 39). When Wieviorka speaks of the last level, he claims that this is reached when the authorities organize society with racism as part of the foundation for the organization. This creates a breeding ground for persecution and discrimination based rooted in racism. The laws are made or adjusted to suit the racist ideology, and the public institutions will be shaped by the legislation (Wieviorka, 1995, p. 39). One example of this might be the Holocaust and how German legislation was adapted to uphold the discrimination of Jews during the 1930s. By 1935 marriage between Jews and citizens of "German or kindred blood" had become illegal, and the German Jews were no longer entitled to political and civil rights (Berenbaum, 2012).

One might perceive different degrees of significance and/or intensity when one moves from one level to another. However, even though Wieviorka's first level may appear to be somewhat insignificant, it is important to remember that it may contribute to an upgrade to level two. Furthermore, it might be very damaging to those exposed to racism. The Norwegian Centre against Racism's rapport on experienced racism among teenagers in Norway reveals that pupils state that they have been exposed to racism and that schools have often followed up the cases poorly. This leaves the victimized pupils with the feeling of not being worthy of respectful treatment, and this may influence the

young people's school life and maybe their childhood in general (The Norwegian Centre against Racism, 2017).

2.2.7 Racial microaggressions

Microaggressions, or everyday racism, can be defined as "brief and commonplace daily verbal, behavioral, or environmental indignities, whether intentional or unintentional, that communicate hostile, derogatory, or negative racial slights and insults toward people of color" (Sue et al., 2007). Sue et al. focus on racial microaggression, but it is made clear that gender, sexual orientation, and disability may also be met with microaggression.

Racial microaggression can be nonverbal as well as verbal. That is to say that ignoring, staring, making certain people suspicious, or remarks that make recipients feel marginalized and degraded is part of the concept. "Perpetrators of microaggressions are often unaware that they engage in such communications when they interact with racial/ethnic minorities"(Sue et al., 2007, p. 271), the result being that the one speaking or acting, or those not affected will not define the situation as insulting or problematic. Often the person affected by the utterance or action is said to be overreacting, and the perpetrator might claim that he/she is the one that is being wronged (Helland, 2019, p. 11). Within a classroom context, microaggression can be linked to "hot moments," defined as "situations where the students' and/or the teacher's emotions reach a level that threatens to disturb the teaching and learning, usually triggered by a comment on a sensitive topic" (Gressgård & Harlap, 2014, p. 24). Schools and/or classrooms dominated by various types of microaggression may have consequences for the pupils' learning and feeling of safety, the class environment as such, and for the teacher that has to handle these situations. Although "hot moments" only occur when someone explicitly responds to what they define as microaggression, the problem is still there. In situations where no one openly addresses the microaggression and formulates his or her subjective experience of being offended, marginalized, et cetera, there has still been an effect on the dynamics of the classroom. It is no surprise that it has a particular impact on the or those affected, but also the other persons in the classroom, as the utterance or action confirm unfortunate norms or hierarchies within the school or society in general. That unintended prejudice is not pointed out does not mean that it goes unnoticed or

that it does not matter; it only means that it has not resulted in a "hot moment" (Gressgård & Harlap, 2014, p. 25)

The concept of microaggression has been subject to criticism. First of all, the definition of the term is problematic. There is no common understanding of the concept, what it holds, and what it excludes. This is mainly because what one experiences as microaggression is quite subjective. One gaze may by one person be perceived as hostile, while another might categorize it as an expression of wonder. Furthermore, as the word includes "aggression," it may be rather confusing. The reason being that the utterances and actions found to be labeled as microaggression are not aggressive in any way; they are unfortunate (Vidhammer, 2020, p. 12). Nevertheless, there are subtle prejudices in society and in schools, and they might end up having terrible consequences for those exposed to them. The criticism is more directed towards microaggression as a concept, not subtle prejudices in themselves. A term that entirely relies on subjectivity might end up including hostile intentions where there really are non to be found.

2.2.8 Working with racism in schools

According to professor Audrey Osler and senior lecturer Hein Lindquist, one does not discuss race and racism to a sufficient extent in Norwegian teacher education (Osler & Lindquist, 2018, p. 26). They claim that the two terms, race and racism, tend to be only discussed within the social science field. Accordingly, the terms seem to be marginalized within the teaching profession. This becomes problematic as we tend to describe Norwegian society today as multicultural. It is expected that the teachers are capable of handling the diversity to create a satisfying learning environment; however, they are not sufficiently educated to do so. Osler and Lindquist further claim that Norwegian teachers have been deprived of crucial concepts and understanding of racism's different shapes from racism at micro to macro-level (2018, p. 26). It appears that the teachers have to develop their own practice of teaching and discussing controversial issues more or less from the ground up. If this is not done satisfactorily, the pupils might be unable to put words to their concerns and be uninformed about how others go through life, and they have to search for information from other channels. If pupils are not equipped with the correct tools to recognize and discuss racism, they might end up frustrated as it becomes challenging to understand the society both at a

local and global level (Council of Europe, 2015, p. 7). The Council of Europe defines a controversial issue as "issues which arouse strong feelings and divide opinion in communities and society" (2015, p. 8), and the issue of racism is undoubtedly covered by this definition.

2.3 Literature in the English subject

In this subchapter, literature in the EFL classroom will be discussed. Both the term "fictional texts" and "literature" will appear; however, they will describe the same type of text.

2.3.1 Defining fictional literature

There are various ways to define literature, and the definition might be broad or more narrow. In the thesis, I will rely on a broad definition which includes films, television programs, digital games, et cetera, as well as short stories, novels, poems, songs, comic books, plays, and excerpts from books. Abrams defines fiction in the following manner: "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" (Abrams, 1999, p. 94). This definition tears down the hierarchy of literature and the discrimination between different literary works that are often labeled high and low art. The consequence is that those pop culture products such as films, TV series, digital games, et cetera, are included. A broad understanding of literature is crucial within the English subject as one of the core elements in the curriculum mentions reading as one of the basics skills that the pupils should master (Utdanningsdirektoratet, n.d.-a). This transition from a hierarchical canon of classic literature to the inclusion of literature that is produced for a mass audience is also supported by Skulstad (2018). She states that there has been a change in how one view a genre and that multimodal texts have gradually become part of definitions of communication, text, and genre (Skulstad, 2018, p. 262).

As the definition of literature used in this study is so broad, there are several strengths of different genres that can be illuminated. For instance, films hold that characteristic that it can combine both visual elements as well as sound, for example music (Gordon, 2013). Consequently, the pupils can not only see human emotions, but they can her

them. In other words, the emotional dimension might be more accessible to most pupils, as they necessarily do not have to interpret the spoken words. This might be considered a good starting point for the teachers, as more pupils may start "on the same page" as they have accessed the literary work to some degree. It is not only films that can be used to access the pupils' emotions, the same thing could be said for song lyrics with music. Here, one do not have the possibility of visualization, but on still has text and music. And according to the University of Oslo (2012), all humans react to music in one way or another. This is beneficial, as emotions are a good place to start when one is investigating and discussing the unfamiliar (Bredella 2015, cited in Fenner 2011). However, it should be mentioned that some lyrics do not necessarily have a clear narrative that every interpreter can agree on. This could be said of many literary genres, but is often more accurate to talk of when it comes to songs an lyrics. Consequently, it might be considered challenging for teachers to use song lyrics, as they are not sure of what the pupils are left with. Nevertheless, this only demands good preparation by the teachers, so that he or she provides the class with material that makes it possible to have a fruitful discussion about racism afterwards

There is also room for using genres such as, for example, cartoons, short stories, and novels. This is genres that may be considered easier to use for the teacher in contrast to songs, as they often give a plot with purpose, in other words, a clear meaning. According to Iversen (2013) these genres may help to increase the pupils narrative competence (p. 212). Accordingly, the pupils can learn to communicate with others, as they have practiced on creating meaning with fictional characters found in these texts. This can be said to be useful if one works to counter racism, as the communicative competence would help the pupils to understand different cultural expressions, and different appearances. This is only a brief account for some of the strengths found in some literary genres, but there are of course, numerous more qualities to the mentioned genres, and others.

2.3.2 Competence aims regarding literature, racism, and Bildung in ENG01-04
The competence aims are defined as aims in the curriculum for the participants' teaching and learning. There is an implementation of a new curriculum (ENG01-04) for the English subject at the moment, and for 8th and 9th graders, it is already implemented, whereas the old curriculum still applies for the 10th graders of the school year 20/21. I

have chosen to discuss ENG01-04, as this is the curriculum that will apply to all pupils at lower secondary school in the years to come.

The competence aims for the English subject that mention aspects that can be connected to literature and racism are the following:
- read, interpret and reflect on English-language fiction, including youth literature
- read, discuss and disseminate content from various types of texts, including self-selected texts
- explore and disseminate content in English-language cultural forms of expression from various media related to own interests

(Utdanningsdirektoratet, n.d.-b)

Even though only the first of the three mentioned competence aims explicitly mentions literature, the other two can be related to literature. The second competence aim says "read, discuss and disseminate content from various types of texts …" which might be anything from a film to a cartoon. The last one says, "explore and disseminate content in English-language cultural forms of expression from various media related to own interests," and this "content can" be interpreted to be some sort of literature. Nevertheless, these competence aims reveal the importance literature has in the syllabus. Furthermore, even though racism is not explicitly mentioned, the pupils' interaction with various written and spoken English, English-language fiction, and culture means that they will meet people with other ethnicities and cultures than their own. The terms "discuss" and "disseminate" can all be linked to the pupils' awareness of their own perception of others and their ability to think critically, especially since the pupils are to make a link between the content and their own interests, as stated in the excerpt from the competence aims for ENG01-04 above. The competence aims do not state what sort of literature the teacher shall use in their teaching. Consequently, the teachers can choose what sort of material the pupils shall be equipped with. For this reason, the research question, which is concerned with what sort of literature may be used to discuss racism, is highly relevant, bearing in mind the teachers' room for maneuver.

Furthermore, in the description of the relevance and central values for the English subject, given by Utdanningsdirektoratet, it is stated that:

English is an important subject when it comes to cultural understanding, communication, all-round education and identity development. The subject shall give the pupils the foundation for communicating with others, both locally and globally, regardless of cultural or linguistic background. English shall help the pupils to develop an intercultural understanding of different ways of living, ways of thinking and communication patterns (*Fagets Relevans Og Sentrale Verdier - Læreplan i Engelsk (ENG01-04)*, n.d.).

From this excerpt, it becomes clear that English is supposed to be a subject that facilitates *Bildung,* as it shall contribute to the pupils' "all-round education and identity development." Furthermore, the excerpt reveals that the subject shall promote intercultural understanding, which is an opposition to racism, and one approach to facilitate *Bildung* and counter racism is through literature.

2.3.3 Literature as a tool to counter racism
As discussed in subchapter 2.2, racism may have different meanings, but what the different understandings have in common is that a group is believed to be something different from oneself, whether it is due to biology or culture. One way to make the pupils understand and believe that there is only one human race, and to make the unfamiliar familiar, is to interact with what is considered to be unfamiliar. The English subject shall facilitate such meetings and hopefully counter racist beliefs or prejudices. Quality literary texts emotionally engage the reader, tell a story and offer the pupils psychological insight into other people. They give the reader the opportunity for imagination, as well as they might interrogate values and assumptions. Consequently, the readers might get an enhanced understanding of people that, in appearance and/or culture, are different from themselves or what they are familiar with (Birketveit & Williams, 2013, p. 7).

Nevertheless, it is not necessarily given that the pupils get immediate access to an experience of the text as "the communication between text and reader is dependent on a number of factors, properties of the text itself, as well as competences and sensitivity of the reader" (Pieper et al., 2007, p. 540). Through interpretation of a text, one can understand the literary work in a new way. The interpretation can offer more to the pupils than barely the knowledge of literacy.

Interpretations open up perspectives that can be transferred to other texts and other situations. Interpretation is thus a model for understanding other people

and the world. Interpretation is based upon an understanding of literary text as being ambiguous, having more than one possibility of meaning, layers of meaning or empty places for the reader to complete. Therefore literature is read and understood differently by different readers and in different contexts. The very fact that students have to deal with possibilities of interpretations without getting certain correct answers is seen as one of the advantageous features of literature in education (Pieper et al., 2007, p. 540).

As one can see from the citation, the interpretation of EFL literature opens doors for the pupils. Furthermore, interpretation requires an active reader and interpreter. In the past, one has often thought of reading as a process where the printed words on the page shall impress a certain meaning to the reader. Hutcheon argues that reading demands two agents, an encoder and a decoder, or in other words, a writer and a reader. She posits that the reader has to create meaning of the text him/herself; however, the writer can never take it for granted that the reader achieves the writer's intended message (Hutcheon, 2000, p. 55). According to Rosenblatt (1995), this is a too mechanical approach to literary reading. She argues that reading is a constructive, selective process in a specific context. The pupils will approach the literature with a certain purpose and expectation that guides his or her choices from the residue of earlier experiences. The meaning arises as the pupils carry on a give-and-take with the words, signs, and illustrations. The first words encountered within the literary work will influence the interpretation of the following parts of the literary work; however, if meaning is not established, the pupils might revise it or start from the beginning with new expectations. The meaning of literature is never "in" the literary work alone, nor is it "in" the reader alone (Rosenblatt, 1995, p. 31).

When it comes to a *Bildung* and racism perspective, the pupils develop the ability to accept that humans live different lives and meet the unfamiliar with respect. Experiences with literary texts from unexperienced milieus and cultures might offer opportunities for identification and understanding new manners of thinking. With this perspective, one can assume that literature is a fruitful tool for creating tolerance for "the other" and tolerance for differences of appearance, lifestyles, and thinking. The pupils can be exposed to thoughts and ideas that differ from what they find to be "normal." Furthermore, the pupils might experience that their classmates understand

texts in another way than themselves if the teacher opens up for classroom dialogue about the text. In this way, interaction in the classroom can contribute to the pupils' development as they might acquire new manners of understanding.

There are several qualities that literature specifically holds compared to other texts, according to Fenner (2011, p. 42). If the text is authentic, it will reveal a personal voice from within the culture or from a character with a different perspective from the readers'. As there are numerous understandings of authenticity, however, the understanding this thesis aligns is the following, "An authentic text is a stretch of real language, produced by a real speaker or writer for a real audience and designed to convey a real message of some sort" (Morrow, 1977, p. 13). Literature does not necessarily explicitly thematize cultural issues, but it is able to present characters from different cultures or different perspectives which the pupils might recognize from their own lives. Furthermore, the reader is exposed to characters' personal experiences, norms, values, and emotions that the pupils can relate to. This interpretation demands that the reader becomes personally engaged. A factual text will mostly offer the pupils plain information, which is not sufficient in order to make the pupils understand how to so socialize with people who are different from themselves. A literary work is able to say something about the general through individual stories. Accordingly, the reader will get the opportunity to experience and involve themselves in both the character(s) and foreign perspectives and cultures. As the reader interprets the literature from his or her perspective, the interaction can be characterized as a cultural encounter. The text might influence and adjust the reader's perception of other cultures and people. Consequently, stereotypes can be countered. Quite often, individuals in literary works will facilitate empathy in the reader, regardless of how unfamiliar the culture portrayed is, and empathy is considered to be a gateway to understanding the unfamiliar (Bredella 2005, cited in Fenner 2011). Furthermore, the pupils can be offered a unique opportunity to see themselves from the outside and understand their role in a complex world.

One can hardly measure whether or not pupils actually become more tolerant towards the unfamiliar and that they do not hold racist views, as this an internal process. However, there are some values that within a European educational tradition have been treasured, such as respect for the tradition of knowledge and scientific thinking, and judgment, tolerance, and generosity towards others, critical thinking and the exploration

of one's own reasoning, the flexibility of mind, the courage to express personal opinions (Aase, 2006, p. 17). These values can be achieved through interaction in the classroom and the content in the school subjects. And literature is an important element within the content (Pieper et al., 2007, p. 541).

This being said, it is important to be aware that respect and tolerance towards others is not an automatic byproduct of interacting with English literature. Foreign language literature may actually "serve to confirm, or even enhance, any prejudiced attitudes and stereotypical views learners might have of people from other cultures unless such perceptions are brought out in the open and challenged in the classroom" (Hoff, 2017, p. 447). In addition to reading English literature to strengthen the pupil's reading proficiency, such texts might also contribute to their ability to navigate ambiguity and complexity in intercultural situations, and by extension, also counter racist views. In other words, the aim of reading English literature in the EFL classroom cannot merely be to have the pupils sympathize and express empathy for the characters in the literature. The pupils should learn to handle different feelings and the emotional ambivalence that might occur during the interaction with literature. Consequently, it is possible to use literature where racism is not necessarily an explicit theme to discuss racism, as the pupils can learn to comprehend the complexity and navigate in the interpretation process.

2.4 The value of discussing literature

There are various approaches to gain knowledge and competence from literary texts. Nevertheless, the sociocultural learning perspective has had a considerable impact on FL classrooms in Norway. All humans are social creatures who are dependent on social interaction, and sociocultural learning theories consider reading as a social process (Dysthe, 2001). The idea is that the interaction between the reader and other readers and the surroundings, as well as reading strategies, are crucial for understanding. How the teachers encourage their pupils to read and talk about literature and how it is interpreted, will to a large extent, depend on the society one is socialized into (Bjørke & Gørnn, 2020). Processing and reflective discussions about literary texts tend to take place in collaboration with others within the FL classroom (2020, p. 147). By discussing with fellow pupils, the pupils might get a broader picture of their own linguistic and cultural background, as every pupil is able to contribute to a discussion.

The English teachers' decision of reading of which literary work to use in the EFL classroom may be influenced by the desire to reach a certain aim. However, often the didactic rationale for introducing pupils to literature is multifaced. One might want them to read English literature to practice their reading skills, to expose them to another culture, or one could have a desire to give the pupils the feeling of mastery. (Bjørke & Grønn, 2020, p. 148). Another example could be a learning activity, such as roleplay, where reading and roleplay are integrated parts towards the goal of increased empathy and countering racist views.

A sociocultural perspective on learning entails regarding the relationship between the language learner and the social learning context as dynamic, reflective, and constantly changing. A culture for learning is created when there is a focus on the interaction with literary works, with the intention that pupils will gradually develop their reading skills and their critical thinking abilities. The principle is that when a pupil, together with his or her classmates, talks about and reflects on text and reading, they will achieve a deeper understanding of the literary material.

Some scholars believe that the meaning of a text lies not only within the text. No, some argue that reading is an ongoing transaction between the literary work and the reader and that they are to consider as interdependent. The text would guide the reader's response. In other words, there is a dialogue "between the shifting directions of a text and the shifting response of a reader" (Parker, 2015, p. 334). One of the scholars who believe that the meaning of a text does not come from the text alone, nor from the active reader alone, but from the two together is Louise Rosenblatt. She is the originator behind the Transactional Theory, a theory that emphasizes that:

> … what print carries is only meaning potential that interacts with the potential the reader brings during reading. As a reader sees a text, he uses his linguistics/experiential reservoir to interact with the text. At this time, there exist multiple inner alternatives in the reader that resonate to the word, phrases, and sentences of the text. Even from the beginning of the process, the reader has had expectations, alternative feelings which are actually the purpose of his reading. This purpose guides his selection of his potential in the resolver, and his

synthesis. As he looks at the print, he seeks cues on which to base the expectations about what is coming next. This cue process is based on his past syntactic and semantic experience that shapes the transaction (Marhaeni, 2016, p. 207).

Rosenblatt sees the process of reading as a non-linear, complex, not to mention self-correcting transaction between the text and the reader. After this to-and-fro process between the reader and the text has taken place, a more or less coherent organization emerges. As readers are not identical, the result of the transaction of reader B will not be a copy of the transaction that took place when reader A reads the exact same text (Marhaeni, 2016, p. 208; Rosenblatt, 1995, p. 31). Inside a classroom, this could mean that it would be fruitful for the teacher to encourage the pupils to share their interpretations of the text out loud, as no pupil will have understood the text in exactly the same manner. Furthermore, it is important that the teacher is aware that the pupils might not understand the text as they thought they would. However, this should be considered to be an enrichment of the text rather than something that is "wrong."

As the competence aims for ENG01-04 do not mention one specific strategy for language learning, text creation, or communication, the strategy chosen may vary and versatile. Furthermore, as the pupils are to be able to read, discuss and present content from various types of texts, they are allowed and should be encouraged to use whatever they hold of pre-knowledge and perceptions of seeing the world to interpret literature. For example, it could come in handy to inform the pupils of the author's life and what historical environment the text was written in. This may make the meaning-making process of the literature read more comprehendible for the pupils. However, this does not force the teacher to overlook or prevent the pupils from using their pre-knowledge or perception of either this or that to interpret the text. By discussing the texts and maybe re-read them, one becomes aware that the process of meaning-making is not a linear process.

2.5 Teacher cognition

The present study examines what teachers report to do in their EFL teaching and their thoughts in relation to their practice. Accordingly, it focuses on teacher cognition,

which "allows for contextualized understanding of teaching" (Borg, 2009, p. 18). Whatever the teachers possess of knowledge, norms, and prior experiences may influence their practice in the classroom, thus affecting the EFL pupils.

Teacher cognition is the teachers' self-reflection concerned with their teaching practice. Consequently, the self-reflection is concerned with the teachers' knowledge about teaching, pupils, and the content used. If one chooses to carry out a questionnaire or conduct interviews about the teachers' thoughts concerning his or her teaching practice, one is addressing something one has not observed oneself. This allows you to gather insight from the teachers about their prior knowledge, feelings, and confidence on the topic, for example, the discussion of racism through literature. Borg describes teacher cognition in the following manner, "an unobservable cognitive dimension of teaching" (Borg, 2003, p. 81).

Teacher cognition has not always been considered to be of interest, as it acknowledges unobservable parts of teaching (Borg, 2019). However, this has changed, and one reason for this is that such a research focus acknowledges the teacher as a whole human being, not only as a teacher. Borg writes, "contemporary thinking in neuroscience argues against traditional divisions between the rational and emotional dimensions of decision-making" (2009, p. 12). What the teachers do is not a static condition but is constantly affected by the teachers' thoughts, beliefs, and knowledge. This being said, there might very well be gaps between what the teachers report about their practice and what they, in reality, do. Sometimes the teachers might lack the ability to self-reflection or report on how they ideally would have carried out their teaching, but it does not reflect what they do in reality. Contextual realities can prevent teachers from carrying out a practice they preferably would have done (Borg, 2003, p. 94). Contextual realities can be everything from the subject curriculum, the school's resources, to disruptions from within or from outside of the classroom. All the mentioned, and many more, factors can impact the teacher's possibility to carry out their teaching.

In relation to the studied topic in the present master thesis, acknowledging some of the limitations of teacher cognition is quite relevant. The reason is that one ought to have an awareness of the gap that may exist between what the informants report and what they do in their EFL classrooms. The teachers might claim that they do not find it difficult to

discuss racism through literature, whereas they might have, consciously or unconsciously, chosen certain aspects of racism that they are comfortable discussing. Consequently, the pupils are only offered fragments of the complexity that racism holds.

Chapter 3: Methodology and Materials

The third chapter of my master's thesis discusses issues concerning the methodological choices made to answer the research question. I decided to use a mixed-methods approach, as I considered it to be fruitful to conduct both interviews and carry out a questionnaire. The in-depth interviews are valuable as one can ask the interviewees to elaborate further on findings gathered from the already conducted questionnaire. By relying on a questionnaire as well in the research, one can gather information from several teachers and paint a broader picture of what the common practices are in terms of using English literature to discuss racism. The questionnaire was partly quantitative and partly qualitative in its form and consisted of 12 questions in relation to racism, literature, and how the participants reported to work with literature whenever racism was the topic. It might also be that the participants did not use literature to discuss racism, but this would be an interesting insight as well.

This chapter will provide insight into the rationale behind the choice of methods and material and discuss the tools used to gather and analyze the data material. Furthermore, the chapter will offer a description of the context of the study and the participants, and it will deliberate my role as a researcher in addition to the ethical concerns related to the entire research process. The strengths and weaknesses when it comes to reliability and validity in my treatment of the data will be discussed. The Coronavirus disease 19 (from now on referred to as COVID-19), and consequently, the control restrictions made by the authorities to prevent further infection within the population, had a significant impact on the data collection process. The circumstances and the impact the control restrictions had on this study will also be described and discussed.

3.1 Choice of methods

The Oxford English Dictionary defines "research" in the following way: "Systematic investigation or inquiry aimed at contributing to knowledge of a theory, topic, et cetera, by careful consideration, observation, or study of a subject" (Oxford English Dictionary, n.d.). In order to investigate and find answers, the best-suited research tools ought to be applied. As for this thesis, mixed methods were applied; in other words, both qualitative and quantitative methods were utilized.

According to Creswell and Creswell, the main difference between qualitative and quantitative research and data is that "qualitative data tends to be open-ended without predetermined response while quantitative data usually includes closed-ended response such as found on questionnaires or psychological instruments" (Creswell & Creswell, 2018, p. 14). Dörnyei (2007) claims that a quantitative researcher that wishes to comment on how widespread a phenomenon is will draw information from large populations. The key issue with quantitative research is that it involves gathering quantifiable data presenting results through statistics. If one uses a quantitative research method, one has to trust the instruments used in the collection of data. Surveys and experiments are two different manners to carry out quantitative research (Creswell & Creswell, 2018, p. 147), and the quality of the data one gathers will to a large degree, depend on the survey or experiment made by the researcher(s). Therefore, very often, the initial phase of a research project will be rather time-consuming, which also was the case in this study.

As already mentioned, if one carries out a questionnaire, the researcher makes the boundaries for what sort of information and how much information one can get from the participants. When discussing issues such as racism, literature, and *Bildung*, there are some nuances that one might experience difficulties grasping from an online questionnaire alone, even though the questionnaire included several qualitative questions. In order to give some participants the possibility to elaborate their answers, and for me as the researcher, to ask for clarification when it was found necessary, it was considered reasonable to include qualitative interviews as well as a part of my research.

3.1.1 Mixed methods
Various terms may be used to describe the mixed-methods approach, such as, multimethod, quantitative and qualitative methods, mixed methodology, mixed research, et cetera. However, recent scholars tend to refer to the phenomenon as mixed methods (Creswell & Creswell, 2018, p. 215). According to Creswell and Plano Clark (2011), the beginning of mixed-method research was in the late 1980s. At this time, scholars from various parts of the world simultaneously appeared to have been thinking about using qualitative and quantitative methods in combination in their research. This was a rather new idea, as prior to this, many researchers that used one of the two approaches did not seem to see the legitimacy in applying the other approach in the research. However, this changed as the members of the two camps started to understand the worth of the other approach. In practice, this meant that quantitative researchers began to discover the value of qualitative data in their quantitative research. Likewise,

a researcher within the qualitative camp began to understand that reporting solely qualitative perceptions of the world, and only the perceptions of a handful of people, would not make a good foundation for a generalization based on the findings from the participants from the qualitative research. There has been a large change in the interest and use of mixed methods in research in the last decades, compared to the research field in the 1980s (Reis, 2018).

To give a definition of mixed methods is rather challenging because the term can hold more than the idea of combining qualitative and quantitative data. Even though Creswell and Creswell only give examples of mixing the two different methods (Creswell & Creswell, 2018, p. 213), one could also argue that mixed methods would include various kinds of qualitative data *or* quantitative data within the same study (Johnson et al., 2007). Such examples could, for instance, be the use of both in-depth interviews and classroom observations within the same research, or that, within the quantitative approach, one will ask participants to fill out a questionnaire in addition to an objective measurements, such as weighing the participant. Nevertheless, the most common perception of the term and what it holds is that a mixed-method approach will include both quantitative and qualitative methods (2007).

If there is a trend among Norwegian teachers and their use of English fiction to work with racism in the classroom, the quantitative method seems well-suited to uncover this. However, if one includes a qualitative research approach, such as in-depth interviews, one can gather data that holds real-life and in-depth descriptions of these phenomena. Based on this, one could argue, as Creswell and Creswell do, that "In a sense, more insight into a problem is to be gained from mixing or integration of the quantitative and qualitative data. This "mixing" or integrating of data, it can be argued, provides a stronger understanding of the problem or question than either by itself" (Creswell & Creswell, 2018, p. 213).

Even though not all scholars agree on the definition of mixed methods, most actually perceive that mixed methods demand a combination of both qualitative and quantitative methods (Johnson et al., 2007). I have the same understanding of the term, and I have chosen to use the rather broad definition offered by Tashakkori and Creswell: "research in which the investigator collects and analyzes data, integrates the

findings, and draws inferences using both qualitative and quantitative approaches or methods in a single study or a program of inquiry" (Tashakkori & Creswell, 2007, p. 4).

Using different methods to collect data on the same topic, one can compare the findings from different collection approaches. This approach is called triangulation and is closely connected to the question of validity and will therefore be further described and discussed in subchapter 3.3 that addresses validity and reliability.

3.1.2 Why apply semi-structured in-depth interviews to the research in this study?

The details around the interviews will be discussed in subchapter 3.3, however, in this section, the rationale for the application of semi-structured in-depth interviews will be offered. As I want to investigate the teachers' beliefs about their practices in relation to the teaching of racism and literature, a process that takes place in a complex environment, I found it reasonable to talk to some of the participants face to face. The most suited manner to have such a conversation with the teachers was to conduct semi-structured in-depth interviews. That an interview is semi-structured means that an interview guide that covers different topics is used as a point of departure for the conversation so that all topics are talked. However, the wording of the questions may be adapted to each interview, so the questions may differ from one interview to another while the exact same topics are talked about (Malt & Grønmo, 2020). This would allow me to explore and follow up on interesting issues raised by the individual teachers. Furthermore, it would give the participant and me the chance to clear up misunderstandings from either the online questionnaire all interviewed teachers had completed or the conversation during the interview itself. The purpose of semi-structured in-depth interviews is to investigate issues from the interviewees' lives and get to know the participants' perspectives, in this case – their beliefs about their practices related to using literature to discuss racism in the English classroom. In order to have a pleasing semi-structured interview, one needs to follow a distinctive approach and technique. It is not an open conversation, nor is it a closed conversation tied to a questionnaire. The method demands an interview guide that circles specific topics and that has questions that the interviewer might use. However, not all the questions would have to be asked, nor does one need to ask them in a rigid order (Kvale & Brinkmann,

2015, p. 46). The audio recordings will constitute the raw data, but the analysis will be based on the transcriptions.

One could argue that other methods such as classroom observation could have been applied instead of interviews of teachers. However, I would have run the risk of teachers feeling intimidated. Even though my master's thesis is not concerned with making judgments of the teachers' practices, the teachers might be left with such a feeling. Classroom observation, as any observation, is unavoidably an act of intrusion that might influence the participants' behavior (Borg, 2015, p. 276). Furthermore, the COVID-19 has had an impact on the teachers' working life, as there are new restrictions, making the rules for how many pupils were allowed inside one classroom, sometimes the teacher would have to carry out digital teaching, whereas the next day physical attendance of the pupils would be required and "normal" teaching carried out. An interview does not require much effort nor time from the interviewee, and it is possible to carry it out through a digital platform. In other words, interviews were a suitable approach as they made it easier for me as a researcher to be flexible and adjust to the schedule of the participants.

3.1.3 Why rely on a questionnaire in this study?
A more detailed description and discussion of the survey design will be given in subchapter 3.4, however, the background for my choice of method will now be presented. As the aim of this study is to get a picture of the English teachers' practices related to using literature to discuss racism in their teaching, it is desirable to get reports from as many teachers as possible. Therefore I found it sensible to conduct a survey, which by the Cambridge Dictionary is defined as: "examination of opinions, behavior, et cetera, made by asking people questions" ('SURVEY | Meaning in the Cambridge English Dictionary', n.d.). The most practical manner of conducting a survey I found to be through an online questionnaire. An online questionnaire would make it possible for me to gather data from a large geographical area, but without having to travel. Furthermore, the teachers would be able to fill out the questionnaire whenever it suits them best.

3.2 Authorization and informed consent
Anonymity and confidentiality are crucial issues to take into consideration when one aims for a research project within ethical frames. In Norway, all who process personal

data in a research project must report this to The Norwegian Social Science Data Services (NSD). NSD offers privacy services to all Norwegian universities, and the purpose behind their work is to ensure that the personal data used in research is collected legally (NSD, n.d.).

In this study, it is only the participants that took part in the semi-structured in-depth interviews that are considered traceable as I have had e-mail correspondence with them. Furthermore, the interviews were recorded as audio files and stored on my computer, and the participants' voices might be recognizable. For these reasons, I had to seek approval from the NSD (Appendix 1), and also the University of Bergen had to agree to me having audio files stored on my personal computer (Appendix 2). The four interviewees were all given a letter of consent (Appendix 3), where they were informed that all personal data would be kept anonymous, and if they at any point wished to withdraw from the study, they had this possibility.

In order to answer the research question, I had to investigate teachers' experiences and opinions related to using literature to discuss racism. Even though the research question of the master's thesis is fairly narrow, the participants' experiences and opinions could easily be multiple and diverse. Even if the interviews were able to give me more in-depth information about the teachers' experiences, the interview process is rather time-consuming. Therefore I also conducted an online questionnaire. The questionnaire was made through SurveyXact, which does not save IP addresses from the respondents if one designs the survey to be anonymous in the program. That means that the participants left no personally identifiable information, and therefore this part of my study did not have to be reported to the NSD.

3.3 Validity and reliability

In the following section, I will offer definitions, as well as discuss some general features of validity and reliability in research. These are important issues to this study, therefore, the concerns of validity and reliability will be dealt with throughout Chapter 3, as well as in the analysis chapter. One can discuss validity and reliability within different methods, and since I have relied on a mixed-method approach, I will make it clear when there are differences between qualitative and quantitative methods.

As quantitative research involves measurement, it is important to be sure of whether one is measuring what one thinks one is measuring, and the validity is closely connected to this question. However, within the qualitative research, field validity is something different, "Validity is one of the strengths of qualitative research and is based on determining whether the findings are accurate from the standpoint of the researcher, the participant, or the readers of an account" (Creswell & Creswell, 2018, p. 199). There are different techniques that will increase the possibility that the research will produce trustworthy results. One of these techniques is persistent observation (A. Johannessen & Tufte, 2010, p. 230), which means that one invests a satisfying amount of time to become familiar with the field of research. This makes it possible to distinguish relevant information from irrelevant information. It is very challenging to examine a phenomenon without knowing the context. The way I have become familiar with the field of research is thorough knowledge about the curriculum, the Education Act, theories about racism and literature, as well as my own teaching practice from English classrooms. Another technique one can use to produce trustworthy data is triangulation (p. 230). This means applying more than one method to gather data on the same topic. If the data collected through different methods point in opposite directions, it can be an indication of weaknesses in the research process. However, if the perspectives discovered through the data points in the same direction, this can indicate that the results have high validity.

Reliability has to do with the consistency and credibility of the research results. Often the issue of reliability is connected to the question of whether the result could be reproduced later on by other researchers. Can other researchers reproduce the research and get a fairly similar result to what was found in the original research? The ideal is that the interviewee would not change his or her answers if the interviewee was interviewed by another researcher at another point in time (Kvale & Brinkmann, 2015, p. 276). As mentioned earlier in this chapter, a semi-structured interview has as its purpose that the interviewee shall describe the topic as freely as possible. One should be careful when it comes to using leading questions as they might represent expectations of a certain answer and might influence the interviewee, hence all the data you are left with. It is correspondingly important to be careful with one's body language and verbal

responses, as this also may influence the interviewee's answers (2015, p. 202). However, sometimes leading questions can be most useful during an interview.

 For instance, one can use leading questions in order to check the reliability of the interviewee's answers and to verify the interpretations of the interviewer (2015, p. 201). Through the work with this research and the preparation of the interview guide, I have been concerned with the reliability of the interviews and the level of accuracy in the process of transcription. One way to strengthen the reliability is to present the data in a manner that the reader is able to distinguish the participants' statements from my interpretations. In addition to this, a fairly comprehensive walkthrough of the methods used, attached appendices of the interview guide, the transcripts of the interviews, and the questionnaire should and will be provided.

3.4 The interviews

The interviews represent a valuable part of the study. They give a deeper understanding of the four teachers' opinions and experiences regarding literature used to discuss racism in the English subject, as they had already conducted the questionnaire. My intention was to encourage the interviewees to put words to their personal views on the subject. In my attempt to facilitate such an interview setting, it was crucial to conduct a relatively open interview where the teachers were able to reflect without being disturbed or overloaded with too many questions. The focus was more on the overall topics: racism, literature, and literature and racism together, and hopefully, the teachers would reflect on these topics. This approach, with open questions, would facilitate reflection, whereas closed questions could have prevented the process of reflection from the teachers. This being said, it was crucial for me as the researcher to be in charge of the interview situation so that the conversations were relevant for the research project. An interview guide was designed to make sure that the interview would lead to relevant data.

There could be raised criticism against applying interviews as a source of data in research. One could, for example, argue that the answers would be too dependent on the subjectivity of the interviewees. However, it is precisely the interviewees' subjectivity that was important and interesting for me as a researcher (cf. Kvale & Brinkmann, 2015, p. 20). Their reflections and perception of the topic discussed are what made it possible to get an in-depth understanding of the topic. One could suggest that observation would

have been a better method to use since I cannot be absolutely sure that the interviewees provided reliable data (Borg, 2015). Nevertheless, as the teachers would have been aware that they were being observed, this might have an influence on their practice. So, even though the interview has its challenges, other methods do as well. One way to overcome some of these challenges is for the researcher to have a well-prepared interview guide, as well as making sure that the context of the interview itself gives the teacher a feeling of safety.

3.4.1 Designing the interview guide
According to Kvale and Brinkmann (2015), the interview guide of a semi-structured interview should include an overview of topics that shall be touched upon as well as suggestions to questions that could be asked (p. 162). However, it is made clear that the questions and/or the order of the questions may vary from one interview to another. How each interview will be structured will be influenced and determined by the interviewer's tact. The tact will also influence to what degree the interviewer will investigate and follow up the answers and stories from the interviewee. Consequently, there may be asked questions that the interviewer had not foreseen from the beginning. However, in order to gather useful data, it is important to be aware of what sort of information you are searching for so that you can guide the interviewee to the topics one desires to talk about.

The staging of the interview is a critical part of the interview, so what one does during the first two minutes as an interviewer will influence the interview from then on (Kvale & Brinkmann, 2015, p. 160). Before one starts asking questions related to the research question, it is important to have a briefing where the interviewer presents information about the master's project in general, what sort of interview that is about to take place, how the interview will be recorded, the duration of the interview, and make it clear that the participants can withdraw their acceptance to participate in the project at any point. It is also important to ask the participants if they have any questions and make sure that they have understood and agree to the terms you have presented them with. By asking these questions, one shows the participants that one is interested in them and their perspectives and that you respect them. This may establish contact between the researcher and the interviewees, which is important in a setting where they are to share their personal perspectives and reflections. (2015, p. 160). As the interview has come to

an end, one should also include a debriefing. I planned to ask all my participants if they had some questions, anything they would like to talk more about or specify. This is something that can help to avoid an awkward atmosphere after I, as the interviewer, am pleased and feel that the interview is over and the conversation somewhat "dies out." I planned to stop the recorder when the participants and I felt that we were satisfied with the interview. Nevertheless, in all of the four interviews, the conversation continued after the interview was over and the recorder was turned off. At this point, I planned that we would talk about matters that were of no interest to my project, nevertheless, this is also a part of the debriefing (2015, 160-162).

The research question was reflected in the three main themes of the interview, *racism, literature,* and *racism in relation to literature*. It was important for me to create these three themes in the interview guide as they would help me to focus on the significant areas of the research. However, the three first questions of the questionnaire were concerned with the participants' age, gender, and when they became fully educated teachers. The rationale behind these questions was to be secure variation among the sample. The three following questions were concerned with the participants' perception of racism and were included in order for me to map out how they understood racism as this could influence their teaching practice of discussing racism through racism. All of the participants were asked if they considered racism to be a societal problem in Norway today, to define racism, and to take a stand to the following statement, "I find it challenging to discuss racism in the EFL classroom."

Halfway through the questionnaire, a question concerned with the teachers' perception of literature in the EFL subject, in general, appeared in the questionnaire. The seventh question was, "Do you think literature is useful in teaching?" The rationale behind this question was to see if the teachers found literature to be an important part of EFL teaching and see if they found literature to be important in the teaching in general, but not when discussing racism, which would become clear when the teachers were asked if they found literature be useful to discuss racism in the next question and if they used literature do discuss racism in question 11. The teachers asked to take a stand on the following statement, "I believe that English language literature may contribute to self-development and contribute to preventing racist views among my pupils," and then elaborate on their statement in the following question. The rationale behind the

statement and the question to elaborate on their answer was to see if they found literature to be useful in the teaching and discussion of racism, but also to see how they argued for their answer. In hindsight, I can see that the questions might have been leading and that the teachers may have thought that I was searching for a specific answer. It may be that question seven, "Do you think literature is useful in teaching?" and the statement "I believe that English language literature may contribute to self-development and contribute to preventing racist views among my pupils," should have been reformulated to avoid bias. However, the teachers were given the opportunity to elaborate on their answer to the statement in question nine, which brought more nuances to the table.

The last three questions were asked to get an insight into what sort of literary material the teachers used to discuss racism, the name of the literary works, and how they worked with the material if they used literature to discuss racism. Question ten, eleven, and twelve would give information on the character of the literary material used to discuss racism, and why they worked in the manner they reported when they discussed racism. Nevertheless, all the questions were asked in order to answer the overall research question for the master's thesis. The interview guide in its entirety is included as appendix 4.

3.4.2 Selection of interviewees

When one is deciding who shall participate in research, there are several things to take into account. To collect data through interviews, I decided to use the method of convenience sampling. This is maybe not the most desirable manner to select participants as the sample is not chosen at random, which most likely will not make the sample representative for English teachers of lower secondary schools (Creswell & Creswell, 2018, p. 150). However, this way to recruit informants has some advantages. To gather informants can be a rather time-consuming affair, and now more than ever, because many teachers are overworked due to the additional work the current pandemic brings (Alver, 2020). To participate in a study such as this one would most likely not be a priority for many teachers. In order to find four participants for the interviews, I had to use some contacts. One of the contacted teachers was an acquaintance, and another acquaintance put me in contact with the second interviewee. The third teacher was recruited through a fellow student, whereas the last one was recruited through a school

leader as I sent out e-mails to several lower secondary schools in Bergen and the surrounding areas. So, convenience sampling made the entire process of gathering participants quite efficient. There are, of course, some disadvantages as well related to convenience sampling. The key disadvantages are that the findings might be biased as they derive from convenience samples, and as already mentioned, the sample might not represent the target group. Furthermore, it is challenging to replicate the study as the sample cannot be replicated. However, I could limit these disadvantages to a certain degree, as the data gathered in this study are not solely based on the interviews but also the investigation of a broader population through the questionnaire, visible from subchapter 4.1.1.

As already mentioned, there were some connections between me as a researcher and the interviewees. Whenever this is the case, it is vital to be aware that the researcher can shape the participants (Lincoln & Guba, 1985). This could, for instance, happen if the interviewees have a desire to offer me data gatherings that they might think would benefit me because there is some sort of acquaintance between us. Some subjectivity characterizes all qualitative research, but the interviewer in qualitative data collection must constantly self-reflect on his or her behavior, such as tone, idiolect, and expression throughout the interviews. The interview guide serves as an important tool to avoid researcher bias, as all teachers are confronted with similar questions. Furthermore, it is essential to be aware that it is possible to distinguish between how the data is gathered and how it was analyzed. The researcher ought to analyze all data in the same manner; this adds a distance between the researcher and the interviewees. This demands that the researcher have accuracy and honesty throughout the entire analysis process. Regardless of the convenient sapling, it is crucial to be aware that the interviewees, to varying degrees, have thought consciously about discussing racism through literature, which might have affected the findings.

3.4.3 Conducting the interviews

The following presentation of the context of the interviews will cover all of the four interviews. Before I conducted the interviews, I became very familiar with the topics we discussed and acquired much theoretical knowledge on racism and literature. In addition to this, I had designed the interview guide according to methodological theory and guidance from my supervisor. Due to the COVID-19 situation and consequently the

infection control measures, I had to conduct the interviews digitally, and I chose to use the peer-to-peer video service platform Zoom to conduct interviews. According to Kvale and Brinkmann (2015, p. 116), the context is created not only by the researcher but also the informants and subsequently is the result of the work. All of the interviews took place during the two first weeks of November 2020.

Before the interviews, the four participants received consent letters (Appendix 3), either delivered to the school administration or through the post. They had been ensured that they would be anonymized and informed about their possibility to withdraw from the project, that they could contact either myself or my supervisor through our attached contact information, and what sort of research and theme I was investigating. Through e-mail correspondence, they received information that said that the interview would last for about 30 minutes, and together we decided on a time for the interviews that would suit both them and me. All the informants had agreed to interview in English as I did not want to translate the data, as an act of translation is also an act of subjective interpretation and may thus affect the validity of the study.

Throughout all the interviews, I tried as best as I could not to interrupt the interviewees when they spoke; however, as the interviews were conducted through Zoom, this sometimes occurred. At those times, I tried to let the interviewees continue speaking and used either words or body language to prompt them to go on. Whenever a pause occurred that I interpreted as the interviewee's need to think in order to complete an utterance, I did my best to give them the possibility of doing so without interrupting. I tried to adapt to the language of the interviewees, and sometimes I paraphrased utterances if I was unsure that I had understood what the teachers were trying to communicate. Moreover, I aimed to encourage the teachers' thoughts and perspectives on the topic by giving feedback in the form of smiling, nodding, facial expressions, and so on. I also used follow-up questions to express my interest in their in-depth experiences on the topic.

3.4.4 Transcribing the interviews

After each interview had been conducted and audio recorded, I stored the notes and audio files into a computer database. The notes were used to write down information that would not be possible to trace from the audio files alone, such as significant body

language that held much meaning to understand the utterance. It was the researcher that transcribed all material, which turned out to be a time-consuming process. Since transcription is the translation from spoken language to written language, it entails an abstraction of intonation, voice, breathing, gestures, and body language (Kvale & Brinkmann, 2015, pp. 204–205). I developed a transcription key to include elements lost in the audio files but essential for the teachers' statements (see Appendix 5). Furthermore, such a tool would ensure consistency in the manner the material was represented, as it could go several days between the different interviews that were transcribed, as they took place on different occasions within two weeks. I ended up with a pretty simple procedure I made myself that I found to suit my study. I decided to note features such as interruptions, pauses, laughter, and body language crucial to representing the utterance. To preserve the authenticity of the conversation, I also chose to reproduce the grammatical errors both produced by the interviewees and me. However, I decided not to include pronunciation errors as long as they did not cause misunderstandings or if the teachers or I commented on the mistakes. In all of the interviews, there was some small talk that had nothing to do with the research topic but that I found to be important to set the interview tone. However, these parts have not been included in the appendices. The interviewees have been anonymized, and as one can see in Appendix 5, the participants have been given different aliases. The first interviewee got the alias A, the second the letter B, the third the letter C, and the last interviewee D.

During the process of proofreading the transcripts, I underlined parts that I thought would be useful in the analytical process. I started writing down connections between the theory accounted for in my master's thesis and the teachers' statements in a separate sheet. Even though making transcription is a part of preparing for the analysis, I also got the opportunity to become more familiar with the material.

3.4.5 Analyzing the interviews
Transcription, which was done to the best of my ability, is the foundation for the analytical process that follows. With the first step of the process done, which is the transcription, the data material was explored and coded. During the process of coding, I read through all the transcriptions and identified interesting and relevant topics in relation to the research question. A coding form was created after the different categories had been made (Appendix 12). This would make to offer a visual overview

of when the interviewees had made statements that would fit in any of the categories. The categories made in order to analyze the material can be categorized as deductive category application. When one works with deductive category application, the categories derive from already existing theoretical aspects. In this case, the theoretical aspects accounted for in chapter 2. The aim is to make a connection between the data material and the theoretical text accounted for (Creswell & Creswell, 2018, p. 58). However, as the interviews were semi-structured, there were some topics raised that hardly could have been foreseen but which were still interesting. Therefore, it felt natural to apply inductive category development, where categories were made after the interviews were conducted (2018, p. 64). The only category this applies to was "what racism looks like in their schools."

This was a challenging process because one had to question what truly counted as a pattern and what weight a statement had to have to truly be considered a theme. It all boils down to the prevalence, in space, and weight of the statements. In order to be sure that as much as possible was coded and categorized appropriately, the process was done three times. This helped me to become more familiar with the material and confident in the analytical process.

3.5 Questionnaire

An electronic questionnaire (see Appendix 6) was designed, divided into three parts, meaning that the questions were organized thematically (c.f. subchapter 3.4.1). The questionnaire was included in the study as an instrument for collecting data from a larger group of teachers. As already mentioned, the questionnaire consisted of both quantitative and qualitative questions. Nevertheless, I quite early decided to design the questionnaire as short as possible while at the same time getting the necessary data for the study. Consequently, the questions truly needed to be to the point.

Surveys are more well-suited as an instrument if one wants to collect rather simple and straightforward data, such as the participants' highest level of education, compared to gathering attitudes or opinions (Gorard, 2001, p. 80–81). However, Goard (2001) claims that conducting a survey in a study where also other approaches are used could be a good option. Nevertheless, this questionnaire was made for this study to reveal the

teachers' opinions about using literature to discuss racism and whether this was something they practiced or not. However, the data gathered from the questionnaire would be used alongside the data from the interviews. Since the electronic questionnaire would give the possibility of collecting answers from a larger and varied selection of respondents, one might get an insight that one maybe would not get through an interview. The questionnaire may help to decide if something is a phenomenon among EFL teachers of lower secondary school when one speaks about teachers' opinions related to discussing racism through the use of literature.

3.5.1 Designing the questionnaire
It is impossible to say precisely the limit of the number of questions that a questionnaire should consist of. How motivated the participants are will largely influence their concentration during the conduction of the questionnaire and if they will complete the entire questionnaire. If they think that the result of the research will not benefit them in any way, they are more likely to feel less motivated to complete it (Adams & Cox, 2008, p. 19). Bearing in mind that the result of this study most likely will not affect the teachers in their job and that many teachers felt overworked due to the infection control measures, I understood that in order to have as many teachers as possible to complete the survey, it was essential that it not be too time-consuming to complete. Just weeks after I distributed the questionnaire, a survey conducted by Respons analyse on behalf of Utdanningsforbundet revealed that leaders at almost nine out of ten schools reported that the COVID-19 situation and the infection control measures had caused the teachers much or to some degree extra work. It also revealed that only three percent of the schools compensated the teachers for their extra work, as many schools did not have the money to do so (Alver, 2020). With this in mind, the survey consisted of 12 questions. Seven of the 12 questions were closed, meaning that the respondents were offered response alternatives. The other five questions were open and encouraged the teachers to use their own words when answering. Giving the respondents the possibility to use their own words when they answer can more precisely reveal differences between the respondents' opinions and perspectives (Converse, 1986, p. 34).

The first three questions were made to map who actually participated in the research. They were asked to state their age, which was mostly listed in intervals of ten years. In addition to this, they were also asked to state their gender, but they also had the

possibility to answer by the category "Do not want to state," and when they were fully educated English teachers. These questions mainly provided an overview of the background of the participants.

The purpose of questions four, five, and six were to get insight into the teachers' thoughts about racism. Question four encouraged the participants to state to what degree they agreed with the statement *"racism is a social problem in the Norwegian society today."* Their answer to this question might reflect on how much of a societal challenge they consider racism to be in the pupils' environment. In question five, they were to give their own understanding of racism, and as the discussion of the term in Chapter 2 reveals that the term holds various meanings. Therefore, I found it necessary to examine how the participants understood the term and whether any trends could be identified in such respect. The sixth question also held a statement that they were to state to which degree they agreed with. The statement was, *"I find it challenging to discuss racism in the English classroom."* If the teachers found the topic challenging to discuss, it would be interesting to talk more about this in the interviews. However, in hindsight, a follow-up question where the teachers' reasons for why did found it challenging or not challenging could have been included.

The purpose of question seven was to gain insight into the teachers' thoughts about the role of literature in teaching English. Here they were to write in their own words why or why not they did not think literature was important in the EFL teaching. Question eight was a closed question, asking the teachers to state to what degree they agreed with the following statement *"I believe that English literature may contribute to self-development and contribute to preventing racist views among my pupils."* The following question, question nine, was an open question and connected to the previous one as they had to elaborate on their answer from question eight. These answers would give me the possibility to see if the teachers regarded literature as a medium for promoting *Bildung*. Here I wished to know whether or not they did so and how they thought literature was or was not useful to promote self-development.

As the first parts of the questionnaire would provide information about who the teachers were as well as their thoughts about racism and literature, the next part concerned their teaching practices in relation to racism and literature together. Therefore, the tenth

question provided them with a set of answer options listing different literary genres, and they were asked to indicate which genres they preferred if they used literature to discuss racism. They could choose a maximum of three genres but were also given the choice of "Other" if they had used other genres than those I had offered or if they did not use literature in that manner. This could give me information about what sort of literature the respondents found to be suited for pupils at lower secondary school. The next to last question asked the respondents to write, in their own words, what the title of the last work they used to discuss racism in English class was if they used literature in that way. The aim of this question was to gain insight into whether the teacher tended to use newer material or if they used older literature, maybe works of literature that held racist language. The final question was an open question that explored how the participants preferred to work with the text in the English classroom when/if they used literature to discuss racism. Here the aim was to gain insight into what sort of activities or tasks the teachers tended to give their pupils in this context.

3.5.2 Conducting the questionnaire

Along with the information about my research project, the link to the digital questionnaire was distributed through e-mails to all school leaders of lower secondary public schools in the Bergen, Stavanger, and Kristiansand region. At the time the Bergen region has 22 municipalities (*Bergensregionen*, n.d.), the Stavanger region 17 municipalities (*Stavangerregion*, 2015), and the Kristiansand region 6 municipalities (*Region Kristiansand*, n.d.). The school leaders were asked to distribute the Internet link, which led the respondents immediately to the questionnaire created through SurveyXact. According to Gorard (2001, p. 83), if the respondents know that the questionnaire is anonymous, it will contribute to creating a feeling of trust, consequently leading to a more honest response from the respondents. The only ones I could identify were the teachers that had agreed to be interviewed. They received the link to the questionnaire before it was distributed to the school leaders, but at different times so I had the possibility of telling the teachers that would be interviewed apart. Only 34 responded to the questionnaire, which was not surprising given the extraordinary circumstances, and many school leaders told me that they found the study interesting but that their teachers already had more than enough to do and that they would not feel comfortable asking them to conduct the questionnaire.

Even though a digital self-administered questionnaire gave me the possibility to distribute the questionnaire to many different schools, there are some disadvantages to this approach as well. I did my best to design the questionnaire in a way so that there would not appear misunderstandings, nevertheless, there might have been respondents that found something to be unclear and who had questions concerning the questionnaire. As I was not present, I did not have the opportunity to assist the respondents if they were unsure about something in the questionnaire. Even though the school leaders received my contact information (e-mail and phone number) in the e-mail they received, I forgot to include that information in the survey itself. Consequently, if the respondents had questions they would first have to go to their leader, then they could try to contact me. None of the respondents did contact me, and maybe they would not have done so even if they would have had the contact information, however, the fact that they would have to make an effort to find it might have contributed to the fact that none did. On the other hand, one of the great advantages of an electronic questionnaire as the one utilized in this study is that it does not demand great effort on the part of the respondents. They did not have to deliver a physical questionnaire anywhere, and they could respond to it wherever and whenever they wanted.

It is possible that one could have recruited more than 34 respondents if one had contacted teachers personally by e-mail. To physically meet teachers to ask them to participate in my survey was never an option due to the COVID-19 situation. However, if one had been able to directly contact the teachers through e-mail, one might have explained the project to them, and they could decide for themselves if they wanted to participate or not. The approach I went with made the different school leaders decide which teachers were given the possibility and choice to participate in the study.

3.5.3 Analyzing the questionnaire data
Seven of the total 12 questions in the questionnaire were of a quantitative character and were analyzed accordingly. The data material was structured by the SurveyXact software, which had functions that automatically converted the multiple-choice and tick-box questions into graphs. The remaining five questions of the questionnaire were of a qualitative character, where the respondents were asked open questions. The answers were structured automatically in an organized manner by the SurveyXact software. I decided to print out the conducted questionnaire on paper and assign the

respondents with numbers and place them in the different categories and subcategories on a separate sheet with a coding form (Appendix 13). The coding categories were deductive in nature and derived from the different definitions of racism which were discussed in Chapter 2. As one can see from Appendix 13, the first category has subcategories that cover different definitions of racism. The first subcategory is concerned with the traditional understanding of racism (c.f. subchapter 2.2.1), the next new racism (c.f. subchapter 2.2.2), the next one is a combination of the two. The reason for this is that several of the statements intertwined these two understandings. The other sub-categories are concerned with structural racism (c.f. subchapter 2.2.4), different levels of racism (c.f. subchapter 2.2.6), and racial microaggression (c.f. subchapter 2.2.7).

Some of the answers had to be labeled as unspecified, as it was impossible to place them into any of the categories either because they did not answer the question or the answer was incomprehensible due to spelling. The sheet where the respondents' answers were categorized offered me the possibility to identify trends and patterns in the material.

The next category was concerned with the teachers' perception of literature in the EFL classroom. Here the different answers were placed into the following sub-categories, yes, no, and unspecified. As the teachers also reported on their perception of literature to counter racism, a third category was created to organize their statements. Here, the sub-categories were yes, no, and unspecified. The teachers were also asked which literary works they used to discuss racism, if they did so. This became a category of its own, but with no sub-categories as the titles would vary. Lastly, a category that would cover how the teachers worked with the literature was included. Here the sub-categories for the activities were sociocultural approach and other.

The questionnaire and the structuring of the material functioned as a good starting point for the interviews, as their answers, in particular, would guide me to what would be interesting to get a deeper insight into.

3.6 Ethical concerns

In any research project, it is important to consider ethical issues, and as a researcher, one has to anticipate the issues of such nature that may arise throughout the entire process. This is particularly critical when one is collecting data from people about people (Creswell & Creswell, 2018, p. 88). This project was planned and conducted in line with the guidelines made by the NSD for research that involves information about individuals. Before gathering data, the NSD had approved the project plan (Appendix 1), and the University of Bergen had approved how the data was secured (Appendix 2). However, according to Creswell (2014), all aspects of the research process are connected to ethical issues. Therefore, it is not sufficient only to have the project approved by the NSD; one has to take the ethical issues into account during the entire project.

As it has been my ambition to strive for a project that meets ethical standards, I reflected upon how the participants could contribute to the study and at the same time secure their privacy. This should always be a researcher's concern, but it was in particular important in this study as the study addresses teacher cognition about a rather sensitive topic. Therefore, it became crucial that the interview guide did not include characteristics that might reveal the interviewees' identity. The questions were also formulated in a manner so that the teacher would not experience me as judgmental.

It is also important to be aware of how much information the participants have about the research before the interview (Dörnyei, 2007, p. 65). I made a deliberate choice not to share which questions would be asked but rather inform the interviewees that the topic of the semi-structured interview would be racism and literature in the EFL subject. This information was sent to the interviewees through an Approval Letter (Appendix 2). As the research question was centered around how English teachers use literature to discuss racism, the aim was to get as authentic answers as possible. If the participants had known precisely what I was searching for, it might be that the teachers would have prepared themselves by reading and searching for information on the topic of the research in an attempt to give "correct" answers (Borg, 2015). Consequently, the data material would be affected and damage the project. That the teachers were familiar with the topic that would be discussed from the very start of our communication was important to secure their right of informed consent, but holding back information of specific questions secured the investigation.

The ethical issues are not mastered once the questionnaire and interview have been conducted. It is critical that the gathered data is handled in a manner that ensures that no one but the researcher has access to the audio files of the interviews, nor the responses from the participants that conducted the questionnaire (Dörnyei, 2007, p. 65). In order to protect the data material, the storage was done on a password-protected laptop that only I had access to. The manner in which the gathered data was stored was approved by the University of Bergen (Appendix 2). To ensure the participants' confidentiality and anonymity, I had to make sure that they were not identifiable through my written work. The four teachers that had already agreed to take part in the semi-structured interviews were asked to write down their names at the end of the questionnaire. This had to be done so that I would be able to trace down what they had answered, as this would partially function as a point of departure for the interviews. However, they were assured that no one other than myself would be able to access this data. When it comes to the transcriptions and the excerpts used for the analysis and discussion in Chapter 4, all of the interviewees have been given aliases.

3.7 Limitations of the methods and material

There have already been given comments on the limitations of the methods employed in this study in various previous sections in this chapter. The limitations are a consequence of the research design but also circumstances beyond my control, such as the restrictions caused by COVID-19. This subchapter has been devoted to further elaboration on such concerns, to demonstrate my consciousness of possible alternative methodological choices and how the circumstances beyond my control may have influenced the research.

The first issue that ought to be mentioned pertains to challenges in relation to the design of the questionnaire. It was necessary to design questions that were satisfactorily simple so that the participants understood them. Even though it is important to design understandable questions, the downside is that it is challenging to gather reliable data. The consequence of straightforward questions is that the data gathered could become superficial (Dörnyei, 2007, p. 115). More than this, it is impossible to be sure that the informants understood the questions as I had intended when they were designed. Furthermore, I was not present when the teachers responded to the questionnaire, so I

cannot be sure that they were not disturbed during the process, nor if they were under the influence of other people as they responded to the survey. The question of social desirability bias is also relevant (Larson, 2019). It might be that the participants responded to please me as a researcher and believed that there were some "correct" answers.

Concerning the qualitative interviews, social desirability bias is also very relevant. As some of the interviewees were acquaintances, or acquaintances of acquaintances, this is particularly important to be aware of. They might have felt eager to provide me with data material that would help me in the study, consequently providing me with answers they thought I found desirable. However, this was something I was aware of during the interviews, and the interview guide helped me to ask questions that would avoid this. This being said, the interviews were semi-structured, so I could not know exactly in which direction the conversations would go to all times. Therefore, I had to strive not to lead the participants in any directions, in terms of desirable answers. As already mentioned in subchapter 3.4, the sample size was a total of four teachers. In other words, a rather small sampling. Consequently, this makes it impossible to make generalizations about English teachers in lower secondary schools and how they use literature to discuss racism. However, this is not only due to the interviewee sample but the relatively low number of questionnaire participants. This being said, conducting interviews is a demanding process both in terms of the time spent and the work it requires. As discussed in subchapter 3.4.2, gathering respondents during a pandemic is quite challenging, and this was a factor that was out of my control. Therefore, this appears to have been the best choice, COVID-19 taken into account.

If an alternative methodology could have been used in this study, a classroom observation is the most immediate. As already accounted for in subchapter 2.5, about teacher cognition, and discussed in subchapter 3.4, classroom observation has some disadvantages. All observation is an act of intrusion that can affect the participants' behavior (Borg, 2015, p. 276). Furthermore, the possibility to gain insight into the teachers' cognitions concerned with the topic of the master's thesis would be lost. The aim of this study is the cognitive dimension of teaching, which is unobservable. Therefore, I made a deliberate methodological choice to apply a questionnaire and semi-

structured interviews so that I could gain insight into the teachers' cognitive dimensions.

Chapter 4: Results and discussion

The following chapter presents and discusses the findings of my analysis in light of the theoretical perspectives introduced in Chapter 2. The research question for this master's thesis is: "*What do lower secondary teachers of English report about whether and how they use literature to deal with racism as a social issue in their teaching?*".

The results from the digital questionnaire will be discussed first. The results will be presented in chronological order according to the themes of the questionnaire, beginning with an overview of the distribution of the respondents' gender, age, and time for completed education as English teachers. Next, there will be material that reveals the respondents' perception of what the concept of racism entails, then their perceptions of working with literature in the English subject. The data material concerned with how they report to work with literature concerning racism will reveal their favored genres and how they see and practice the teaching of racism through literature in the EFL classroom. The findings from the interviews will be discussed after the questionnaire results. This order of presentation has been considered appropriate, as the interviews are partially based on the data gathered from the questionnaire. Consequently, it makes sense to provide the reader with the findings emerging from the questionnaire first. Although there were several interesting perspectives in the questionnaire findings, the interviews allow more in-depth questioning around interesting findings from the questionnaire. These issues concerned whether the teachers find it challenging to discuss racism and explain their answers, what sort of literature they use and why, and what sort of classroom activities they rely on when racism is discussed through literature. At the end of the current chapter, there will be a summary of the findings.

4.1 Findings from the analysis of the questionnaire data

4.1.1 Background information

20 English teachers conducted the entire digital questionnaire, whereas 14 participants only answered some of the questions in the questionnaire. It could have been interesting to see whether any trends are dependent on the respondents' age, sex, and time of completed education as English teachers. However, this has not been the concern of this master's thesis. Three questions eliciting background information about the respondents

were included to ensure that the questionnaire had been distributed to a varied group of English teachers at lower secondary schools. The first question in the questionnaire was "how old are you?", the data from this question reveals that the respondents vary in age, from the youngest ones in the category 18-25 years old to the oldest teacher in the category 56-65 years old. However, as shown in Figure 4.1, the two largest categories were 26-35 years old and 36-45 years old. (Figure 4.1, Appendix 7).

	Respondenter
18-25 6%	2
26-35 32%	11
36-45 29%	10
46-55 24%	8
56-65 9%	3
66 or older 0%	0
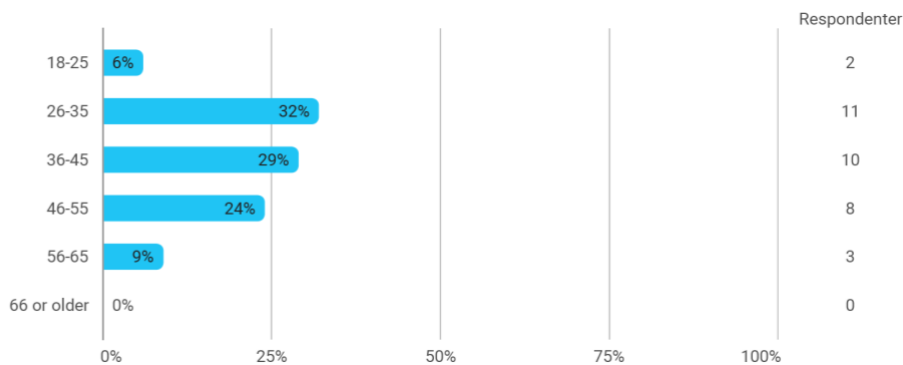
Figure 4.1, *"How old are you?"*

As the second question of the questionnaire, the teachers were asked, "What's your gender?". The findings here reveal that a large majority of the participants are female. Ideally, the distribution of the questionnaire between males and females would have been more even. However, there is well-known data that reveals that only a quarter of the teachers in the Norwegian mandatory school, elementary and lower secondary school that is, are male (*Lærere i grunnskolen etter kjønn, alder og innvandrerbakgrunn*, n.d.). A consequence of this would be that one is likely to be left with a majority of female respondents if one does not handpick one's participants.

	Respondenter
Female 76%	26
Male 21%	7
Do not want to state 3%	1
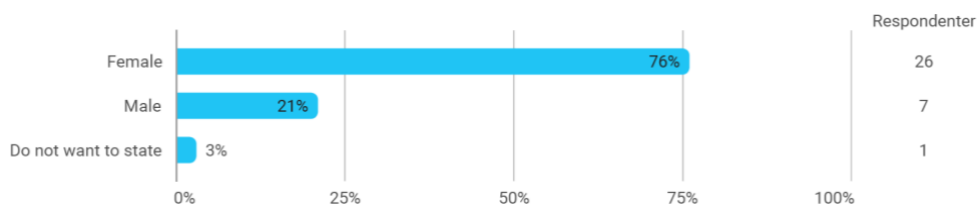
Figure 4.2, *"What's your gender?"*

All of the respondents work as English teachers, and they all report that they possess the education needed to be defined as English teachers. In other words, all of them have at least 60 credits or more of English, as this is what is required to work as an English teacher in Norway (*3. Kompetansekrav for å Undervise På Ungdomstrinnet*, n.d.). The third question in the questionnaire was, "In which year were you a fully eaducted English teacher?" The data reveals when they completed their education as English

teachers vary (Figure 4.3). Eighteen out of them were fully educated English teachers between 2011 and 2020, nine of them between 2001 and 2010, four in the period from 1991 to 2000, two teachers reported that they were fully educated between 1981 and 1990. One of the respondents reports that she took her education in 1960 or prior; however, this cannot be the case as none of the respondents reported to be over the age of 65. It is noteworthy that 53 % of the finished their education within the past decade.
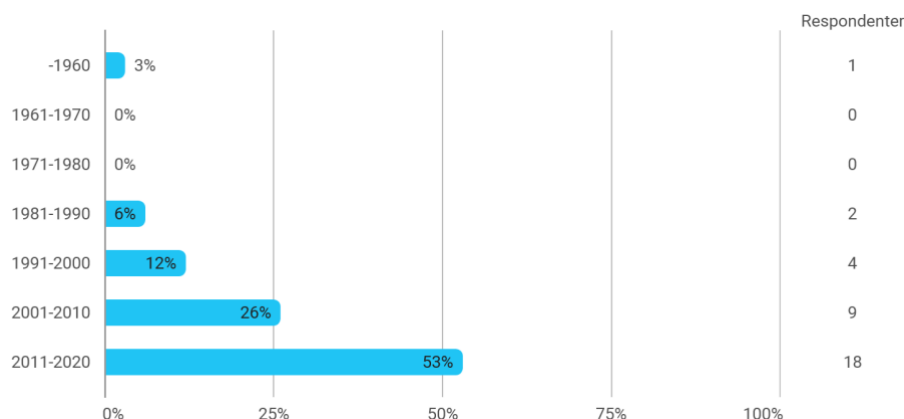
Figure 4.3, *"When were you a fully educated English teacher?"*

4.1.2 The respondents' reported perception of racism as a societal problem

First of all, even though official documents (c.f. The Education Act, 1998; and The Core Curriculum, 2917) stress that teachers shall work to prevent racism, it is crucial for my research to see if participants view racism as a social problem in Norway today. Next, an understanding of the participants' perception of racism can be important it might influence how they use literature to discuss racism, giving us a deeper understanding of why they do what they do.

When the respondents were asked to check the box that suited their answer to the statement "racism is a societal problem in the Norwegian society today," it became clear that most of the teachers saw racism as problematic in Norway today. 31 of the 34 teachers reported that they either strongly agreed, agreed or neither agreed nor disagreed with the statement (figure 4.1). A large majority, 94 percent of the respondents who answered this question, agreed or strongly agreed with the statement. More than this, it is noteworthy that none of the respondents disagreed with the statement. This could be due to social desirability bias, where the participants provide an answer they think is expected of them (c.f. subchapter 3.7). Nevertheless, the findings indicate that an overwhelming majority of the participants view racism as a current societal problem.

As it now stated that a distinct majority of the respondents consider racism to be a societal issue in Norway, it is interesting to see how the participants define racism. For example, a traditional understanding of racism (c.f. subchapter 2.2.1), which says that the concept of racism only entails a belief that different races hold different characteristics based on genetics, might lead to a choice of literature where only the issue of race is discussed. The respondents' understanding of racism might influence the teaching activities, besides the interaction with the literature itself. This can be illustrated with an example: if the teachers have a traditional understanding of racism and want to discuss racism through literature, the literary works offered to the class will most likely focus on this one aspect of racism. Consequently, pupils might not learn to see the complexity of racism, as they have not been presented to it. Furthermore, if the teachers have very different understandings of racism as a concept, the pupils will accordingly be left with very different learning outcomes. Against this background, it becomes interesting to examine what they consider racism to be.
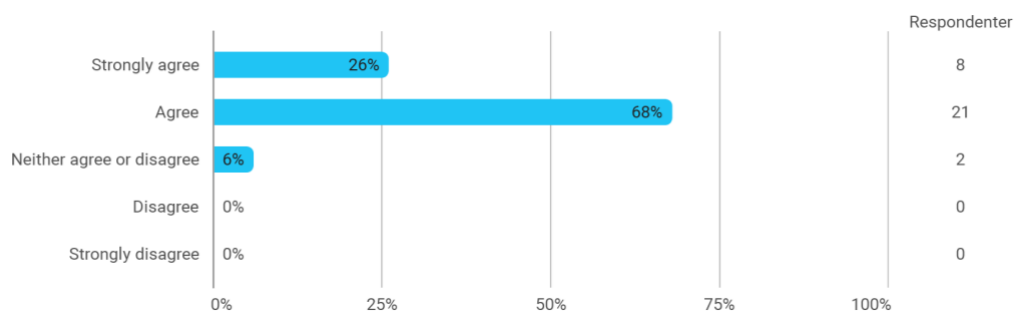
Figure 4.4, "Please check the box which fits your answer to the following statement: Racism is a social problem in the Norwegian society today"

As described in the theory chapter (c.f. subchapter 2.2), racism is a phenomenon that affects people in different ways. This is why it is also perceived differently by different people, which makes it challenging to define. The theory chapter offered an account of different perspectives on racism, thus different definitions. The analysis of the qualitative data emerging from question five in the questionnaire, elicited answers from the participants about how they understand racism. 31 of the 34 respondents answered this question, and as one can see in Appendix 7, several of the answers were ambiguous, which supports the choice to make a category for traditional understanding as well as new racism understanding, accounted for in subchapter 3.4.3. One example of this is the following report, "When people are treated differently because of the color of skin or religion" (Appendix 7). This is an understanding of racism that would both fit the

traditional understanding as well as the new understanding, as it focuses both on skin color (traditional understanding), and on a cultural aspect (new racism understanding), in this case, religion. Several of the respondents reported understandings of racism that are both in accordance with the traditional and the new understanding as outlined in subchapter 3.4.3. As the respondents answered briefly in the questionnaire on their understanding of racism, it was challenging to link their perceptions of racism to the other understandings and perspectives of racism accounted for in Chapter 2. That is not to say that several of the respondents might have an idea of, e.g., structural racism, but it was not expressed explicitly in these answers. However, the interviews allowed me to explore this issue in more depth (see subchapter 4.2).

Skin color has been interpreted as race because within the English language, and one tends to use the word "race," where one in Norway would rather speak of skin color. The teachers' perception of racism seems to entail an idea of a hierarchal system where white people are considered to be more valuable than others. Consequently, some races are prone to prejudices as people with racist views believe that they, due to genetics, possess some traits that are considered unfortunate. This is the part of the respondents' perception of racism that can be aligned with a "traditional" understanding. In addition to this, the respondents have also emphasized peoples' religion, ethnicity, and culture as a reason to be exposed to racism. This represents the other side of their understanding, which is more aligned with the New understanding of racism, i.e., the idea that a person's cultural background can be a disadvantage in meeting with people who hold racist ideas. A person's cultural background can be considered to be incompatible with one's own culture. Consequently, the individual with another cultural trait(s) may be kept out from different arenas. As one of the participants puts it,

> My understanding of racism is that some people think that society can divide
> people into groups according to a definition of "race." Thinking one race is
> superior to others. This leads to unfair treatment of people, being oppressed
> because of their skin colour, place of birth, religion and traditions. Racism is
> closely related to discrimination (Appendix 7).

In addition to the understanding now presented, several respondents reported having views that align solely with the traditional understanding of racism (c.f. subchapter 2.2). This perception of what racism entails came to expression as the respondents only focused on skin tone, interpreted as race, as a foundation for racism. As two participants put it, "When you are treated differently based on the color of your skin" (Appendix 7, p. 120) and "unfair treatment if you have a darker skin tone." Similarly, perceptions of an understanding solely aligning with the New understanding of racism (c.f. subchapter 2.3) could also be found in the data, even though these teachers' perception represents a distinct minority. One respondent explains racism in the following manner, "When someone is discriminated against based on their ethnicity" (Appendix 7, p. 120). This perception of what racism entails differs from the traditional understanding, as the respondent is not concerned with race or skin color but merely ethnicity. In addition to these two reported views, a couple of participants have an idea of racism as a concept that exists on different levels (c.f. subchapter 2.2.5), and that one ought to take this into account when using the term., and that one ought to take this into account when using the term. The perception of racism as something that exists on different levels has four different stages (c.f. subchapter 2.2.6). The first stage is racism as less unintentional attitudes and actions; the second stage is concerned with racism as fragmented but clearly present in society. The next stage takes racism at a political level into account, whereas the last level will be reached when the authorities organize the society with racism as part of the foundation for the decision-making (Wieviorka, 1995). One respondent puts it like this,

> Racism can be divided into several categories and our pupils (and teachers) do not seem to understand the differences. What I mean by this is, the differences between Everyday Racism (… but where are you really from?) and Offending Racism (Get the f… back where you came from, you…). As educators it is strongly advised to implement a stronger awareness of the differences between these two categories (Appendix 7, p. 120).

This respondent only mentions the first two of the four levels of racism outlined by Wieviorka (1995). Nevertheless, the respondent reveals an awareness of nuances in the concept of racism.

Some of the answers to question five, "please write your understanding of racism," have been categorized as unspecified. The reason for this was that some answers were unintelligible or discussed aspects that were not directly relevant to this particular question. Nevertheless, we can see that a distinct majority of teachers report perceiving racism to be a combination of the traditional understanding and New Racism. As most of the participants indicate that they consider racism to be a social issue in Norwegian society today, it is reasonable to think that this is something the English teachers want to work with, which aligns with the relevance and central values for the English subject as described in the National Curriculum (c.f. subchapter 2.3.2). The mission from Utdanningsdirektoratet is clear; the teachers shall work to facilitate cultural understanding and communication. In addition to this, they shall also strive to contribute to the pupils' development of intercultural understanding. With this in mind, it is interesting to gain more insight into how teachers work to facilitate this.

4.1.3 English teachers report on whether they find it challenging to discuss racism with their pupils

Question 6 in the questionnaire was a statement to which the respondents were asked to indicate their degree of agreement or disagreement, "I find it challenging to discuss racism in the English classroom." This question is relevant as it can reveal the teachers' attitudes towards discussing racism in the EFL classroom. As one can see from Figure 4.5, most teachers report not finding it challenging, with an overwhelming majority indicating that they disagree (55%) or strongly disagree (19%) with the statement.
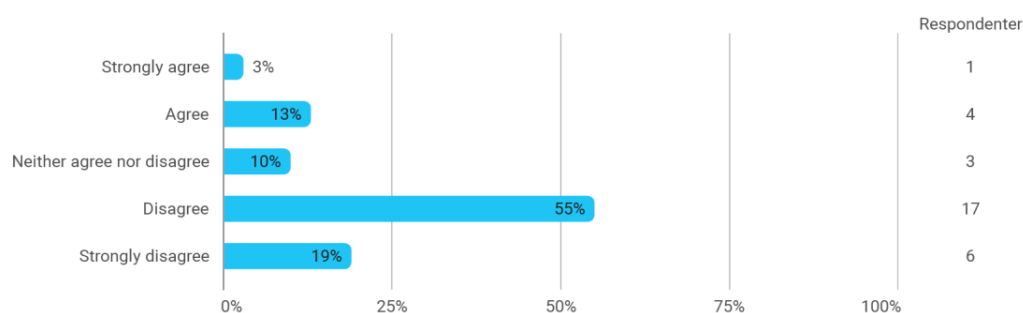
Figure 4.5, *"I find it challenging to discuss racism in the English classroom"*

Even though a distinct majority report to not find it challenging, it is not that surprising that some teachers do report to find it challenging to discuss racism in the EFL classroom, keeping in mind that race and racism, as concepts, are rarely discussed in Norwegian teacher education (Osler & Lindquist, 2018). Consequently, the teachers would have to start from the bottom up, creating their own strategies and practices to

deal with the issue in the EFL classroom. This can, without doubt, be considered a demanding task as racism can be said to be a pretty controversial issue. According to the Council of Europe, a controversial issue is on which "arouse[s] strong feelings and divide[s] opinion in communities and society" (2015, p. 8), and the issue of racism is undoubtedly covered in this definition. An example that illustrates this could be the differing responses to the Black Lives Matter movement. The movement has stirred strong emotions in different communities and societies and is perceived very differently.

Not only is racism a topic that can be labeled as controversial, but it can also be a very sensitive issue. As teacher education arguably does not offer the teachers sufficient knowledge on how to discuss racism, it is surprising that most of the respondents report not to find it challenging. There is not one straight answer to *how* to teach on a controversial issue. When teachers discuss racism through literature in the EFL classroom, they would have to take the pupils' already existing values, norms and experiences into account as the pupils bring them to the class. Accordingly, the teaching activities will be influenced by which class the teacher is teaching, and one will have to adjust one's approach to the issue. Furthermore, the pupils' age, the class environment, and competence level will influence the learning situation. However, it is not only the pupils that bring their values and experiences into the classroom; the teachers do this as well. Consequently, the teachers should take a self-reflexive stance and develop an awareness of how they interact with their pupils and how their own beliefs influence and shape their pupils inside the English classroom (cf. Hoff, 2020). Both the teacher's and the pupil's pre-knowledge, opinions, and attitudes are brought into the classroom, and the teaching "can never be neutral as such" (Council of Europe, 2015, p. 15). A further discussion of these issues will be given in subchapter 5.2, which discusses didactic implications. Nevertheless, it is pretty astonishing that not more respondents indicate that they find working with racism a demanding task. While this can mean that English teachers have much experience dealing with this issue in an educational context and are thus comfortable doing so, it can also indicate that they are approaching the subject at a surface level rather than going into the types of deliberations that may cause controversy and uncomfortable feelings (cf. Hoff, 2014; 2020).

4.1.4 The respondents' reported views on literature within the English subject

The seventh question of the questionnaire was, "Do you think literature is useful in teaching? Please give a short answer below." This question might reveal the respondents' thoughts about the role of literature in the English subject in general. The data gathered from this question could be interesting, as the following question of the questionnaire addresses the teachers' beliefs about literature as a tool to discuss racism. Differences between their attitudes towards literature in general and the specific role of literature to discuss racism in the EFL classroom could appear, or it might be that the data correlates. Nevertheless, the data material from question seven in the questionnaire reveals that all of the respondents saw literature as an essential part of teaching. Whether the responses accurately reflect the participants' genuine attitudes to literature as an educational medium cannot be determined. Given the very topic of the thesis, it could be argued that the participants would want to please the researcher and portray themselves as teachers who include and value literature in their teaching. Nevertheless, the teachers had the possibility to provide a rationale for their answer, so if they had negative attitudes towards using literary material in their teaching, this is something they could have attempted to justify. Nevertheless, it seems as if the participants consider literature to be relevant in teaching. The general opinion among the teachers can be well reflected in how one of the respondents puts it,

>"Yes. Literature enables the readers to see things from the perspective of the narrator or the characters. Important aspects connected to feelings may be understood through the texts, in addition to a greater understanding of people who live different lives from the readers'." (Appendix 7, p. 121).

However, it became clear that some of the teachers primarily saw this question in the questionnaire regarding racism. This becomes visible through the reports from these two respondents: "Literature is useful because it can tell the students real stories about racism" (Appendix 7, p. 121) and "Yes, it gives the students the opportunity to "feel" racism instead of knowing the facts about racism, get inside the head of the oppressed" (Appendix 7, p. 122).

In addition to focusing on literature's possibility to reveal new perspectives to the pupils, there are only four participants that link literary reading to language learning. One of these respondents writes, "In English literature is an important part of teaching.

Literature is a way to better understand how the language works. It will also increase your vocabulary …" (Appendix 7, p. 121). It is not surprising that a minority of the participants comment on language learning as the quality of reading literature, as the reading literature, particularly in a foreign language, has been highlighted explicitly concerning *Bildung* and intercultural learning in both didactic theory and curricula (Fenner, 2018; Hoff, 2017). In other words, the aim of literary reading is not primarily language learning, even though language learning might be a side effect. It is noteworthy that very few teachers mention vocabulary development. Furthermore, if one considers that the English subject curriculum has highlighted literature in a particular context, the findings are even more understandable.

All this aside, the most outstanding and consistently reported quality of using literature in teaching has to do with the pupils' possibility to gain insight into other perspectives. As one respondent puts it, "Yes. Literature can teach us a lot, it is a good way to understand others and to learn about cultures that are unknown for us" (Appendix 7, p. 122). These thoughts are in accordance with what Birktveit and Williams (2013) and Fenner (2018) highlight as one of the unique qualities of good literature, as already mentioned in subchapter 2.3.3. The idea of psychological insight into other people's lives and the possibility of interrogating one's values and moral perspectives can contribute to the learners' self-development. So, do the English teachers that responded to the questionnaire see literature as an approach in which one can work to discuss racism and promote tolerance and respect?

4.1.4 The teachers' reported opinions about literature as a Bildung tool to prevent racist views
As one can see from figure 4.6 below, when confronted with the eighth question, or statement as it is, "I believe that English language literature may contribute to self-development and contribute to preventing racist views among my pupils," an overwhelming majority of the respondents agreed (52%) or strongly agreed (38%) with the assertation. The remaining 10 % answered that they neither agreed nor disagreed.

Strongly agree	38%	11
Agree	52%	15
Neither agree or disagree	10%	3
Disagree	0%	0
Strongly disagree	0%	0
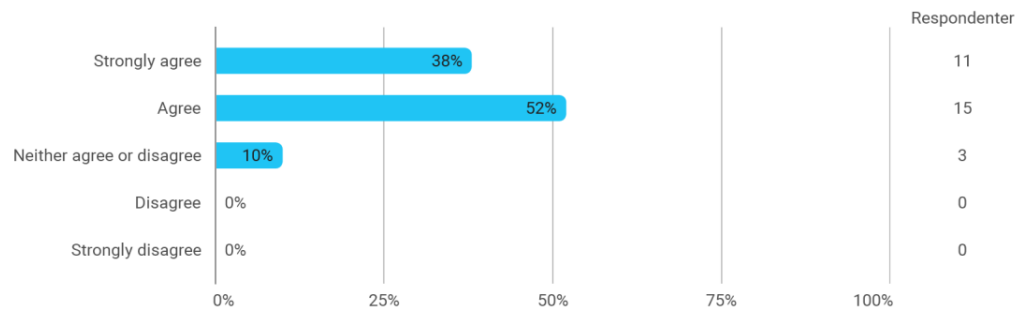
Figure 4.6, *"I believe that English language literature may contribute to self-development and contribute to preventing racist views among my pupils."*

The fact that the majority of the respondents acknowledged that the link between literature and processes of self-development and intercultural learning is not surprising as the paradigm shift in ELF concerned teaching about cultures to a focus on interculturality. In turn, literary reading has been linked to intercultural learning (c.f. subchapter 4.1.1).

As accounted for in subchapter 2.1, "*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"(Pieper et al., 2007, p. 539). The goal of the *Bildung* process may vary based on the context, such as which subject the pupils attend and what each teacher chooses to focus on. Furthermore, the approach to facilitating *Bildung* and the tools applied may also vary. There is nothing in the Educational Act nor the Core Curriculum that specifically instructs the teachers to use literature to promote *Bildung*. In other words, the teachers could, for example, use factual texts, role-play, and lectures to draw attention to the problematic sides of racism and hope that these approaches would contribute to making the pupils tolerant human beings. Nevertheless, as one can see from Figure 4.6, the teachers who responded to the questionnaire reported that they thought that English literature could contribute to the pupils' development and challenge racist views. The findings from the following question could reveal why the English teachers find literature within the English subject to be a valuable medium in this context.

4.1.5 The qualities of literature when facilitating Bildung and challenging racist views
In the ninth point of the questionnaire, the teachers are encouraged to, "please elaborate further on your previous statement." This question is relevant because the findings from

the previous question reveal the indicated attitudes to using literature to challenge racist views. The findings gathered from this ninth "question" can give insight to *why* they believe (or do not believe) literature represents an appropriate gateway to discussing racism. One of the qualities literature has that several teachers comment on is that this type of text gives the class a starting point for considering racism. That the respondents see this quality in working with literature is reflected in the following statements, "Gives focus and words to talk about difficult topics" (Appendix 7, p. 122). "When reading literature about racism, we have others put into words things that we haven't yet got our own language for …" (Appendix 7, p. 123). Within the European educational tradition, the values of exploring one's own reasoning, the flexibility of mind, and the courage to express personal opinions (Aase, 2006, p. 10) have been treasured. However, in order to facilitate these values, the teachers must equip the pupils with the language to do so. If one as a teacher wants one's pupils to prevent racism from taking place, this also includes defining something as racist when it occurs to stand up against it, but this is impossible if one does not have the words to do so.

One could argue that other types of text and material can also equip pupils with such a language. However, as visible in the findings, English teachers believe that literature has another outstanding quality that does more than equipping the class with a language to discuss racism. As accounted for in subchapter 2.3.3, literary works can allow the pupils to interact with characters that might offer them a personal story while at the same time implicitly show the pupils foreign perspectives and cultures. It might be a character that tells a story where racism is one of the themes, something some of the pupils might be unfamiliar with (Fenner 2011). Nevertheless, the character will also have dreams, challenges, and needs relatable to the young readers. These personal stories can evoke empathy in the reader, which can be said to be an excellent starting point for the pupils in making the unfamiliar familiar (Bredella 2005, cited in Fenner 2011). Furthermore, the pupils will be given the possibility to see themselves from an outside perspective. Consequently, the reading process can create a space for self-reflection. Several of the respondents reported views that align with such a view. As two participants put it, "It's easier to empathize with real persons from real stories" and "they can be emotionally touched" (Appendix 7, p.122). However, examples of the pupils' opportunity to see themselves from an outside perspective was only mentioned by one respondent, "Students respond differently to a text that is removed from their

own context/language and are in my experience, able to dive deeper into the material and see their own attitudes from a different perspective" (Appendix 7, p 123.). Be that as it may, the teachers seem to be of the understanding that how they work with literature and what sort of literature is used to counter racism will influence the pupils' learning outcome. One participant put it in the following manner, "Based on the literature itself and how it is used" (Appendix 7, p. 123). Yet another participant has a clear understanding of how one should work with literature to facilitate *Bildung*, consequently challenging racist views, "… I don't think the reading of a long novel is the best way to go (you would then need to read it out loud to the students to make sure everybody takes part – and even then you wouldn't be sure. Therefore, it's very time-consuming. But poems etc. I do use" (Appendix 7, p. 123). Accordingly, this respondent addresses the need to move beyond the text's surface reading to ensure a more nuanced understanding.

Like all teachers in the Norwegian school, English teachers shall promote tolerance and acceptance towards other perspectives and ways of living. Consequently, the English teachers have to promote a set of values, such as tolerance and respect. This aim can be interpreted as reminiscent of Material *Bildung*, as the pupils are expected to simply adopt a set of values and are given little room for independent thinking (Hoff, 2014). However, the findings reveal that the participants acknowledge that their pupils do not automatically adopt the values they try to promote. One participant put it like this, "To some students it may contribute to self-development, however I know some of my pupils won't be able to extract what they are reading into their own world" (Appendix 7, p. 123). Another participant highlights the pupils' attitudes before the interaction with the literature, revealing that the pupils' selves also are an essential part of the reading process,

> "It can of course make a difference. It depends however on the student's attitudes before starting to read a specific novel. Also, if they are able to connect to the story. Not every story may seem relevant for everyone at the same time. That is why it is important when you teach about this topic, to use a variety of material to make sure that everyone can relate" (Appendix 7, p. 123).

The above citation indicates an approach to working with literature in the context of the topic of racism which is more reminiscent of categorical *Bildung*. This is evident as the

teacher seems to be believe the teacher provides content for the pupils, which the teacher should conceptualize. However, the teacher is aware that the content ought to be related to the pupils in some way or another if the content is to shape the pupils' perception of an issue, in this case, racism. In other words, the teacher has to "unlock" both the knowledge and the pupils, meaning that the pupils ought to be offered a possibility to reinterpret disciplinary knowledge to a social and historical situation they can relate to. Indeed, the findings indicate that most of the participants believe learning is an interplay between the pupils and the subject.

4.1.6 What literary genres and works do the teachers favor when discussing racism in the EFL subject

When the respondents were asked about what sort of literary genre they preferred to use when working on the topic of racism (question 10), there were several popular ones. The respondents were given the possibility to choose among a maximum of three pre-determined genres, but they could also state other genres beyond the ones included as answer alternatives. Only three respondents reported that they preferred to work with other genres than the ones offered in the questionnaire. Those three were: speeches, video clips, and extracts from novels (Appendix 7, p. 123). Nevertheless, the findings show that four genres were preferred by over 50 % of the respondents: films, short stories, novels, and songs (Figure 4.7).
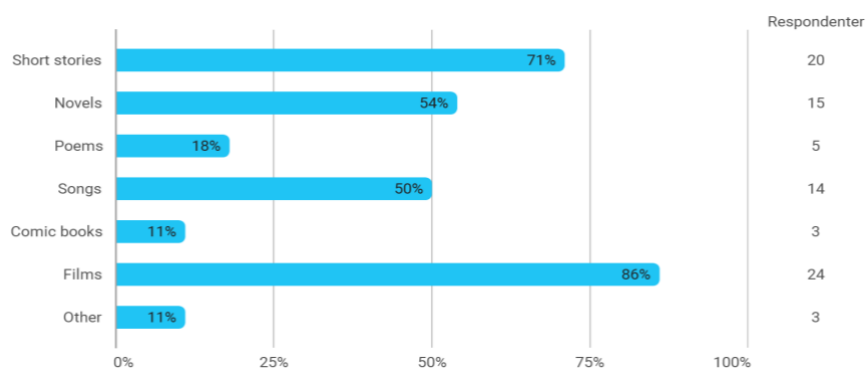
Figure 4.7, "*Choose the category that fits the description of what sort of literature you prefer working within English class if you are discussing racism. (You can mark three boxes at most, so please reflect on which descriptions are the most important to you).*"

Utdanningsdirektoratet states that teachers should have a broad understanding of a text, "texts can be spoken and written, printed and digital, graphic and artistic, formal and informal, fictional and factual, contemporary and historical. The texts can contain writing, pictures, audio, drawings, graphs, numbers and other forms of expression …" (Utdanningsdirektoratet, n.d.-a). Therefore, the diversity between different genres used

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and favored by the participants came as no surprise. The questionnaire data provided little insight into the rationale behind the teachers' preferences when it comes to types of literary genres used to teach racism; however, the interviews explored this issue in more depth (c.f. subchapter 4.2.3). Nevertheless, one could investigate which qualities the most used reported genres hold.

Out of the four most favored genres, film was most frequently used, with 86% of the teachers choosing this option. One could have the idea that films are nothing beyond entertainment. However, films are "the art and cultural product of our time" (Gordon, 2013, p. 191). In other words, films can tell stories about the contemporary, and whatever racism is concerned, films can give pupils an insight into a theme that they are not affected by or have limited knowledge about. Furthermore, in contemporary culture, visual media are undoubtedly the most common way different narratives get spread (2013, p.191). In addition to this, the emotional dimension of film may have an even stronger impact on the pupils, than other genres. The reason to this could be the effect of music in the film, as well as the possibility to see and hearing human emotions. So, that teachers, as they report, do use films to discuss racism, they reveal that their approach aligns with today's expanded concepts of literacy and literature. As discussed in subchapter 2.3.1, by including films as part of literature, the teachers contribute to weakening the opinion of film as low culture. Furthermore, by working with films, one might contribute further to avoiding material *Bildung*, as this approach will have problems taking the rapidly changing globalized world into account. As discussed in subchapter 2.1, proponents of material *Bildung* favor a literary canon that traditionally highlights literary works written by white males. Such a canon will reach back to a time when the values, norms, and attitudes were quite different from the ones one today wishes to promote in Europe. As most English teachers report to be comfortable discussing racism (c.f. subchapter 4.1.3), one could see the use of modern film as an essential factor as the music and the possibility of encountering human emotions through vision can move the pupils emotionally. And emotions are a good starting point for discussing the unfamiliar (Bredella 2015, cited in Fenner 2011).

According to Iversen, the principal genres used for written storytelling in the Western world today are novels and short stories. The two genres are able to describe the spirit of the time, such as the democratic and individualistic view of human beings (Iversen,

2013, p. 211). These two genres can make more out of a story than merely chronology, but rather give purpose to a plot, and consequently, meaning to it. By exposing pupils to different stories with various cultural expressions, the pupils might increase their narrative competence. In other words, by being exposed to novels and short stories, the pupils might learn to communicate with others, understand different cultural expressions, and create narratives of their own lives (2013, p. 212). The English teachers who have responded to the questionnaire believe that literature, in this case, novels and short stories, can contribute to *Bildung*, as accounted for in subchapter 4.1.4 and 4.1.5. The novels and short stories might function as an entrance into a world with people and culture, unlike the pupils', which might help create empathy and cross-cultural competence (Bredella 2005, cited in Fenner 2011).

One could say that lyrics are about "sensing the extraordinary in the ordinary, and poetic language is characterized by its apartness from so-called "normal" language" (Husabo, 2013, p. 55). Often, the communication found in other genres tends to be clearer, whereas poetry might demand a higher degree of communication with oneself. The reason is that in contrast to the genres mentioned previously in this subchapter, song lyrics do not necessarily have a clear narrative. Consequently, the interpretation often demands that the pupils will have to work even harder to make meaning of the song based on whatever pre-knowledge they possess. This again may entail sounding out unconscious feelings that can be vague as well as deep-lying (2013, p. 55). It is very challenging to measure the effect of literature in assessment, and when it comes to song lyrics, it might be even more challenging (2013, p. 72). In other literary genres, the teacher and the pupils are presented with the same narrative, so most likely, there is something there for them to agree on. As song lyrics do not necessarily have to have a clear narrative, the pupils may interpret it very differently than the teacher, and it can become rather challenging for the teacher to see how the song has contributed to shaping the pupils. As the outcome of using songs in the EFL classroom to counter racist views appears to be even more uncertain than other literary genres, one might ask why teachers would use it. Song and music influence us, humans, in various ways emotionally (Universitetet i Oslo, 2012). So by including music with the written lyrics, there are two factors contributing to evoke the pupils' emotions. The questionnaire data provided little insight into the importance of emotions in learning situations in the EFL classroom, however, the interviews explored this issue in more depth (c.f. subchapter

4.2.3). Nevertheless, that song lyrics, together with music, might increase the possibility of moving the pupils emotionally is a quality this genre holds.

4.1.7 Which literary works do the teachers report on using to discuss racism
The eleventh question of the questionnaire was, *"If you have worked with literature and racism, what's the title of the last text you worked with? (That you remember)",* and then they had the opportunity to state the titles used. This question was included to gain insight into what sort of examples of racism pupils are exposed to in the EFL classroom. There was a variety of titles of literary works mentioned by the respondents, but the only title that was remarkably popular was *The Hate u Give*. Half of the participants stated that *The Hate u Give* was the literary work they had most recently used to discuss racism. Most of them had used the novel, whereas two English teachers reported having used the film adaptation (Appendix 7, p. 123-124). Other titles reported to have been used were, for example, the novel *The Absolutely True Diary of a Part-Time Indian* by Sherman Alexie and the drama film *Rabbit-Proof Fence*, which is a film adaption of the book *Follow the Rabbit-Proof Fence* by Doris Pilkington Garimara. What these three and the other literary works mentioned by the respondents have in common is that racism is an explicit theme in all of them. The racism one can detect in these works will to a large degree be covered by a traditional understanding (c.f. subchapter 2.2.1) or new understanding of racism (c.f. subchapter 2.2.2), the two understandings a distinct majority of the teachers' report of having (c.f. subchapter 4.1.2). As racism is a very clear theme in the literary works, consequently, the pupils might not grasp the complexity found within racism as a concept.

As mentioned in the previous paragraph, *The Hate u Give* was used by a distinct majority. The work quite explicitly thematizes the issue of racism, as the novel's main character is the 16-year-old Starr Carter, who is constantly drawn between two worlds: the poor Afro-American neighborhood where she lives and the more privileged area where she attends a private school. It is an already precarious balance that breaks when the main character witnesses an Afro-American, unarmed friend getting shot and killed by a white policeman. Her friend's death is the front side news all over the US, and the Afro-American neighborhood breaks out in large demonstrations, whereas some of her friends at school believe that her friend might have deserved it. All of this forces the main character to choose to speak up or remain silent, either choice with its

consequences (A. Thomas, 2017). As Starr Carter is the protagonist and functions as a first-person narrator, the character may create a close relationship between herself and the pupils reading the novel. A novel or short story that is written in the first person will allow the reader to see the narrator's feelings, thoughts, and knowledge. In other words, this perspective allows the pupils to become familiar with a different culture through a character they most likely, at some level, are able to relate to. Consequently, the pupils may get an insight into how life is for an Afro-American in the US today. If the reading of such a literary work as *The Hate U Give* has this outcome, the pupils might understand their contemporary better, such as the murder of George Floyd and the BLM movement. Even though there is only one participant that, through the questionnaire, mentions that the literary work has been used in this manner (Appendix 7, p. 125), this was revealed through the interviews (c.f. subchapter 4.2.3). Nevertheless, the point that novels and short stories hold the quality of allowing the pupils an inside perspective, facilitating the opportunity for pupils to evolve empathy still stands.

As discussed in the theory chapter (c.f. subchapter 2.2.5), racism is a challenging concept, and certain understandings will not be able to cover every aspect the concept may hold. As this study does not offer a thorough analysis of the reported texts used, it is impossible to say for sure that the literary works cannot portray the complexity of racism.

All the reported literary works provided to the pupils all thematize racism in some way or another. However, it is possible to work with racism in other manners. It may also be relevant and valuable to explore more implicit aspects of racism in literary works that do not address the issue as the main topic. If the pupils were exposed to literature where racism was not too easy to discover, the pupils might fail to address it. However, this is a natural part of learning to understand the complexity of racism. In order to challenge racist views, the teachers must get the pupils to go below the surface of racism. As discussed in subchapter 2.2.7, racial microaggression is "brief and commonplace daily verbal, behavioral, or environmental indignities, whether intentional or unintentional, that communicate hostile, derogatory, or negative racial slights and insults toward people of color" (Sue et al., 2007). This might not be easy for the pupils to discover if the offered literary material mainly raises the issue explicitly. Racial microaggression reveals the complexity of racism at it claims that racism can be anything from ignoring

someone, staring, or making remarks that marginalize people of color. Furthermore, this is a form of racism that often occurs, with the perpetrators being unaware of it. Consequently, the person speaking or acting racist in any manner will not define the situation as problematic, as he or she is unaware of the effect of their behavior. However, if the teachers facilitate interaction with literature where racism is present, even though not very clearly, the consequence might be that the pupils learn to navigate conflict, complexity, and ambivalence in a pleasing way (Hoff, 2018).

4.1.8 What teachers report about classroom work related to English literature and the topic of racism

As discussed in subchapter 2.4, there are numerous approaches to how to read and interpret literature. Nevertheless, according to Bjørke and Haukås (2020), the sociocultural perspective dominates the FL classrooms, consequently shaping how one reads literature within this context. The final question of the questionnaire was, *If you use literature to discuss racism in class, how do you work with it?* The data gathered from this question could give insight into how the English teachers perceive the roles of the teacher, the learners, and the text when working with English literature in the context of racism. Twenty teachers responded and gave examples of how they tend to work with literature in such a context. However, very few provided any explanations for their choices. In other words, the question could have been reformulated or followed by a supplementary question to gain insight into the rationale behind their didactic choices. Nevertheless, the data reveal some tendencies about how important the participants consider the literary material and the pupils to be in a reading situation.

A distinct majority of the teachers reported that they included discussions or talks as part of the process of reading literature. One participant put it like this, "we read excerpts, discuss and reflect around them, watch films and documentaries which we in turn use to find more, discuss and reflect" (Appendix 7, p. 124). Another participant wrote, "We have read an extract from the book, discussed systemic racism and watched the film *The Hate u Give*. Group work afterwards with discussions about Black lives matter movement, and other related topics" (Appendix 7, p. 125). Like these citations illustrate, very few participants made it clear how these discussions and talks were organized, nor where the discussions or talks took place in the interaction process with the literary text. It is, for example, possible to discuss a literary work before one has

reached the end of it, whereas it is likewise possible to have the discussion during the reading process or when one is done with reading the text. By exposing the pupils to literature in the EFL classroom and then organizing activities where they can talk about the literature, the teachers contribute to increasing the pupils' literacy skills as well as their communicative competence. The findings seem to represent what Aase (2005a) calls an interpretative community where the pupils are given time and trust to interpret, and were the teacher creates a culture where the pupils' perspectives are valuable. As all pupils have interacted with the literature with different values and pre-knowledge, the creative and esthetic language found in the literature will influence them in various ways. Therefore, interpretations can be adjusted when shared with others.

The data gathered from the responses to the final question reveal that discussions and talks are not the only way the English teachers work with the literature. Some participants mentioned other activities such as writing. One of the English teachers wrote, "Often using the literature as a starting point for writing essays or tests, making them reflect on the topics we have read about" (Appendix 7, p. 124). Here it is made clear what sort of written work the pupils are asked to produce and that the topic will be connected to the topics the class has read about. The citation above mentions "reflection," and a critical reflection is indeed highly relevant if the topic of racism is to be dealt with in an in-depth and nuanced manner. Even though this specific teacher makes it clear that reflection is an significant part of the essay writing, some of the respondents do not specify what sort of writing activity the pupils are asked to do, nor whether critical analysis or reflection is part of the activity.

Even though discussions and writing tasks were the most reported activities carried out when literature was used to discuss racism, other activities were mentioned. One of them was role-playing. One of the English teachers explains what they do like this, "We read, make mind map with words form the text and discuss the students' choice of words, have role-plays, discussions, podcasts" (Appendix 7, p. 124). If the pupils know that they will have to role-play after they are done with the literary work, they might get more vital ownership of the theme. The data material from the questionnaire does not say how the role-plays are organized. No hypothetical challenges with this activity, when racism is the topic, are mentioned. Nevertheless, the critical aspect of role-playing is that one is given the possibility of "stepping into someone else's shoes."

Consequently, role-play has "the potential of promoting their [the pupils'] personal engagement and identification with literary characters whose, values, worldviews and experiences might differ from their own" (Hoff, 2018, p. 25).

4.1.9 Concluding statements about the questionnaire

Based on the gathered data from the questionnaire, English teachers' understanding of racism is mostly based on the traditional understanding, or both the traditional and the new understanding. None of the respondents claimed that they did not believe that racism is a societal problem. In other words, there is reason to believe that teachers have some awareness of the issue. When asked if they found it challenging to discuss racism in the English classroom, most participants reported that this was not the case. This is surprising if one sees the findings from this study in light of Osler and Lindquist's research (2018) that claims that race and racism are not offered notable attention in teacher education. More than this, racism can be defined as both a controversial and sensitive topic, so it was to be expected that more teachers would have found the task challenging. As with any educational topic, each teacher would have to develop a practice, but keeping in mind the complexity that the concept of racism holds and that it can be controversial and sensitive, these findings are somewhat surprising.

The findings indicate that the teachers believe that literature is useful in teaching, and more than anything, they mention literature as an important gateway to other perspectives, cultures, and human emotions. A small minority linked the potential educational role of English literature to language learning, while the majority of the respondents reported learning aims associated with the learners' self-growth. Keeping in mind the participants' belief in literature as a door opener to other cultures and perspectives, it is not surprising that a distinct majority of the English teachers believe that English literature can contribute to challenging racist views among their pupils. However, the participants acknowledge that this is not an automatic consequence of reading literature. One factor many argue is essential is that there ought to be spent a sufficient amount of time on the literary text. While the teachers report that they use literature to discuss racism, some genres of literature appear to be more frequently used in this context than others. The teachers in the study report to prefer films the most, followed by short stories and novels, then songs.

The teachers' approaches to literature seem to align with sociocultural learning theories, based on the classroom activities mentioned concerning literature relating to racism. Discussion and talks about the theme, racism, were the most frequently reported activity in this context. Consequently, the pupils' opinions are treasured by the participants and considered an important factor for the classroom's participants' interpretation of the literary material and understanding of racism. Nevertheless, several teachers also reported writing tasks as an activity they often used. The findings, in general, do not reveal whether these writing tasks are creative or not or what role the pupils' selves had in order to answer to the task. In general, it appears that the participants find literature to be very useful to teach racism and that the pupils' thoughts and interpretations are an essential part of what makes literature so well-suited to discuss racism.

4.2 Findings from the analysis of the interview data

The main point of the interviews is to go into depth on issues that were treated somewhat superficially in the questionnaire. The four interviewees had all participated in the survey. Their questionnaire responses partially functioned as a point of departure for the conversation. However, as the interview guide also holds questions that were not asked in the questionnaire, the scope of the interviews was broader.

Even though there were several interesting findings in the data gathered from the questionnaire, there were three issues that stood out from the questionnaire results as a whole that the following presentation and discussion of the interviews will focus on. As a distinct majority of teachers reported being comfortable discussing racism in the English classroom, the interviewees' thoughts concerning this will be explored further. Secondly, what sort of literature and specific literary works the interviewees use and why will be investigated further in this section. In addition to this, the interviews will offer more information about how the English teachers work with literature discussing racism, meaning what sort of activities is included.

The data gathered from the interviewees' responses to the questionnaire created a good starting point for the interviews and made it easier to know what themes one should go more in-depth on. The first interview is called Interview A, the second Interview B, the third Interview C, and the last one Interview D. The transcripts are attached as

Appendices 8, 9, 10, and 11, respectively. The interviewees are simply named Teacher A, B, C, and D to protect their anonymity.

Background information about the interviewees				
	Interviewee A	Interviewee B	Interviewee C	Interviewee D
Age	Between 26 and 35	Between 36 and 45	Between 46 and 55	Between 46 and 55
Gender	Female	Female	Female	Female
Year of completed education as English teachers	Between 2011 and 2020	Between 2011 and 2020	Between 2011 and 2020	Between 1991 and 2000

Table 4.1, *Background information about the interviewees*

4.2.1 The English teachers' thoughts about discussing racism with their pupils

As already mentioned, the data gathered from the questionnaire provided general insight into how English teachers experience discussing racism with their pupils. With the word "discuss," the meaning is to talk about a topic, in this case, racism. This does not mean that the teacher and the pupils have to agree on what the concept of racism holds and whatever consequences it might cause. In order to get a more insightful understanding, the interviews do come in handy as they elaborate the findings gathered from the questionnaire.

Out of the four interviewees, only Teacher A, through the interview, claimed to find it challenging to discuss racism. When asked about it she said,

> Yeah, mm, I do. I think, I think in a way I like, because I know that it's something that is touchy, then I think I can be afraid, as the teacher, I can be afraid of how kids will react, and if kids kind of jokes around or aren't serious about it, I'm afraid that maybe the other kids can be influenced by that or hurt by it and so on. I think, I've noticed that I always, I want things to be done right, so that I can rather wait to get it right. (Appendix 8, Line 58-64).

Through her answers, she reveals that she is aware of the sensitive nature of the issue, and this is what causes her to find the task of discussing racism in the EFL classroom

challenging. Thus, her understanding of the topic aligns with the Council of Europe's (2015) claims about teaching controversial issues, such as racism. As all the pupils bring with them their values and experiences, which naturally differ, to the discussion, it is challenging to be sure how the pupils will react when racism is discussed. One of the pedagogical pitfalls of this endeavor is that one might risk creating a hostile learning environment. It seems that teacher A's primary concern is the unpredictability of a conversation about racism, as it might create a hostile learning environment. However, as made evident, she does not avoid the topic in the English classroom, but she might await the discussion to a later point. Sadly, I did not ask how this would look like more in detail when literature was used to discuss racism, and it would be more challenging to await the conversation as the theme was already up for discussion. Nevertheless, the dangers teacher A illuminates make sense, and her statement gives some information about why it is challenging that the data from the questionnaire did not offer.

In contrast to teacher A, neither of the other three interviewees reported that they found it demanding to discuss racism in the English classroom. Even though this was visible through the data gathered from the questionnaire, the interviews gave more information about why. Teacher B did not seem to understand why it could be challenging to discuss racism with the pupils, as the issue, according to her, is so present in society (Appendix 9, Line 387-396). In this case, one could have asked her to elaborate on this view and follow-up questions where the complexity of racism and the pupils' values and pre-knowledge and the effect of this on the discussion could have been pointed out. However, the aim of the study is not to lecture the interviewees about the topic. Furthermore, the risk could be that the interviewee believed that her answers were not satisfying and that she should have answered something else. However, what teacher A claims to find challenging is to get the pupils to understand what racism is, provide them with competence to manage in a complex world, and know about the world.

Teacher C argues that there are several ways one can talk about racism. If the concept is discussed because it is related to something outside the classroom, it is easier than if it is related to a pupil in the classroom that has been exposed to racism. If one of her pupils has said anything that can be considered racist against another pupil, direct emotions are involved in the situation. Accordingly, she would have to be more sensitive to pupils' experiences and reactions and deal with the situation in a different

manner than if it was discussed though literature (Appendix 10, Line 774-750). Even though she is not afraid of discussing racism, she appears to be aware of the pupils' emotions and that the topic can quickly become heated and hurtful when the pupils are involved at a personal level. In that way, she shares some of the same thoughts as teacher A, as her main concern is the unpredictability that might arise if the conversation about racism becomes very emotional. However, teacher C believes that when racism is discussed as something "out there," it might influence the class, "… what happens in the news or to discuss literature or film is a way to approach the issue. Because, when we talk about it, they will maybe, hopefully, think twice before they use racist words and comments when they talk to each other" (Appendix 10, Line 753-755). In other words, she recognizes the potential of literature to lay the ground for transformative learning processes.

Participant D also said that she did not find it difficult to discuss racism, but in contrast to participants B and C, she reported that her pupils found it exciting to talk about it (Appendix 11, Line 1028-1030). Her class had worked with the novel *The Hate u Give* prior to the 2020 United presidential election, and the novel gave them a deeper understanding of American society. Not only in terms of racism but also other social issues. The injustice and differences in American society had shocked and disturbed her pupils, and she claimed to have witnessed much empathy among her pupils (Appendix 11, Line 1028-1030). Once again, racism is discussed as something "out there," which might make it easier for the pupils to distance themselves from it, consequently making it easier for the teacher to discuss. Therefore, it is interesting to see what sort of literary genres the four interviewees use, and if they have any specific literary works they favor. This will be discussed in the following subchapter.

4.2.2 What sort of literature do the teachers report using to discuss racism?
As mentioned in subchapter 4.1.4, which considered the questionnaire participants' responses to the question of whether they thought literature could be used to counter racist views among their pupils, the majority agreed that literature carries such a potential. Furthermore, the findings from the questionnaire revealed that most of the participants favored films, novels, short stories, and songs when they used literature to discuss racism. There is nothing in the findings from the interviews that contradicts

these findings, but they offer deeper insight into why the teachers pick the literary works they do and some of the different qualities the different genres hold.

Teacher B claimed that if the goal is to get the pupils to read just for the sake of reading, then science-fiction and fantasy would be the way to go. However, whenever racism was the topic, she would have to use other genres. She explained that one could use these genres to discuss the topic but that she found it to be a rather demanding task for her to do so and that she felt that it could end up too far-fetched. As she puts it, "I don't think that they would have the feeling, you know, they need to get some sort of feeling to feel important issues. Like racism, or, or whatever" (Appendix 9, Line 437-438). It seems as if teacher B wants to offer the pupils the possibility to relate to the issue and that that the emotional dimension of the reading experience is considered to be important in order to trigger the pupils' empathy, which is often a good starting point for the process of making the unknown familiar (Bredella 2005, cited in Fenner 2011). Interviewee B mentions literary works such as *To Kill a Mocking Bird* and *Kissin' Kate*, which both are novels she has used over the years (Appendix 9, Line 524-528). In addition to this, she also mentioned that she does use songs to discuss racism (Appendix 9, Line 544-557). However, what she talked most of, and a work she appeared to cherish genuinely, was the South African television personality Trevor Noah's autobiography *Born a Crime*. Even though this book is not within the definition used in this study, "… any literary narrative, whether in prose or verse, which is invented instead of being an account of events that in fact happened" (Abrams, 1999, p. 94), the following excerpt from the interview reveals some interesting thoughts about how texts can engagingly cover the topic of racism for the pupils.

> Because Trevor Noah is a person, you know, Trevor Noah is a person that students know, or they've seen him. So they know of him, but they don't know anything about him, so when they start reading about him they are surprised. Also, it's a way in with, you know, with the imperialism and history in social science, and so it fits really well. And the book is well-written, and also they have the audiobook, and he is reading it himself. So they get this connection with, not only, you know, we know who he is cause we've seen him on TV and all, but he is actually reading. And he used, eh, the language in the text as well, so when he is pronouncing like, Xhosa and all of these, he does it like it should be done (Appendix 9, Line 530-538).

Even though an autobiography ought to be labeled as non-fiction, teacher B presents some of the important qualities found in literature, that appear also to be found in this autobiography. The pupils encounter a personal voice through this book, which is a quality often found in literature (Birktveit & Williams, 2013; Fenner, 2011), from within the South African society. Trevor Noah grew up in South Africa during apartheid, the son of a white father and a black mothered. Just as in another literary work, the pupils are exposed to personal experiences, norms, values, and emotions, in this case Trevor Noah's. However, what truly distinguishes this autobiography from a literary work is that it is an existing personal account of something that took place. Consequently, the pupils are deprived of the opportunity to use their imagination to the same degree they could have done if it had been a fictional text. Nevertheless, what teacher B finds to be crucial in order to discuss racism and challenge racist views is that the pupils have to become engaged in the material they are working with. She believes that the pupils have to be emotionally moved by the sadness, injustice, or any emotion – the point is that their feelings are crucial for them to have life skills, not only knowledge about life and the world (Appendix 9, Line 570-574).

It is not only teacher B who considers the pupils' emotions to be connected to the process of learning when they are working with racism through literature. At the time when the interview was conducted, teacher C's English class was watching the film *the Rabbit-Proof Fence*, a film she thought to be of high quality. The film is set in the early 1900s in Australia and is about three aboriginal girls stolen from their family by the authorities. They were put into institutions where they were supposed to be cultivated as whites and learn the English language. During the film, one gets to see how the oldest of these girls is able to bring her two younger sisters home after following the rabbit-proof fence across Australia and back to their family (Appendix 10, Line 852-867). Further, she explains that this is a film her pupils really enjoy, and she believes the reason for this that it raises a lot of emotions (Appendix 10, Line 871-875). Consequently, "… it helps the motivation if, if it raises some emotions in the student. Eh, yeah. You can't be bored and have strong emotions at the same time" (Appendix 10, Line 871-872). The emotional dimension can be said to play an important role in relation to the topic of racism, as the pupils can feel parts of the same emotions the character holds, consequently making it easier to relate. However, it is crucial to be aware that emotions can be more than just sadness or a strong sense of justice, it can

also be fun and humor. Teacher C said that she often uses graphic novels in general, as the combination of images and text can assist the pupils in the interpretation. Stories that tell a narrative through graphics combined with verbal text can make a story available regardless of the pupils' age and reading skill (Birkeveit & Williams, 2013). Interviewee C explains that she is currently teaching eighth graders, and they are not used to reading English texts, so by using graphic novels, she is helping them to develop their literacy (Appendix 10, Line 808-814). She mentions a novel she has not used herself but that many of her colleagues have used. *The Absolutely True Diary of a Part-Time Indian* is a graphic novel by Sherman Alexie. The novel is about an Indian boy living with his family in the USA but attending school in a white neighborhood. As she has not used the book herself, it was challenging to get her to elaborate further on the qualities of this literary work in the context of the topic of racism. However, she had been told that it is a good book full of humor (Appendix 10, Line 845-850).

Teacher D also uses literary works where racism is taken to the extreme such as *The Hate U Give*, and *A Long Way Gone*, a film about a child soldier in Sierra Leone. She says that she finds the film, "…though, brutal, and touching, yeah terrible. But, they love it." (Appendix 11, Line 1063-1064). By commenting on the learners' appreciation of the film, Teacher D gives the impression that the pupils find the film truly engaging, not that they love the awfulness portrayed. Just as the other interviewees she finds the emotions stirred up in the pupils to be valuable for the process of learning. Teacher D is of the opinion that it will help them to remember better and to learn more as it makes the learning less as fragmented knowledge but offers them a complete narrative. However, she stresses that provoking the learners' emotions is not the goal alone. The pupils are left with a lot of knowledge about things such as child soldiers in Africa through *A Long Way Gone,* and the Black Lives Matter movement in the US through *The Hate U Give* (Appendix 11, Line 1079-1085). However, she stresses that provoking the learners' emotions is not the goal alone. The pupils are left with a lot of knowledge about things such as child soldiers in Africa through *A Long Way Gone,* and the Black Lives Matter movement in the US through *The Hate U Give* (Appendix 11, Line 1084-1087). However, even though not directly connected to racism, teacher D has also worked with the graphic children's novel *Wonder* by R. J. Placio. The novel is about a young boy named August with a medical condition that has left his face disfigured. To spare the young boy of bullying, he has been home-schooled for quite a time, but as his

parents want him to experience the real world, he is enrolled in a private school at the beginning of fifth grade. Interviewee D has used this novel as an opening for discussing being different and creating an acceptance for otherness, and she claims that it functioned as a good foundation for several class discussions on being different (Appendix 11, Line 1034-1036).

Working at a relatively small school that places all the pupils at lower secondary level in the same English class, Interviewee A found it challenging to develop a literary work she favored when teaching about racism. The reason is that she finds it demanding to find literature that is adjusted to each pupil's level of reading proficiency (Appendix 8, Line 114-119). However, she believes that every story might speak to the pupils if it is presented correctly. Furthermore, she makes it clear that she believes that literature might be used to counter racist views in her EFL classroom, and she believes that the subject has an advantage the other subjects might not have, "… we are already talking about how to meet people of other cultures, and like, language has to do with making bridges and cross-cultural communication" (Appendix 8, Line 208-210). This statement aligns with what Udir claims when they comment on the English subject's relevance (Utdanningsdirektoratet, 2020a). English, a subject created to facilitate cultural understanding and communication. The subject's aim is to give the pupils the foundation for communicating with other people, not only in their local area, but also globally – regardless of linguistic or cultural background. Furthermore, the subject has an incredible opportunity to use authentic material in the target language, which forces the pupils to consider a foreign culture to interpret the material. Consequently, it may be experienced as rather "natural" for the pupils to discuss racism within an EFL context, as the subject is concerned with communication, cultural understanding, and tolerance in general. So, how do the teachers report to facilitate aspects such as building bridges between people in their teaching practice?

4.2.3 What kind of classroom activities do the interviewees favor when working with literature in relation to the topic of racism?
When one chooses to work with literature, the aim is more than mere enjoyment. The pupils should develop their ability to communicate, and a crucial part of this involves developing their intercultural competence. According to Fenner (2018) this demands that the pupils reflect upon the literary work interacted with, and that the text is

discussed with fellow pupils and the teacher. Vygotsky claims that learning is something that happens through communication and collaboration with others, and then when the pupils have to practice expressing themselves, they will develop their speaking skills as well as their ability of critical thinking (Säljö, 2013, p. 74). The analysis of the questionnaire data revealed that a majority of the participants tended to use discussion as an activity when they worked with literature in relation to the topic of racism. However, the data gathered from the questionnaire brought very limited insights into what this actually looked like inside the classroom. The interviews produced more in-depth information about why the teachers regarded discussion as an appropriate approach. Moreover, the findings from the interviews also brought insight into other classroom activities used by the interviewees.

Teacher B emphasizes that she likes her pupils to rely on various activities when working with literature that touches on the issue of racism. In addition to finding discussions to be very valuable, she notes that the pupils in the class she is currently teaching enjoy drawing and explaining (Appendix 9, Line 610-616). Making a drawing based on the literary work interacted with and explaining ones' own drawing is used so that the pupils can offer an explanation for the emotion that the literary work elicited within them. They have to go beneath the surface and explain why something is "sad or why this is a typical racist situation" (Appendix, 315-316). This might enhance the possibility of facilitating *Bildung*, as the pupils' selves are considered an important part of understanding racism as a concept. An activity Teacher B would not use when discussing racism is role-play. Even though one could argue that role-plays could be said to engage pupils in realistic scenarios that are unfamiliar and controversial, and at the same time make them examine their own feelings towards the other characters and circumstances, it appears that teacher B finds it far-fetched to have Norwegian pupils try to walk in somebody else's shoes when racism is the theme.

> I: Yeah. Why do you want to avoid role-play when you are working with racism?
> B: That's, how in the world, how could [laughter], how in the world could I get, you know, white Norwegian kids to, you know, get into the//
> I: [laughs].

B: in to American slavery? You know, you can't, it doesn't feel right having kids
running around acting like slaves. It really doesn't make any, it doesn't work
well. At all.

I: No?

B: No, cause then you just, I don't know * it makes it silly. It makes it not that **
no, it's, I don't have, it makes it less * serious. It makes it less than it is.

(Appendix 9, Line 617-626).

It seems like this teacher believes that role-play would serve to trivialize a very serious
and sensitive issue. One could argue that it is not only far-fetched but perhaps also
inappropriate, especially if one considers the controversy around "blackface." Blackface
is a theatrical form intended as humorous entertainment, where white actors with black-
painted faces portrayed black dancing and singing slaves. This theatrical form reach was
at its most popular between 1850 and 1870 in the USA and Britain. The theatrical form
has gradually disappeared from professional theatres and became a form of theatre for
amateurs, and it has still occurred in entertainment genres up to recent times
('Blackface', 2021). Understandably, this has been considered highly offensive to
people of color, and therefore it is no surprise that teacher A finds it suiting to use role-
playing in the discussion of racism.

In contrast to interviewee B, interviewee C is comfortable with dramatizing in the EFL
classroom, even when racism is the topic for the role-play. She clarifies that doing
something like that would be rather time-consuming, but she says that the class could,
for example, read an entire book, watch a film adaptation of it, and then make a
dramatization (Appendix 10, Line 916-19). Interviewee C uses other activities than
role-play, most prominent is discussions. There is little evidence of how this takes
place, but she states that this is a good activity as the pupils have strong emotions,
making it easier to get the pupils to speak in the EFL classroom (Appendix 10, Line
871-872).

Several of the questionnaire respondents mentioned writing tasks as an activity they
used through the questionnaire (c.f. subchapter 4.1.7). However, they did not provide
any information about the nature of these tasks. Teacher D offers some insight into this
matter, describing how she offers her pupils tasks that can be said to entail dialogical

engagement. The starting point for the written task might start with a class discussion about the narrative, what they think they would have done if they were a part of the narrative, and why things occurred as they did. Then, she sometimes asks them to imagine that they were one of the characters and have them reflect on what they would have done or tell the story from another angle. This is done through a made-up diary (Appendix 11, Line 1159-1170). An activity such as this could strengthen the possibility of pupils learning about racism, as it may promote the pupils' identification with the literary characters that may have another appearance and hold different values, norms, and experiences from themselves. Furthermore, the activity encourages personal engagement.

Teacher A says that she asks her pupils to write a book report if they are dealing with novels or short stories. She explains that the main concerns of the book report are to work with vocabulary and theme and drawing parallels from the written work and to the pupils' lives today. As a result, she argues, the pupils have to be active in pulling out what they find important for themselves, the society, and the culture they are part of (Appendix 8, Line 217-223). This process requires that the pupils see themselves from an outside perspective and how the culture they are part of, or themselves, might hold some racist views. In addition to teaching English, teacher A is also an art teacher and likes to involve interdisciplinary activities. She has one favorite artistic activity, as it was something she liked very much as a child herself, making a diorama in relation to the literature they read in the English classroom. She explains it in the following manner,

> A: Right, so I like to incorporate some sort of like visual art project.
> I: Ah, okay.
> A: Something from the book.
> I: Yeah?
> A: Some visual representation of either an important scene or something from the book.
> I: Yeah. What might that be? Do you have an example?
> A: Yeah, I've often done [chuckles],this is just because of something I always liked to do when I was a kid, so I've done a lot of dioramas.
> I: Ah, okay?

A: It's like, where you have a shoe box, and then you somehow create, like, a favorite scene from the book in the shoe box. Hmm, or like some sort of bo…, so 3D, three-dimensional.

I: Yeah.

A: Three-dimensional type of model from the story.

I: Okay! Interesting!

A: Mm. That's one of my favorites (Appendix 8, Line 232-241).

Both interviewees A and B utilize the pupils' artistic sides. Interviewee A by dioramas, interviewee B by drawing. By doing this, a complex, sensitive and sometimes controversial issue such as racism can be visualized and made easier to understand. Pupils who are struggling in with English as a subject are offered a possibility to use artistic strengths they may possess. Furthermore, the two teachers' examples of activities might enhance in-depth learning as they facilitate interdisciplinary training. In-depth learning is characterized, among other things, as a lasting understanding of connections between subjects, such as English and Art and crafts (Drake & Reid, 2018). In terms of countering racism, this would mean that the pupils might get an understanding of that racism is not something that is limited to the EFL subject but as an issue that could be addressed in different subjects and in various manners.

The findings drawn from the interviews indicate that the teachers have a sociocultural view of learning. This is illustrated through their emphasis on interactive and collaborative learning activities related to working with English literature in relation to racism. Furthermore, the pedagogical approaches that they describe can be said to carry notions of categorical *Bildung*. The interviewees highlight tasks and classroom activities that prompt the learners to reflect on racism in a critical manner, and they value the learners' different perspectives and interpretations on the topic. The tasks are given to increase the pupils' own knowledge about the topic and expand their perception of their fellow classmates and the world.

4.3 Connections between the findings from the questionnaire and the semi-structured interviews

It seems as if the findings from the questionnaire correlate with the findings from the interviews when it comes to the teachers' attitudes to discussing racism in the English

classroom. A majority of the participants from the interview reported not finding it challenging, and it was only interviewee A in the interviews who claimed that she found it challenging. However, the interviews provided new and more in-depth insight into some of the causes for why teachers may find this undertaking more or less challenging.

The interviewees also brought up additional titles of literary works and elaborated on the rationale behind their text choices. For the most part, literature, where racism was an explicit topic, was used, which correlates with the findings from the questionnaire. As the interviewees seem to be eager to trigger feelings within their pupils, this is no surprise. As already mentioned, the danger here would be that the pupils will not see the more subtle character of racism. Regarding the interviewees' choice of classroom activities, their reported practices reflect a sociocultural view of learning and notions of categorical *Bildung*. Discussions were mentioned by a distinct majority of the participants who conducted the questionnaire and appeared to be used by all interviewees. What seems to be consistent throughout the findings in this study is the belief in the pupils as social creatures, dependent on social interaction, and that it is through this interaction, one can work to counter racist views. The main findings of the thesis, among them the different aspects mentioned in the present section, will be summarized more in detail in the following chapter.

Chapter 5: Conclusion

The fifth and final chapter of the thesis will summarize the findings gathered through the questionnaire and the semi-structured interviews. More than this, some didactic implications will be considered, followed by a discussion concerning the study's potential limitations. Finally, I will provide suggestions for future research on the thesis' topic, in addition to concluding remarks.

5.1 Summary of main findings

The work carried out in order to answer the master's thesis research question, *"what do lower secondary teachers of English report about how and whether they use literature to deal with racism as a social issue in their teaching?"* was done through a mixed-method approach in which 34 teachers responded to a questionnaire and four teachers were interviewed. The study has resulted in some interesting main findings. First of all, the findings point in the direction that a distinct majority of EFL teachers do not find the task of discussing racism with their pupils to be demanding, this is actually something they are rather comfortable doing. As touched upon in Chapter 4, this is rather surprising if one considers that racism falls within The Council of Europe definition of a controversial issue, "issues which arouse strong feelings and divide opinion in communities and society" (Council of Europe, 2015, p. 8). Through the interviews, it revealed that most of the interviewees do not find it challenging to talk about racism, on the basis of the view that it is already an issue the pupils are aware of at some level. At the same time, both questionnaire and the interviews reveal that the teachers are aware that discussing racism may bring about a range of emotions within the pupils, which makes it even more surprising that such a large majority are comfortable talking about racism. As racism can be considered a sensitive issue, in the meeting with young English learners' emotions, one could easily step wrong and be left with a somewhat hostile learning environment.

More than being comfortable discussing racism, it appears that EFL teachers believe that literature is an appropriate approach to the issue, and it is something they are practicing already. This makes sense as literature within the English subject is associated with *Bildung* and intercultural learning due to the unique characteristics of the literary medium. English literature allows the pupils to explore interculturality and

to use their backgrounds as a point of reference for understanding the unfamiliar, which various aspects of racism may be to the pupils. By allowing the pupils to interact with personal voices that experience racism, one way or another, they are given the possibility of facing racism from a different perspective than their own. Literature demands interpretation of the fictional characters' experiences, norms, values, and emotions. Consequently, it demands that the pupils are personally engaged during the process of interaction with the literature. Sometimes mentioned explicitly, other times stated implicitly, the teachers appear to be eager to facilitate empathy in the pupils. According to Bredella (2005, cited in Fenner 2011), this will consequently serve as a good starting point when one is attempting to make the unfamiliar familiar.

The reports by the EFL teachers reveal that they choose activities where the pupils' experiences, thoughts, and interpretations are considered to be crucial when racism is discussed through literature. During the interviews, many of the teachers point to the important division between knowledge and competence or life skills. Discussions will contribute to making the issue of racism more than solely something they have knowledge about but which contributes to intercultural competence — the reason is that discussions help the pupils process information rather than simply receive it. The literature may offer the pupils with words and an understanding of the issue, but during the discussion, they are forced to think critically of the issue as they have to articulate the content in their own words. Furthermore, as literature is something that may be interpreted very differently from one pupil to another, the pupils may learn from their fellow classmates.

Lastly, it appears that most English teachers have a common understanding of racism. They seem to have definitions that align with the traditional understanding (c.f. subchapter 2.2.1) and new racism (c.f. subchapter 2.2.2). This might influence which literature the teachers use to discuss racism, and even though the findings are not sufficient to guarantee this, the findings point in the direction that most literature used have racism as an explicit topic. This has didactics consequences but also opens up to future research where analysis of the literature used is the aim. As already mentioned in Chapter 4, texts which do not explicitly thematize racism may be particularly suited to address racial microaggressions, most often called "every-day" racism (c.f. subchapter 2.2.7).

5.2 Didactic Implications

As mentioned in the previous section, most teachers reported not finding it challenging to discuss racism. While this may very well be a testament to their competence as teachers, it is also possible that they are not fully aware of the complexities which characterize the topic. In order to have a good teaching practice when one is working with racism, the teachers need to be concerned with self-awareness and self-reflection. In some situations, it might be appropriate to explore English literature that problematizes racism explicitly, as it indeed reveals a side of racism that is important to address and discuss. Whereas in other situations, it might be valuable to work with literature that do not obviously thematizes racism. Such an example could be the *Bildungsroman Jane Eyre* (1847) by Charlotte Brontë. Jane Eyre is the narrator and protagonist, and one get to witness her arising from the gutter, as poor and orphaned. Eventually, she ends up as married to master Edward Rochester, who lives at Thornfield Hall. As a reader it is easy to become blind by Jane Eyre's story, and admire her due to all the challenges she has to face. However, there is one character with the name of Bertha Mason in the novel as well. She is actually the former wife of Mr. Rochester, and the information the reader receives about her is all given by Rochester. He explains that Bertha comes from Jamaica, and that she is of Creole heritage. According to Rochester she had been famous for her beauty and her wealth, and it was for these reasons he married her. However, he then explains that she at one point went mad, so mad and violent that she ought to be locked in at the attic at Thornfield Hall. Through various scenes on gets to witness the madness of Bertha Mason throughout the novel. However, if a class is to read this novel, the teacher could easily get them to look for colonialism and de-humanization due to an imperialistic and patriarchal British culture. The class could discuss if the character Bertha Mason maybe became insane due to these factors. However, this demands that one do not only focus on the clever and virtuoso, Jane Eyre, that indeed has a gripping story. The class would have to look for racial microaggression in Mr. Rochester's utterances. One could get the class to wonder if what he says is objectively true, or if it is his subjective opinions, colored by his contemporary.

In addition to choosing texts that allow the learners to explore various forms and levels of racism, it is also important for the teachers to be conscious of why racism might be a

sensitive and controversial theme to discuss in the EFL classroom. Accordingly, it is essential to be aware of the classroom climate to avoid an overheated discussion. Racism might evoke quite strong emotions, and one could end up in a situation where the literature used to facilitate *Bildung* and discuss racism actually polarizes the classroom and creates a quite hostile learning environment. This situation might potentially destroy pupils' safety and self-respect. Furthermore, it might also undermine the teachers' authority and negatively affect the relationship between pupils and the teacher. It is impossible to be dealing with a controversial topic from an academic distance where the teacher's and pupils' emotions are not as strong and present.

There are various manners in which one can attempt to work with a controversial issue. One of them can be the "neutral chairperson" approach. In this approach, the teacher will have to hold whatever opinions he or she has hidden. Their only role is to function as a facilitator that drives the discussion. This can make it easier for the pupils to express their thoughts of racism. However, it might be impossible to sustain if racist views are expressed without being condemned by anyone. This can reinforce or create prejudice and racism (Council of Europe, 2015, p 16). Another approach is the "official line." Here, the teacher has to promote whatever view the public authorities hold. This would be challenging for the teacher, as he or she would have to didact what is allowed to be said, so there are some very visible limitations to this teaching activity. Furthermore, the danger here is that one might end up in a classroom where the pupils believe that their opinions are irrelevant because there is no room for discussion (2015, p 16). An alternative approach to the discussion of racism could be through literature as literature possesses the ability to "… engage the reader, tell stories and offer psychological insight. They open up imaginative perspectives, interrogate values and assumptions, and lead to enhanced understanding of global cultures and differences" (Birketveit & Williams, 2013, p. 7).

Lastly, as commented several times throughout this study, it is possible to discuss racism through literature where the issue more implicit than explicit. The data does not reveal that this does not occur; however, there seems to be an indication in the direction that racism tends to be discussed through literature where it is an explicit topic. By giving the pupils literature where racism is not the main topic, they will have to dig deeper and get might a better understanding of the complexity of the issue holds.

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5.3 Limitations of the study

Even though the research project was mostly carried out as planned, there are some aspects that ideally could have been a bit different. First of all, it would have been beneficial if the number of participants had been higher. As the number of participants is fairly low, it is not possible to generalize the findings. However, as mentioned in subchapter 3.4.2, gathering participants during the Covid-19 pandemic has been very challenging. The questionnaire was distributed to school leaders in 45 different municipalities. Nevertheless, only 34 English teachers started responding to the questionnaire, and even fewer finished. Due to COVID-19, it became very difficult to find English teachers who would be open to being interviewed, which is understandable as many already felt overworked due to the pandemic (Alver, 2020).

In retrospect, one might wonder why classroom observation was not a part of the study as well. This would have offered a possibility to observe what for sure happened in the classroom, and it would be possible to see how the pupils reacted to the discussion of racism through literature. However, the limitations of writing a master's thesis excluded this method as it would be too time-consuming, and it would not be possible to analyze and discuss within the format of a master's thesis.

5.4 Suggestions for further research

As already mentioned, the findings presented and discussed in this study derive from a relatively small sample of English teachers in lower secondary schools. Consequently, the results should not be used to make generalizations about EFL teachers' beliefs about the (potential) role of literature as a basis for discussing racism in the English classroom. This being said, the findings from the current study have given me two suggestions for phenomena that should be researched in the future. The first one is to explore actual teaching practices related to English literature and the topic of racism. Such research would most likely be better to carry out post-Covid-19 and when infection control measures do not influence the classrooms as they do at the present moment. The second area that would be interesting to investigate would be the most popular literary works reportedly used by the teachers to discuss racism. Such a study could reveal what sort of racism the pupils are exposed to in the EFL classroom through literature, and if the issue always is the main topic of the literary works. If this research

is carried out, one could gain insight into if the teachers simplify a complex issue, which racism is, or if the literature reveals such intricacy. Furthermore, it could give a possibility of exploring the learners' perspective on the issue, particularly since some of the teachers address the sensitive nature of the topic.

5.5 Concluding remarks

The findings of this study reveal that teachers do work with literature to discuss racism in the EFL classroom. They report having a belief in literature as an appropriate medium for discussing racism, as this type of text can be engaging and makes it possible for the learners to relate to characters. Consequently, there is an idea that the interaction with such literature, as well as with fellow pupils, may contribute to promoting *Bildung* and counter racist views at the same time. Even though literature may function as a gateway to talk about racism, as mentioned in subchapter 5.2, the teacher has the most important job as the classroom leader. This study, surprisingly, reveals that the respondents do not find it challenging to discuss racism. This may indicate that the teachers lack awareness of their own role as classroom leaders when one is discussing racism, a sensitive and sometimes controversial issue.

This a topic that could be researched more in the years to come. I hope that this thesis has provided insight into some of the potential benefits and challenges of using literature to address a very relevant and demanding topic in the English classroom. Thereby, I also hope that the thesis, in one way or another, can be some sort of inspiration for educators who wish to explore the issue of racism in their language classrooms.

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APPENDICES

Appendix 1: Consent from NSD

NSD NORSK SENTER FOR FORSKNINGSDATA

NSD sin vurdering

Prosjekttittel

The use of literature as a tool to handle racism as an issue within the English subject in the Norwegian secondary school

Referansenummer

341885

Registrert

12.10.2020 av Daniel Marcelo Messel - Daniel.Messel@student.uib.no

Behandlingsansvarlig institusjon

Universitetet i Bergen / Det humanistiske fakultet / Institutt for fremmedspråk

Prosjektansvarlig (vitenskapelig ansatt/veileder eller stipendiat)

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

Type prosjekt

Studentprosjekt, masterstudium

Kontaktinformasjon, student

Daniel Messel, dme004@uib.no, tlf: 40481149

Prosjektperiode

01.08.2020 - 15.05.2021

Status

26.10.2020 - Vurdert

Vurdering (1)

26.10.2020 - 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 26.10.2020, samt i meldingsdialogen mellom innmelder og NSD. Behandlingen kan starte.

DEL PROSJEKTET MED PROSJEKTANSVARLIG
Det er obligatorisk for studenter å dele meldeskjemaet med prosjektansvarlig (veileder). Det gjøres ved å trykke på "Del prosjekt" i meldeskjemaet.

MELD VESENTLIGE ENDRINGER

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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://nsd.no/personvernombud/meld_prosjekt/meld_endringer.html

Du må vente på svar fra NSD før endringen gjennomføres.

TYPE OPPLYSNINGER OG VARIGHET
Prosjektet vil behandle alminnelige kategorier av personopplysninger frem til 15.05.2021.

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 og samtykker til behandlingen
• formålsbegrensning (art. 5.1 b), ved at personopplysninger samles inn for spesifikke, uttrykkelig angitte og berettigede formål, og ikke behandles til nye, uforenlige formål
• dataminimering (art. 5.1 c), ved at det kun behandles opplysninger som er adekvate, relevante og nødvendige for formålet med prosjektet
• lagringsbegrensning (art. 5.1 e), ved at personopplysningene ikke lagres lenger 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).

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)

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Appendix 2: Consent from UiB for data storing

UNIVERSITETET I BERGEN
Institutt for framandspråk

Til den det måtte angå

Dato
20.10.2020

Stadfesting ved bruk av privat opptaksutstyr

Institutt for framandspråk stadfester med dette at **Daniel Marcelo Messel (09.04.1996)** er student ved lektorutdanning med master i framandspråk (engelsk) ved Institutt for framandspråk, Universitetet i Bergen.

I samband med gjennomføring av intervju til masteropgåva, treng Daniel å nytte privat opptaksutstyr. Institutt for framandspråk stadfester med dette at vi godkjenner bruken av privat opptaksutstyr.

Desse forholda ligg til grunn for stadfestinga
- studenten må setje seg inn i relevant regelverk, og følje dette
- studenten må bruke ei sikker løysing for handsaming av personopplysingar, som til dømes SAFE (Sikker Adgang til Forskingsdata og E-infrastruktur)
- persondata skal så raskt som mogleg fjernast frå privat eining og ikkje delast utover det som er tillate i regelverket/godkjenninga av prosjektet
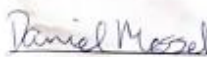
Nyttige lenker
SAFE
Datatilsynet - Personvernregelverket

Denne stadfestinga skal signerast av student og administrasjonssjef ved Institutt for framandspråk.

student

administrasjonssjef,
Institutt for framandspråk

Institutt for framandspråk
Telefon 55582340
post@if.uib.no

Postadresse
Postboks 7805
5020 Bergen

Besøksadresse
Sydnesplassen 7
5007 Bergen

side 1 av 1

Appendix 3: Letter of information and consent

Vil du delta i forskningsprosjektet

Om engelsklæreres syn på litteratur og rasisme

Dette er et spørsmål til deg om å delta i et forskningsprosjekt hvor formålet er å forske på hvordan engelsklæreres syn på litteratur og rasisme i engelskfaget. I dette skrivet gis det informasjon om målene for prosjektet og hva deltakelse vil innebære for deg.

Formål

I paragraf § 1-1 av Opplæringslova heter det seg at «*Formålet med opplæringa skal bygge på ... respekt for menneskeverdet og naturen, på åndsfridom, nestekjærleik, tilgjeving, likeverd og solidaritet*». Dette betyr at lærere i skolen skal jobbe mot rasisme.

Hensikter med prosjektet er å finne ut hvordan lærere eventuelt bruker litteratur for å diskutere rasisme, og i den anledning ønsker jeg å foreta intervjuer. Det er ikke ønskelig at intervjuobjektene oppgir sine private politiske oppfatninger.

Hvem er ansvarlig for forskningsprosjektet?
Universitetet i Bergen, det humanistiske fakultet ved veileder Hild Hoff er ansvarlig for prosjektet.

Hvorfor får du spørsmål om å delta?
Utvalget til studien er et bekvemmelighetsutvalg. Det vil si at du har blitt kontaktet fordi jeg vet at du arbeider som engelsklærer i ungdomsskolen. Det er fire engelsklærere i ungdomsskolen som har blitt kontaktet fordi de bor i Bergen kommune og/eller har en relasjon til masterstudenten.

Hva innebærer det for deg å delta?
Det vil bli avtalt et tidspunkt for et intervju som vil ta 30-40 minutter. Det vil bli tatt lydopptak under intervjuet slik at dette kan transkriberes i etterkant.

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

Ditt personvern – hvordan vi oppbevarer og bruker dine opplysninger
Vi vil bare bruke opplysningene om deg til formålene vi har fortalt om i dette skrivet. Vi behandler opplysningene konfidensielt og i samsvar med personvernregelverket.

Det vil kun være veileder og masterstudenten som vil vite navnet ditt. Navnet ditt vil bli erstattet med en kode som lagres på en egen navneliste adskilt fra øvrige data. All data vil bli samlet og bearbeidet av undertegnede, Daniel Messel. Det vil ikke være mulig å gjenkjenne deg som deltaker i publikasjonen av mastergraden.

Hva skjer med opplysningene dine når vi avslutter forskningsprosjektet?
Opplysningene anonymiseres når prosjektet avsluttes/oppgaven er godkjent, noe som etter planen er 15. mai 2021.

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

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

Hva gir oss rett til å behandle personopplysninger om deg?
Vi behandler opplysninger om deg basert på ditt samtykke.

På oppdrag fra Daniel Messel har NSD – Norsk senter for forskningsdata AS vurdert at behandlingen av personopplysninger i dette prosjektet er i samsvar med personvernregelverket.

Hvor kan jeg finne ut mer?
Hvis du har spørsmål til studien, eller ønsker å benytte deg av dine rettigheter, ta kontakt med:
- Hild Elisabeth Hoff, førsteamanuensis ved UiB
    - Telefon: +47 55 58 23 61
    - E-postadresse: Hild.Hoff@uib.no

- Daniel Messel, masterstudent ved UiB
    - Telefon: +47 40 48 11 49
    - E-postadresse: daniel.messel@student.uib.no

Hvis du har spørsmål knyttet til NSD sin vurdering av prosjektet, kan du ta kontakt med:
- NSD – Norsk senter for forskningsdata AS på epost (personverntjenester@nsd.no) eller på telefon: 55 58 21 17.

Med vennlig hilsen

Hild Hoff, Førsteamanuensis ved UiB   Daniel Marcelo Messel

Samtykkeerklæring

Jeg har mottatt og forstått informasjon om prosjektet *engelsklæreres syn på litteratur og rasisme*, og har fått anledning til å stille spørsmål. Jeg samtykker til:

☐ å delta i intervju

Jeg samtykker til at mine opplysninger behandles frem til prosjektet er avsluttet

----

(Signert av prosjektdeltaker, dato)

Appendix 4: Interview guide

Introduction:

- Thank you for participating!
- Explain why this person has been selected for this interview
- Explain what sort of interview this will be (semi-structured interview)
- Tell that the question will to s certain degree be linked to the answers in the questionnaire
- Recording device
- Conversation for about 30-60 minutes

Interview questions

Racism

- Do you regard racism as a social problem today, why/why not?
- Has the BLM-movement influenced your thoughts about racism in any way?
- If you are witness to racism in your school, what does it look like?
- Do you find it challenging to talk about and discuss racism in the classroom?

Literature

- Do you think literature has an important role in the English subject, why/why not?
- Is it challenging to find literature that engage your pupils?
- What are the advantages/disadvantages with working with literature you think?
- Are there any genre that you think speaks to your pupils more easily than others?
- Has, or do you think, the new curriculum will change the way you use literature?

Racism and literature

- Do you have some literature that you think is well-suited for discussing racism in you teaching?

- Do you think literature may help your pupils in any way to become more aware of racism, if that is the case, *how*?
- Would you say that the English subject has any advantages when it comes to discussing racism through literature?
- Other than reading the literature, *how* do you like your class to work with it? Are there any special activities or tasks you find to be fruitful?
- Have you ever experienced challenges when it comes to avoiding or reinforcing already existing stereotypes through literature in your teaching?

Conclusion

- Do you have something you want to add?
- Thank you for you participation!

Appendix 5: Transcription key

Transcription Key

//	Interruption by either the interviewer or the interviewee.
*, **, ***	The asterisks implies a break in speech, the longer the break, more asterisks are implemented in the transcription.
Written in italics	Words in another language than English.
[ ]	Author's description rather than transcriptions. For example used when body language important to the meaning of the transcription.
A, B, C, D	The aliases provided to secure the interviewees' anonymity.

Appendix 6: Questionnaire design

Questionnaire design

Thank you for participating in my study! The purpose of this survey is to gather information about whether or not English teachers use English literature to prevent racist attitudes among their pupils, and how they work with the literature. The data gathered will be analyzed for my master's thesis at the University of Bergen within the field of English didactics. All answers from this questionnaire will appear anonymously in my research.

NB! Only state you name if you have been in touched with the undersigned and you have made an agreement for you to do so.

1. About you

How old are you?
 1) 18-25 years old ❏
 (2) 26-35 years old ❏
 (3) 36-45 years old ❏
 (4) 46-55 years old ❏
 (5) 56-65 years old ❏
 (6) Older than 65 years old ❏

What's your gender?
 (1) Male ❏
 (2) Female ❏
 (3) Do not want to state❏

In which year were you a fully educated English teacher?

2. Racism

Racism is a social problem in the Norwegian society today.
 (1) Strongly agree ❏
 (2) Agree ❏
 (3) Neither agree nor disagree ❏
 (4) Disagree ❏
 (5) Strongly disagree ❏

Please write your understanding of the term racism:

I find it challenging to discuss racism in the English classroom.
- (1) Strongly agree ❑
- (2) Agree ❑
- (3) Neither agree nor disagree ❑
- (4) Disagree ❑
- (5) Strongly disagree ❑

3. Literature

Do you think literature is useful in teaching English? Please give a short answer below.

```
┌──────────────────────────────────────────────┐
│                                                │
│                                                │
│                                                │
└──────────────────────────────────────────────┘
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I believe that English language literature may contribute to self-development and contribute to preventing racist views among my pupils.
- (1) Strongly agree ❑
- (2) Agree ❑
- (3) Neither agree nor disagree ❑
- (4) Disagree ❑
- (5) Strongly disagree ❑

Please elaborate further on your previous statement.

```
┌──────────────────────────────────────────────┐
│                                                │
│                                                │
│                                                │
└──────────────────────────────────────────────┘
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When racism is a topic in your teaching, do you use other literary texts than those from the school textbook?
- (1) Yes ❑
- (2) No ❑
- (3) Don't want to answer ❑

Choose the category that fits the description of what sort of literature you prefer working with in English class if you are discussing racism. (You can mark three boxes at most, so please reflect on which descriptions are the most important to you).
- (1) Biographies ❑
- (2) Novels ❑
- (3) Short stories ❑
- (4) Comic books ❑
- (5) Films ❑

(6) Poems ❏
(7) Autobiographies ❏
(8) Songs ❏
(9) The school textbook ❏
(10) Other: [   ]

If you have worked with literature and racism, what's the title of the last work you worked with? (That you remember)

[   ]

If you use literature do discuss racism in class, how do you do work with it?

[   ]

Please write down your name ONLY if you already have agreed to be interviewed
NAME:_____

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

Regards, Daniel Messel

Appendix 7: The filled out questionnaire

1) How old are you?
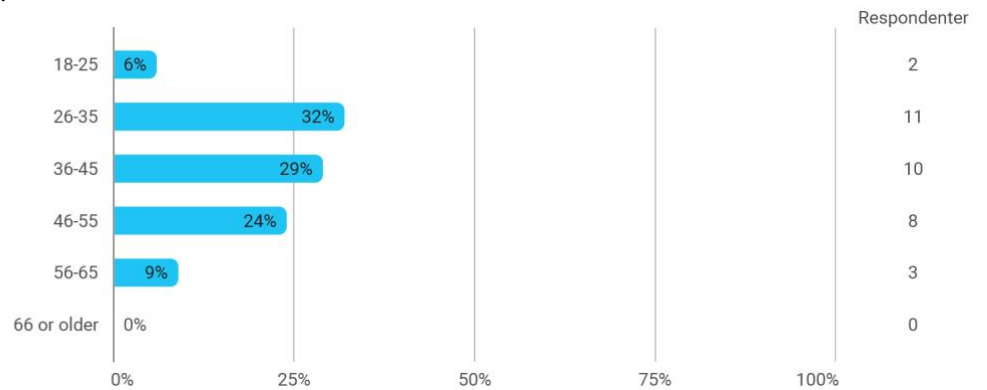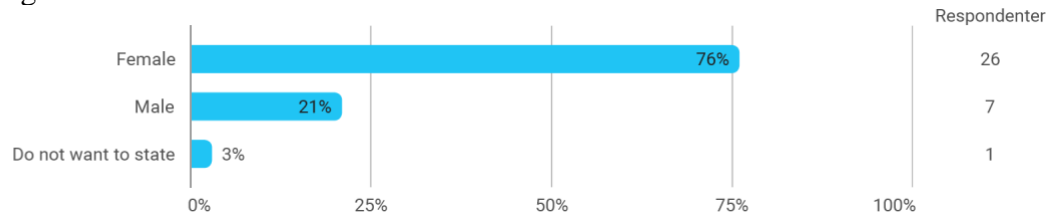
	Respondenter
18-25 — 6%	2
26-35 — 32%	11
36-45 — 29%	10
46-55 — 24%	8
56-65 — 9%	3
66 or older — 0%	0

2) What's your gender?

	Respondenter
Female — 76%	26
Male — 21%	7
Do not want to state — 3%	1

3) In which year were you a fully educated English teacher?

	Respondenter
-1960 — 3%	1
1961-1970 — 0%	0
1971-1980 — 0%	0
1981-1990 — 6%	2
1991-2000 — 12%	4
2001-2010 — 26%	9
2011-2020 — 53%	18

4) Please check the box which fits your answer to the following statement: Racism is a social problem in the Norwegian society today

	Respondenter
Strongly agree — 26%	8
Agree — 68%	21
Neither agree or disagree — 6%	2
Disagree — 0%	0
Strongly disagree — 0%	0
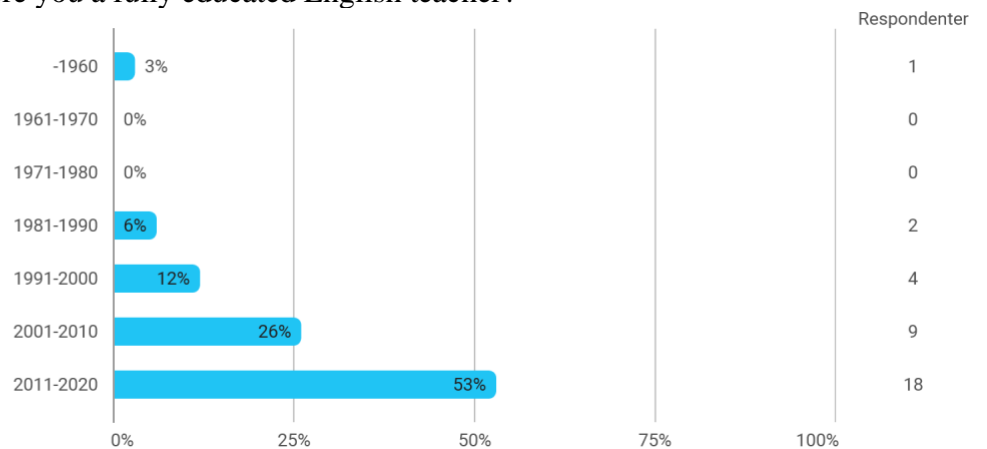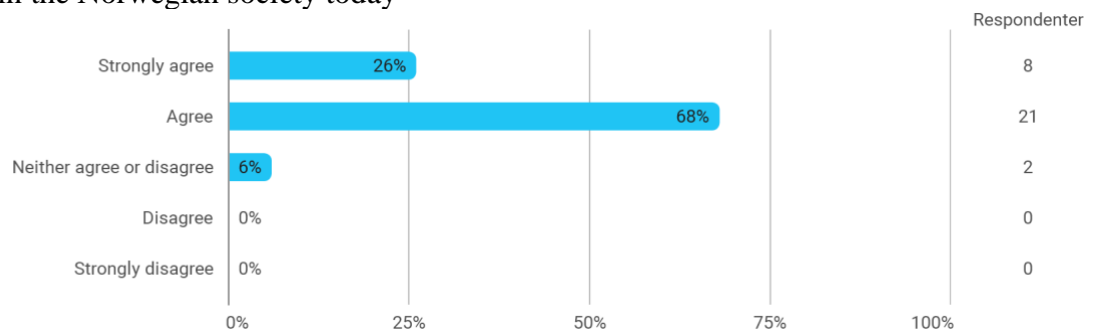
5) Please write your understanding of racism:

- When people are treated differently because of the color of skin or religion.
- People are being discriminated against because of the colour of their skin.
- The belief that different races possess distinct characteristics, abilities, or qualities, especially so as to distinguish them as inferior or superior to one another.
- ferfe
- When someone is discriminated against based on their ethnicity.
- Wehn you are treated differently based on the color of your skin
- unfair treatment if you have a darker skin tone
- injustice based on ethnicity
- I believe that racism is unfair treatment of different ethnicities
- treating people differently because of the colour of their skin
- Prejudice and stereotyping against people who have a different skin color than your own.
- When someone is being oppressed in any area of life, because of their race, skin color, name, religion etc.
- Racism is when someone benefits from being white, or that someone is discriminated against based on colour.
- My understanding of racism is that some people think that society can divide people into groups according to a definition of "race". Thinking one race is superior to others. This leads to unfair treatment of people, being oppressed because of their skin colour, place of birth, religion and traditions. Racism is closely related to discrimination.
- belief in the superiority of a particular race, and to put others down because the colour of their skin or etniticity
- Discrimination, policies and behaviours that result in a continued unfair advantage to some people and unfair or harmful treatment of others based on race.
- people being stigmatized due to nationality, gender, language, appearance
- Racism is when you are treated differently because of your background / the colour of your skin.
- To either treat people differently, or discriminate against people of a different ethnicity than your own.
- The idea that certain people or groups can be oppressed or treated in a degrading way because of the color of their skin or their background.
- Underlying and often subconscious prejudice that colour our behavior and what we expect from others.
- Racism is the act of discrimminating or jugding or treating someone based on their nationality and/or colour of their skim.
- Racism is to look down on people, or asume things about people based on an other faith, skin colour or ethnical background than your self. One can show this in words, utterings or actions.
- Degrading words or actions toward people beling to minority groups.
- Unwanted or negative actions/reactions based upon ethnicity, color or religious background.
- Unequal opportunity or treatment based on race or ethnicity.
- Racism can be divided into several categories and Our pupils (and Teachers) do not seem to understand the differences. What I mean by this, is the difference between Everyday Racism (….but where are you really from?) and Offending Racism (Get the f....back where you came from, you….) As educators it is strongly adviced to implement a strionger awareness of the difference between these two categories.
- Forskjellsbehandling pga etnisitet
- Well, I don't believe it is as highly a social problem as in other countries. However, one could obviously recognize the a problem in the way kids speak to each other. I think students are very aware of not being racist. However, the racism card is quite often used as a reference to being treated unfairly. Meaning: The kids do not understand the concept of what Racism actually is and the severity of the meaning of the word
- I do not feel the today's students are educated home enough and bring their learned racism to school. It is not only the school responsibility.
- Prejudgment towards different people based on their skin color, clothes, religious symbols or other cultural expressions.

6) I find it challenging to discuss racism in the English classroom.
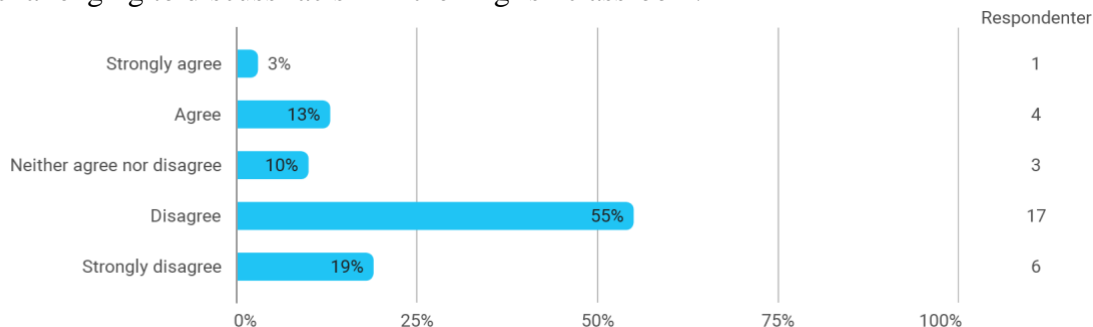
7) Do you think literature is useful in teaching? Please give a short answer below.

- Yes. Nice as starting point for discussion. Literature gives insight into the minds of the characters.
- Yes. Literature enables the readers to see things from the perspective of the narrator or the characters. Important aspects connected to feelings may be understood through the texts, in addition to a greater understanding of people who live different lives from the readers'.
- Yes.
- efre
- It is always important with literature when you learn a language, because you have to become familiar with a new culture as well
- I think it is important because the students learn vocabulary and culture at the same time, and it can be something for them to enjoy
- It is can be a fun way of learning new things and it brings other perspectives than my own to the classroom!
- Yes, I do. Pupils can witness other parts of the world without having to leave the classroom
- It can be if you use it well
- Very much so, it gives us an insight in how people feel, it teaches us how things were and is a starting point for discussion
- Yes. Literature gives context to talk about any number of topics.
- Literature is useful because it can tell the students real stories about racism.
- Absolutely.
- Yes, because you can give the students good experiences. One can adapt the literature to the students as well, which is good for me as teacher
- Literature is very useful in teaching. It helps the kids get an insight in other peoples minds (thoughts, feelings, cultures ect.), as well as it boosts their language development.
- It helps putting focus on issues not easily spoken of. Could be a good introduction to discussions in class. Good way of showing different point of views.
- Literature is useful in teaching, both languagewise and because it widens the students' perspectives.
- I think literature is useful in teaching, but mostly in certain contexts where the students have been given information or has knowledge of a certain topic.
- In English, literature is an important part of teaching. Literature is a way to better understand how the language works. It will also increase your vocabulary og give you a better understanding of culture.
- Yes!
  Taking the time to read literature is getting knowledge and understanding for free.

- Yes, it can describe a theme from multiple angles.
- Yes. Litterature can teach us a lot, it is a good way to understand others and to learn about cultures that are unknown for us.
- Yes, it can be. I do not use longer texts, like novels, but short stories/graphic novels, poems, song lyrics.
- Yes, as long as it is transferrable to the society and problems/situations the students face in their life.
- Yes, it gives the students the opportunity to "feel" racism instead of knowing the facts about racism, get inside the head of the oppressed.
- Yes
- Well yes. It is a good way to engage students in stories that reflect upon different genres. People are in general interested in different methods of learning English. It is natural that literature plays a big part too.
- Yes, we need to be more versatile and use more literature related to the society today, since we in constant progress.
- Yes, as it may widen the students' horizonts

8) I believe that English language literature may contribute to self-development and contribute to preventing racist views among my pupils.

		Respondenter
Strongly agree	38%	11
Agree	52%	15
Neither agree or disagree	10%	3
Disagree	0%	0
Strongly disagree	0%	0
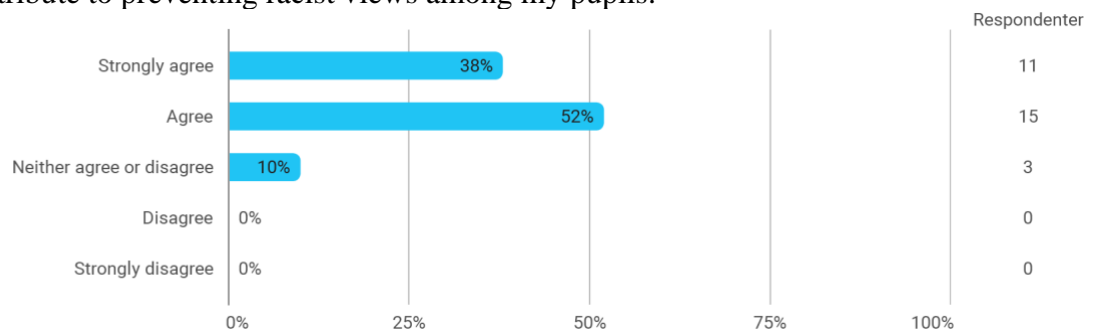
9) Please elaborate further on your previous statement.
- Gives focus and words to talk about difficult topics.
- Books, stories, songs, poems, letters and so on, talking about or presenting different views and experiences connected to racism might be a starting point of reflection and discussion among the learners.
- It's a different approach to the topic. Sometimes better then factual approach
- erf
- students can get new perspectives
- They may have to adjust their opinions after learning new ones
- It challenges both my own perspectives as a teacher, but also my class'
- Because they can learn different ways to live one's life
- Good literature can open our eyes to different societies, which is important
- It is mostly about making students aware of what is going on
- It is easier to discuss against a background of a story.
- It's easier to empathize with real persons from real stories.
- To read about racial injustice is important. It can influence them and lead to them being able to recognize racism even when it is not very obvious.
- They can be emotionally touched
- Literature gives the pupils a chance to get a glimpse of someone elses life, and how people may experience the world differently.
- Reading poems, lyrics and short stories are good starters.
- It MAY contribute in these aspects, provided that TIME is spent on reflection.
- I do believe that EL literature may contribute to self-development in each individual student. How this happens is however not easy to predict.
- Obviously it depends on the books/texts you read in class.

In our school we read "Born a Crime" by Trevor Noah with the 9th graders, a book about Trevor's life and childhood in South Africa during the late 80s- early 90s. By reading and listening to Trevor tell his story you get a better understanding of how it was during apartheid. Trevor uses comedy to talk about serious topics which makes the topic more accessible and at the same time the message comes across very clearly.
- When reading literature about racism, we have others put into words things that we haven't yet got our own language for. We can learn about problems from people we sympathize with, and recognize in others things that we have experienced or witnessed, often subconsciously.
- To some students it may contribute to self-development, however I know some of my pupils won't be able to extract what they are reading into their own world. T
- Reading increases empathy and educate students (and teachers)
- Depends on what kind of literature you are refereing to. I don't think the reading of a long novel is the best way to go (you would then need to read it out load to the students to make sure everybody takes part-and even then you wouldn't be sure. Therefore, it's very timeconsuming. But poems etc I do use.
- Based on the literature itself and how it is used.
- Students respond differently to a text that is removed from their own context/language and are in my experience, able to dive deeper into the material and see their own attitudes from a different perspective
- It can of course make a difference. It depends however on the student's attitudes before starting to read a specific novel. Also, if they are able to connect to the story. Not every story may seem relevant for everyone at the same time. That is why it is important when you teach about this topic, to use a variety of material to make sure that everyone can relate
- The can understand other people better

10) Choose the category that fits the description of what sort of literature you prefer working with in English class if you are discussing racism. (You can mark three boxes at most, so please reflect on which descriptions are the most important to you).

	Respondenter
Short stories — 71%	20
Novels — 54%	15
Biographies — 14%	4
Autobiographies — 4%	1
Poems — 18%	5
Songs — 50%	14
Comic books — 11%	3
Films — 86%	24
Other — 11%	3
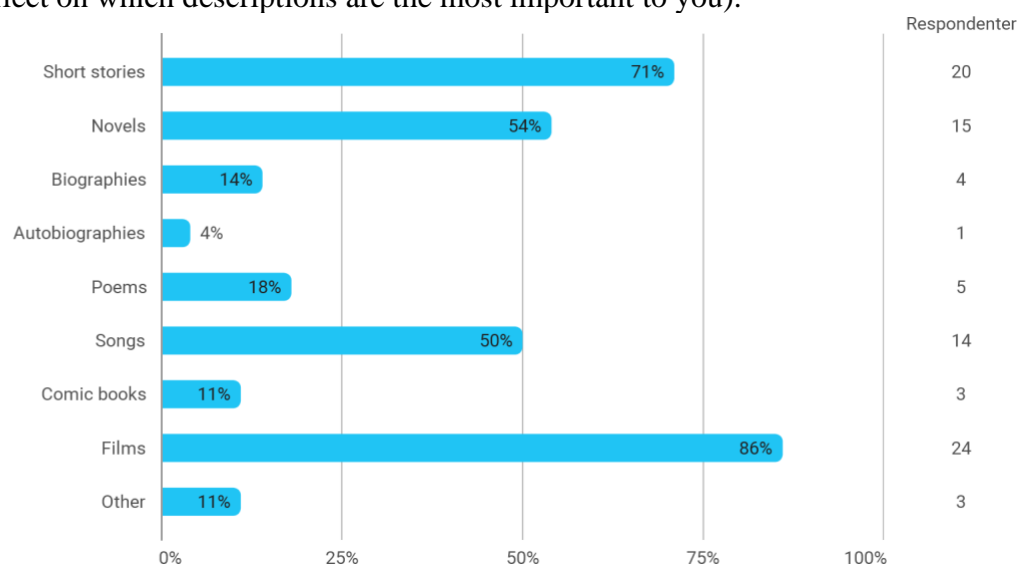
- Other:
  - speeches
  - Extract from novels
  - Videoclips

11) If you have worked with literature and racism, what's the title of the last text you worked with? (That you remember)
- The hate u give
- Rabbit Proof Fence (film)
- To kill a Mockingbird, Born a Crime
- er
- don't remember
- do not remember

123

- ..
- erf
- 12 Years a Slave
- the hate u give
- The hate u give
- The Absolutely True Diary of a Part-time Indian
- Strange Fruit
- the Hate U give (film)
- The hate you give
- The Hate U Give
- Cannot remember.
- Don't remember
- See previous answer
- The absolutely true diary of a part-time indian
- Ghettoparasitt, the hate you give
- The Hate U Give
- The Rabbit proof fence
- The Hate U Give
- Part Time Indian
- The Hate you give = Movie
- the hate u give
- ..

12) If you use literature to discuss racism in class, how do you do work with it?
- As prereading, when reading and written and oral work afterwards
- Individual reading, listening or watching before discussions in small groups and in class. Sometimes individual writing or oral presentation based on some key questions.
- Read, talk, discuss, groups, writing
- efre
- Oral talks, discussion
- Talk about it afterward to process it. This can be done in various ways.
- Group discussions if the students are old enough. If they are very young I have to have a more central role in the discussion
- It may vary, but we always talk about it in one way or another
- The students have to write what they think about the literature they are working with during the process. It can result in an oral presentation
- We read excerpts, discuss and reflect around them, watch films and documentaries which we in turn use to find out more, discuss and reflect
- The pupils discuss questions in small groups and we sum up in class
- Listen/read. Talk about the characters - how they experience racism. Reflections around the subject, written and orally.
- We work with new words, read the text and then discuss it in class.
- Reports of the literature we have worked with, either films or literary texts
- We have read short extracts of the book "The hate you give" and also seen the movie.
- We read, make mind map with words from the text and discuss the students' choice of words, have role plays, discussions, pod casts
- I prefer films and songs. Films make it easy to get most pupils interested. Also, pupils can relate to what happens in a film, and better remember the discussions in class. Songs are effective in many ways, because pupils are free to have their own ideas of the message first, and then adopt more ideas through group discussions - and finally get some ideas from class/ teacher that must not be forgotten, thinking of the theme.
- Often a piece of literature that displays attitudes, racist or not. Then we usually discuss them in class.
- I have also used song lyrics in class when talking about this topic. Many famous artists have written songs about the topic and to listen to- and read the lyrics. We have also tried to analyze the text and put them in the context they were written.
- Read the text or watch the movie. Take the time to discuss or point out things along the way. Have the pupils discuss things in smaller groups or pairs.
  Often using the literature as a starting point for writing essays or tests, making them reflect on the topics we have read about.
- Discussing the theme, and different views and happenings.

- We have read an extract from the book, discussed systemic racism and watched the film The Hate U Give. Group work afterwards with discussions about Black lives matter movement, and other related topics.
- I have used these methods:
  Watch/read
  Think for yourselves-questions
  Discuss in pairs
  Share in class
  Write a filmreview using a wordbank
  Find more into in the internet/other sources
  Powerpoint presentation in class
  Write your own poem
- Discussion, tasks, general understanding and reflection on the topic.
- Group conversations around question sheets from the text
  Ending in a longer written essay
- We first started with a project on racism around the world. After, we watched the movie and work on questions from the movie where the students were going to reflect upon how racism appears in the movie and in what way the movie affected them
- Discuss the theme in groups or by presentations

13) Could you please write down your name ONLY IF you already have agreed to be interviewed!

Appendix 8 – Transcription of interview A

1   I (Interviewer): Yeah, there we go! Eh, we live in a globalized world with advantages

2   and disadvantages. So, what I want to ask you first, do you regard racism as a social

3   issue today, and if you do so why or why not?

4   A (Participant A): Yeah, yeah, definitely. I think that we can just see in the news that,

5   eh, that it's definitely an issue that is still prevalent.

6   I: Mm.

7   A: Eh*, a social problem yeah, eh, it is something that divides eh*, social structures,

8   yeah.

9   I: Yeah.

10   A: Mm.

11   I: What if I am to ask you what is your definition of racism? What do you think racism

12   is?

13   A: Mm, so I guess it's about prejudice based on * that, yeah, like, that outwards ** yeah,

14   [short laugh]//

15   I: Mm.

16   A: like element of a person.

17   I: Yeah?

18   A: Like skin color, but also probably name and ethnic background.

19   I: Mm.

20   A: *Ja*

21   I: *Ja*. And earlier this year, we witnessed the Black Lives Matter movement in the US.

22   Are you familiar with that movement, do you know what it's about?

23   A: Yeah.

24   I: Yeah, eh, do you think that that has influenced your thoughts about what racism is in

25   any way?

26   A: Hmm… ** yeah, yeah I do. Cause I think more, eh, more stories have come up and *

27   and then that, like, information has been spread more, so that I, maybe, I think I have

28   been more aware of how maybe, yeah widespread eh, racism still is today.

29   I: Mm

30   A: In, eh, kind of like * eh, not just in America, and not just in the south or whatever,

31   but here also in Norway. And kind of in different * you, * like, in different age groups.

32   I: Yeah.

33   A: Yeah, it's something that really is * widespread.

34   I and A: Mm [uttered simultaneously].

35   I: And as you say that racism is not * not only something in the US or in the US south,

36   but also in Norway, does it happen that you witness racism in your school among

37   pupils?

38   A Hmm *** I don't think so, not in that way that it's a prejudice//

39   I: No?

40   A: based on, or, * yeah, I think that sometimes racism is something that is, something

41   that is played with in a way. Like, maybe somebody knows that something can hurt

42   somebody, and so then they chose that way to hurt them [short chuckle] kind of.

43   I: Yeah, I see, yeah.

44   A: Because. yeah, because they wanted, or not because they want to, but maybe if

45   somebody is hurting them they wanna hurt somebody [short chuckle].

46   I: Yeah.

47   A: And they kind of choose that as a, so that in a way, it can be used as a thing, but not,

48   not really because eh * not as like a prejudice. Because I think I see that, or from my

49   experiences, it seems like kids aren't as aware of like, they learn that stuff form TV the

50   older they get kind of//

51   I: Mm.

52   A: But it seems like the kids are very open to each other, not * influenced by race in

53   how they interact.

54   I: Yeah.

55   A: Yeah.

56   I: Do you find it challenging to talk about racism and discuss it with your pupils in

57   class?

58   A: [Sighs] yeah, mm, I do. I think ** I think in a way I like, because I know that it's

59   something that is touchy, then I think I can be afraid, as the teacher. I can be afraid of

60   how kids will react, and if, if kids kind of jokes around or * aren't serious about it, I'm

61   afraid that maybe other kids can be influenced by that or hurt by it and so on. I think,

62   I've noticed that I, I always, I want things to be done right, so that I can rather wait to

63   get it right.

64   I: Mm.

65   A: But then maybe, yeah.

66   I: Yeah?

67   A: I think it's hard. Mm.

68   I: So, is it, is it * do I understand you rightly when you say that every now and then you

69   have to wait and see how the situation evolves, but that you maybe later will pick up the

70   discussion again?

71   A: Yeah.

72   I: Yeah. Mm, okay, yeah. Good. And now I would like to hear more about your

73   thoughts about literature in class.

74   A: Mm, yeah.

75   I: Do you think literature has an important role in the English subject today? And why

76   or why not?

77   A: Mm, yeah, I do. I think that literature is, [sighs] yeah, it is like a medium for telling

78   stories, learning stories and learning history, but also learning from, yeah, fictional

79   people's point of view, or to tell different people's point of views. And I, so I am

80   American//

81   I: Mm.

82   A: so, I grew up in American schools, so I can like share from my own experience from

83   learning literature in American schools. That was a part of forming my way of thinking,

84   and my, like, world view, I think. And so * and still, I think that still today it is an

85   important [laughs].

86   I: Yeah.

87   A: * important part of forming us and forming the kids. But I, and I think like, of course

88   it is more maybe, variated today of how to use it, because it is so many other media also

89   available.

90   I: Yeah.

91   A: So, it's kind of like, how do we mix, mix it in, or fit everything. I feel like I have

92   more literature I want to share than what I have time to share in the plan.

93   I: Yeah.

94   A: Mm.

95   I: But do you find it * so you have a lot of literature that you want to share with the

96   pupils, but do you find it challenging to find literature that engages your students?

97   A: Yeah, yeah that's true too. Mm.

98   I: Yeah.

99   A: Mm.

100   I: Are there any typical genres that you think speaks to your pupils more easily than
101   others?
102   A: ** [sighs] eh * I do think that ** [sighs] I don't know, cause I think that stories can
103   speak if they are presented [giggle] correctly or in a good way. Cause I think I've tried
104   some different genres, and I think that yeah, that I've had different results, but * hmm.
105   I'm not sure.
106   I: No? ** Eh, how old are the students you teach now?
107   A: I have both *mellomtrinn* and *ungdomsskole*, so.
108   I: Oh, okay.
109   A: So, from nine to, what is it? 15 is it? Yeah.
110   I: Yeah.
111   A: Something like that.
112   I: Yeah, so, but at the *ungdomsskole* level, do you think that the literature that you use
113   may differ based their age. Like, if they are 12 or if they are 15.
114   A: Yeah, the thing is that here on this school, it's still such a small schools so I have
115   them together in a class.
116   I: Ah, I see.
117   A: So I've been having to adjust the curriculum to helping all of them at the same time,
118   so I haven't thought so much about that, because I've been trying to just find something
119   that can kind of fit a middle ground or something.
120   I: Yeah, yeah, I see.
121   A: Mm.
122   I: And, as I'm sure you know, we have a new curriculum now. Do you think that that
123   will change how you use literature in any way?
124   A: Eh * I *, probably, cause it seems like the new curriculum has more of an openness
125   about it and in a way I have more room to choose and to fit in [chuckle] literature. So,
126   like this year I've noticed I use less of the textbook and more mixing in things.
127   Although, like, the other years I've also tried to mix in other books and, and resources.
128   Eh, and, and give the students choice, which is more, like, I think there is more room for
129   kind of the way that I like to do things [chuckle] in the new curriculum.
130   I: Yeah, okay.
131   A: Like giving students choice about which books they read, or yeah. Materials they
132   read from. Mm.

133 I: So, do I understand you rightly, if I say that you experience that you've, eh, gotten

134 more freedom now?

135 A: Yes, mm. Yeah.

136 I: Yeah. Okay, so, as you said earlier, you do work with literature and racism. Could

137 you give me an example of a work that you think is well-suited to work with when

138 discussing racism with your pupils.

139 A: I think, eh, probably * I think, the one that I think is the easiest or like the fallback

140 I and A: [laugh].

141 A: is To Kill a Mocking Bird. Because of the, like, historical side that it comes from, so

142 it's, it's, it's kind of a, like, an engaging story about the little girl and her family, her

143 experience, and it leaves a lot of room for telling about the history of the south, and how

144 things have been in the states. Eh * and bringing up kind of, yeah, those, like kind of

145 ethnical, hard choices for us today.

146 I: Mm.

147 A: Mm.

148 I: Do you think literature may help your pupils in any way to become more aware of

149 racism in the society today, and if that is the case, how?

150 A: * Yeah, I think, hmm ** anywhere, in kind of whatever literature we're reading, or

151 whatever * I think especially here at [says the name of the school] we're pulling out the

152 value thing from the reading. And so, like, helping us be better humans and better, like

153 have better values to be able to meet other people with. So, I think, anyway, like, it's

154 about the discussions, kind of like, come from the literature I think. And all, no matter

155 what we're reading we're applying it to our lives.

156 I: Mm.

157 A: It gives the opportunity anyway to do that.

158 I: Yeah.

159 A: So, I think, yeah * when we're reading and we can draw out value things, discuss it,

160 and then, like, asking questions about how this applies to our, like, what do we see in

161 our society today?

162 I: Yeah.

163 A: Kind of bring those thing in to discussion in class. Then, I think, then it awakes those

164 thoughts in all the students, then if, maybe if there is one person that caught it in the

165 reading//

166 I: Ah!

167   A: then when we discuss it, then maybe the other ones can * yeah. And that's what helps

168   us grow and being more aware of those things.

169   I: Mm.

170   A: Mm.

171   I: Do you, eh, I just wonder, do you have a feeling of that your students are already

172   aware of the issue of racism today as it has been a lot in the media during this year?

173   A: * Yeah, yeah * I think so.

174   I: Yeah, so it is not only something you have to tell them, that it is an issue, but they

175   already have a notion of that it is a problem?

176   A: Yeah, I * Yeah, actually, I haven't really had too many discussions about it this year.

177   I: No, okay.

178   A: But I, the feeling that I would get then is that they are aware of it as being a problem,

179   more as out there some place though [gesticulates to demonstrate the feeling of distance

180   between the idea of racism and racism taking place somewhere in the world in].

181   I: Oh, okay.

182   A: I'm not so sure that they are getting that it's, it's something, like, here. That it is

183   something we can experience here in [says the name of the city]. So, yeah.

184   I: Mm, yeah.

185   A: But, of course, yeah, actually, like I mean, I have students that are different ethnical

186   backgrounds and they've told me things that they have heard at the bus stop or stuff like

187   that. So, of course, those kids are aware that this is an issue.

188   I: Yeah. When they tell you these things, eh, is that only between you and them? Or is it

189   something you talk about as a class?

190   A: I don't think I have experienced that being in a class discussion.

191   I: No, okay.

192   A: No, that have been something they've told me personally.

193   I: Mm. So, literature, that's something the students meet in different subjects in the

194   school, but do you think that the English subject has any advantages when it comes to

195   discussing racism through literature, that the other//

196   A: Mm.

197   I: that the other subjects do not have?

198   A: Hmm ** [sighs]. Yeah, well, at least [sighs] in that advantage, that when we're

199   already reading English * like, original English literature.

200   I: Mm?

201   A: That there is a * so much history from the English world that is more addressed

202   like, specifically, in English literature. Maybe that's where an advantage is, both from

203   America, South Africa, and other ** yeah. I don't know. Of course there is other, those

204   can be taught, probably in other languages too, but * I don't know. I just * more of just

205   content wise.

206   I: Mm, yeah. But do you think it's easier to talk about it in language classes than other

207   classes?

208   A: Yeah, that's a good point. Yeah, in a way, because we are already talking about how

209   to meet people of other cultures, and like, language has to do with making bridges and

210   cross-cultural communication. So, I do think it is a natural part of * teaching language.

211   Hmm, I don't know if I've thought so much about that before though.

212   I: [Laughs].

213   A: So this is [laughs] nice to think about.

214   I: [Laughs] that's good. But other than just reading literature, or watching a movie, how

215   do you like your pupils to work with the literature? Do you do anything in advance, or

216   afterwards? Or are there any special activities that you think are fruitful?

217   A: Hmm, yeah * I've done some, like, specifically when we've been reading books I

218   usually have done like a book report type of project.

219   I: Mm.

220   A: So [sighs], and that involves like working especially with themes and vocabulary,

221   pulling out like keywords and stuff. And choosing themes and why, like, how did, how

222   did those, like a theme is something that can apply to us today. So the students have to

223   be active in pulling out, like, how this is taught through the book kind of, and how we

224   can do that. And also like, I'm also an art teacher.

225   I: Ah, okay!

226   A: Right, so I like to incorporate some sort of like visual art project.

227   I: Ah, okay.

228   A: Something from the book.

229   I: Yeah?

230   A: Some visual representation of either an important scene or something from the book.

231   I: Yeah. What might that be? Do you have an example?

232   A: Yeah, I've often done [chuckles],this is just because of something I always liked to

233   do when I was a kid, so I've done a lot of dioramas.

234   I: Ah, okay?

235   A: It's like, where you have a shoe box, and then you somehow create, like, a favorite

236   scene from the book in the shoe box. Hmm, or like some sort of bo…, so 3D, three-

237   dimensional.

238   I: Yeah.

239   A: Three-dimensional type of model from the story.

240   I: Okay! Interesting!

241   A: Mm. That's one of my favorites.

242   I and A: [laugh].

243   I: Do you find, eh, that the students like it as well?

244   A: Yeah, yeah, I think it's a really engaging project that's always popular. Mm.

245   I: Yeah. Do the students have to show their box to their fellow students?

246   A: Yeah, yeah, we do like a presentation at the end of it. And then they, they've written

247   some text and they have their box, and then they can, yeah, we do a presentation.

248   I: Yeah, cool!

249   A: Mm.

250   I: Have you ever experienced, eh, challenges when it comes to avoiding or reinforcing

251   already existing stereotypes through literature?

252   A: Hmm ***. I don't know if I can * come up with an example.

253   I: No? No, for I just think that, eh, some of the literature we use is maybe old. And it

254   was politically correct at the time, but may not be today, but we still use it, but how do

255   we use it today?

256   A: Hmm * yeah, I definitely, like, I would, I've just been trying to brainstorm a little bit,

257   like different literature things to use on this subject. And, like, one I thought about is

258   Huck, Huck Finn, or Huckleberry Finn.

259   I: Mm.

260   A: And I know that, that's a book that, eh, there are like, just like you said, at the time it

261   was, like the language represent the time that it was written in.

262   I: Mm.

263   A: Where today, that language wouldn't be acceptable, and so. But I haven't used that

264   yet, or at least not here in Norway.

265   I: No.

266   A: Eh, so yeah. I haven't, but I like, so then, if I came across that, I think I would, before

267   we started the reading, then I would go through some of the vocabulary things. Like,

8

268   give a little background history and why, like, yeah, why things are, or why there are

269   different views [chuckle] from today maybe.

270   I: Yeah, but would you feel comfortable with using, for example, Huckleberry Finn, or

271   is that something that you think you would like to avoid?

272   A: No, I think I would use it, but just be like up front about some of the harder, or like,

273   yeah, more question… or like difficult things, so rather take it ahead of time.

274   I: Yeah, okay. I think that's pretty much it, but do you have something that you want to

275   add that you feel like we havn't talked about or something that just came to your mind

276   right now?

277   A: ** hmmm… * no I don't think so [chuckle].

278   I: No, may I just ask you, just out of curiosity, are there any major differences between

279   the way we talk about racism and the, the way the way that US teachers teach literature

280   compared to how it is done here in Norway?

281   A: ** Hmm * I think, if I remember from my own schooling, I'm just assuming that

282   things are kind of the same as they were 15 years ago

283   I: Mm.

284   A: In a lot of places, probably not everywhere, but I think, my experience from the

285   states is that racism is a topic that is avoided until, until like a part of the plan, and then,

286   eh, and then like of course it's a part of the plan, so we teach it. That's good and stuff,

287   but it's a little bit more compartmentalized, as a part, like, okay, we take it there. We'll

288   deal with it here [gesticulation].

289   I: Okay.

290   A: And that's in the US, where I think, here in Norway, I feel like the, those values

291   aren't as sore kind of.

292   I: Yeah, okay.

293   A: And so therefore, it is easier to work things in as like, of course this is something that

294   we expect that there shouldn't be these problems, so it easier to bring it up maybe.

295   I: Okay.

296   A: If that makes sense?

297   I: Yes, it does.

298   A: Mm.

Appendix 9 – Transcription of interview B

299 I (Interviewer): So, my first question for you is, do you regard racism as a social issue

300 today, and if so why, and if not, why?

301 B (Participant B): Eh, yes [chuckle]. It is a problem, hmm, it is a problem in Norwegian

302 societies, probably in the whole Western world I think. Hmm, but it is also a problem in

303 Norway. Hmm, why * I don't think you have institutional racism, as we can see in the

304 Unit… in the states. Not in that degree, but I do believe that, hmm, that we have some

305 ethnical problems. We have some [indistinct speech, one word lost in the transcription

306 process] of, something different. I know that, if you have a foreign name you'll have

307 problems getting in to the, the job market. Hmm * yeah. I could say the way people are

308 speaking, you know, just regular language. Like, eh, in Norwegian "*svarte faen*" or

309 calling someone "*ape*" "*apekatt*".

310 I: Mm.

311 B: That's in our language. Yeah * I think that's the "why".

312 I: Yeah. Eh, ar//

313 B: I, I do believe, sorr…

314 I: Yeah? [nodding to communicate that the participant may continue to speak].

315 B: I do believe, that it's not necessarily, you know, I am * a racist, that's why I'm

316 speaking like this, but you will appear like a racist, and the way you are talking is racist.

317 So, yeah *.

318 I: Mm * yeah.

319 B: Yeah.

320 I: Do you think that the Black Lives Matter movement has influen… , are you familiar

321 with the Black Lives Matter movement?

322 B: [nods].

323 I: Yeah, do you think that has influenced you thoughts about racism in any way?

324 B: Yes. Eh, I'm aware, the students are aware, it's everywhere, so you can't not be

325 aware. It has influenced, as a teacher, you are more aware of what you teach. I think that

326 when, when you ** normally, or before, like a year ago, you would, or I would, teach

327 racism as one thing. This is racism and this is the facts, and you shouldn't be a

328 racist [sniffs]. Eh, but now we have to divide * you have to explain it, you have to

329 explain Norwegian students. You have to explain to them why, eh, why white people

330 are reacting in the way that they are. Especially after George Floyd. Why this is a big

331 thing? You have to explain the difference between, you know, ignorance and

332 institutional racism. The reality of that people, or colored people in America have. But

333 it's not the same in Norway though, so they can't relate. You have to explain it to them.

334 I: Mm.

335 B: In a way that can rel.. * comprehend, cause they can't relate to it, especially the

336 Norwegian ethnic or Norwegian, ethnic Norwegian class or groups.

337 I: Mm.

338 B: So, I'm more aware of how I teach and the difference between the racism, yeah.

339 I: Yeah.

340 B: Did that make sense?

341 I: Yeah [laughs] it did.

342 B: [laughs]

343 I: And I also wonder, if you are witness to racism at your school, what does it look like?

344 B: It's language.

345 I: Yeah, okay.

346 B: It's, it's ignorance and language. Eh, I think that they are * raised to be eh * you

347 know "including people". But I think it's ignorance, and I think, you know you have,

348 hmm, you can, they don't, ignorance in the way that they don't understand. You know,

349 the… * they don't understand where, if you take refugees for example, they don't

350 understand why they are behaving in the way that they are. They don't understand that

351 they have been through a lot of turmoil or difficulties in their lives, and that's why they

352 are here. And, and if * they act in an unnormal way, the students will, you know, just

353 think that that's the way they are as humans, as race. As, as, you know, or people from

354 Syria is acting like "that".

355 I: Mm.

356 B: Or people from the Somalia are rapist, all the people. You know, and then you have

357 to educate them. So, I think it's ignorance and lack of knowledge. And not necessarily

358 the thought that we are better than, eh, colored people, or that we are better than this or

359 that ethnic group. It's more * I think ignorance from the Norwegians, and, hmm, it's *

360 perceived as racism for the people that are on the other side of it.

361 I: Mm.

362 B: Yeah?

363 I: Yeah, I see.

364   B: Yeah.

365   I: But whenever you hear one of your students use racist language, what do you do?

366   B: [laughs].

367   I: Do you take it right there or do you discuss it afterwards?

368   B: Eh [laughs], I react immediately! They will hear me!

369   I: [Laughs]

370   B: All through the halls.

371   I and B: [laugh]

372   B: I get mad. I get over, you know, I get, eh, even though I know that this is just

373   ignorance and that you just said something stupid that you didn't think through, I react. I

374   overreact, intentionally. I overreact. Cause they need to know that that is not okay to

375   say.

376   I: Okay.

377   B: Eh, and the only way that they can understand that, I do believe, is that they can feel

378   eh * if not the shame, but maybe they, you know you get this when you are yelled at by

379   the teacher [shrinks her body] you have the feeling, you get the feeling that this is no

380   okay.

381   I: Mm.

382   B: And they need to feel that. They need to be on the receiving end of a negative

383   feeling, I do, I think. To understand that this is not something that you say.

384   I: Mm.

385   B: I would yell. I would get mad.

386   I and B: [laugh].

387   I: Do you find it challenging to talk about racism and discuss it with your students?

388   B: No.

389   I: No?

390   B: Not at all. No. It's there, you have to address it.

391   I: Mm.

392   B: The challenging part is get them to understand. You know, really get the

393   competence. The understanding of it. But to talk about it is not a problem.

394   I: Yeah.

395   B: At all. No.

396   I: No. Hmm, and now I would like to, hear a bit about your thoughts about literature.

397   And do you think that literature has an important role within the English subject?

398   B: Yes.

399   I: Yes. Why is that so?

400   B: Yeah. You can't * teach * just by using social media and encyclopedia. You need the

401   culture, and the culture is reflected in literature. And they need to read. They need to be

402   ** they need to, you know, use the language. Reading and writing and speaking is, you

403   know, the main things. You need to read.

404   I: Mm.

405   B: Yeah.

406   I: Is it challenging to find literature that engage your pupils?

407   B: Not the pupils//

408   I: [laughter]

409   B: but the parents maybe.

410   I: Okay?

411   B: They are so involved. You know, when the pupils get an excerpt or they get a book

412   home, and I tell them to read this. They start looking at it, and okay, I get e-mails like

413   "this is an old book, why do you use this book?". You know, questions that I know that

414   the students haven't asked or even thought about. So, "why are you using Charlotte's

415   Web? It's from 1959, why do you use that book?". You know, so I have to, like Born a

416   Crime, Trevor Noah's Born a Crime, I had to explain why I used that book. I had to

417   explain why I used To Kill a Mockingbird. This is for the parents, not for the students,

418   they just take it and read it.

419   I and B: [laugh].

420   B: So yeah.

421   I: Yeah.

422   B: So they, yeah. What they get is what they read. But of course, they might ask a

423   question "why this book?". But it is no…, you kno…, maybe it's a bit boring in, when

424   they first start reading. But when you first start talking about it, then they find it

425   interesting.

426   I: Yeah. Are there any genres that you think speak more easily to your student that you

427   prefer to use?

428   B: It depends on what I'm teaching, but if it's reading just for the reading part, then

429   science-fiction and, and fantasy is the way to go [laughter]. But if I'm teaching through

430   literature, racism and such stuff, then I have to use eh, other genres.

431   I: Mm.

432   B: I can't find, I could maybe, but it takes a lot from me to, you know, take on Star Wars

433   and the different races.

434   I and B: [laugh].

435   B: But I think it would be too far-fetched.

436   I: Yeah, okay.

437   B: I don't think that they would have the feeling, you know, they need to get some sort

438   of feeling to feel important issues. Like racism, or, or whatever. Mm.

439   I: Mm. Do you think the new curriculum will change the way you use literature in any

440   way?

441   B: Yes. Yes.

442   I: Yes. How?

443   B: Yes, eh. Yes, it's, it's one thing that I've found different or interesting is the

444   competence aims in the cultural competence. It's actually on the *måloppnåelse*.

445   I: Mm.

446   B: Part of it. That's never been there before. You weren't supposed to grade according to

447   the pupil's knowledge or competence, intercultural competence. So that's extremely

448   interesting, cause that puts a lot of pressure on us. Not just to say, you know, say that

449   we've done it, but actually be able to evaluate the student and how the student has

450   acquired intercultural competence. And that's difficult * yeah.

451   I: Are you pleased with the new curriculum, or are you unhappy about it? What are//

452   B: No, no I like it.

453   I: Yeah?

454   B: I like the fact, yes, it is explicit in the way, you know, in the grammar section. It, it's

455   explicit, and like the, it's not just literature text, but you can use other medias as well in

456   the literature block of it.

457   I: Mm.

458   B: I like that.

459   I: Yeah?

460   B: And you have the overall, you know the *tverrfaglige mål*?

461   I: Yeah.

462   B: Eh, and that's very, eh, there. You know, it weren't here on the, on the last one. You

463   never used it, you only used *kompetansemål*, competence aims, you know.

464   I: Yeah.

465   B: But, but now you have to use it all. That's nice. I like that.

466   I: *Ja.*

467   B: I think it's gonna be good. And it's just one grade though! You don't have the oral
468   grade, and the written grade, you only have one grade.

469   I: Yeah.

470   B: Yeah.

471   I: Are there any advantages or disadvantages when it comes to working with literature
472   you think?

473   B: It's time consuming [says it as if she was out of breath].

474   I: Yes [laughs].

475   B: That's, that's the negative. And they are not aware, or they, it's not aware. But they
476   don't, we've probably worked so little with literature text and reading texts, and
477   analyzing text. We are so scared of making students do that. So they are not very
478   equipped, and then it takes a whole lot more time to make them * analyzing. Cause
479   they, they, they are * [sighs] they want explicit answers that they can find in the text. If
480   they can't, they, they do not want to, they don't want to analyze. They get scared, cause
481   they don't have the answer to it. "I don't know if this is correct", and even though you
482   say that this is, you know, "you don't have a right or wrong answer here, it's just your
483   thoughts and your opinions". They are still afraid of using it. Or not saying it, but using
484   it.

485   I: Do you think that//

486   B: I've g//

487   I: Do you think that effects the motivation? For reading. For the pupils that is.

488   B: * Yes * but good and bad. You know, the students had to read an excerpt now from
489   To Kill a Mockingbird, and they didn't quite understand why. So they read it, and the
490   answered comprehension questions, you know, like normal comprehension questions.
491   Eh, and I got the feeling, or the idea, that they had understood what they had read, so
492   that's fine. Then I gave them some questions, like open questions, that I wanted them to
493   work with. And suddenly it became very difficult for them to answer the questions
494   cause they couldn't find the answers to them.

495   I: Mm.

496   B: When we had a summary at the end and I explained a bit more than I would actually
497   have liked to have done, I didn't want to give them those answers, I wanted them to
498   figure it out by themselves. But, when they got the answers, and then they had to, and

499   then got to review their own ** I explained some of the things, like a jury is not one

500   person, it's several people [chuckles].

501   I: Yes.

502   B: And it's very clear here, that the jury knew that he was innocent, but they decided to,

503   to, to eh, yeah [laughter]. Eh not quit, but, but, but, yeah.

504   I: Yeah.

505   B: And they were, like, very * surprised by that fact, and then they revisited the

506   question that I'd given them, and suddenly the discussion went kind of wild. Cause they

507   didn't understand, like, you know, they had more understanding or more information

508   and then this decision that Tom Robinson were, were guilty didn't make any sense, you

509   know. Cause there was a jury, they were supposed to be neutral. So, it was, and then it

510   was fun! So, I lost them for a while, I lost them in the first dialogue session where they

511   weren't supposed to talk among themselves. I could see that this was not interesting, it

512   was not, it was actually boring.

513   I: Mm.

514   B: But then suddenly, when they got a little more information, it was really fun to watch

515   them * so, yes. I think, with [laughs]

516   I: [laughs]

517   B: with, eh, the book was boring and then it wasn't.

518   I: I see.

519   B: So, it started of boring, in a way it started of really boring, and then it was a little bit

520   exciting, and then it went boring again, and suddenly, you know * you could see the

521   lights in their eyes.

522   I: Yeah.

523   B: At the end. Yeah.

524   I: Mm, so, you've mentioned some literary works that you have used, but can you name

525   some examples, and you may repeat them of course, but some example of literary work

526   that you think is well-suited for discussing racism.

527   B: Other than, I had, yeah, you have To Kill a Mockingbird, and then you have this, it's

528   Kissin' Kate, that's a story as well. I really like Born a Crime!

529   I: Why do you like that book so much?

530   B: Because Trevor Noah is a person, you know, Trevor Noah is a person that students

531   know, or they've seen him. So they know him, but they don't know anything about him,

532   so when they start reading about him they are surprised. Also, it's a way in with, you

533 know, with the imperialism and history in social science, and so it fits really well. And
534 the book is well-written, and also they have the audiobook, and he is reading it himself.
535 So they get this connection with, not only, you know, we know who he is cause we've
536 seen him on TV and all, but he is actually the one reading. And he used, eh, the
537 language in the text as well, so when he is pronouncing like, Xhosa and all of these, he
538 does it like it should be done.
539 I: Mm.
540 B: And also, you can, you can divide the book. Cause he has divided the book, it's not
541 just one story from the beginning to the end. He has several, you know, it's chapters,
542 and there are incidents within the chapters, so you can actually pick after what you need
543 them to look for. You can actually pick out some chapters as well, so I really like that
544 book. ** Other stories, eh, I like these songs as well. Both Hurricane, Bob Dylan's
545 Hurricane, I like that one. I like to use Michael Jackson's They Don't Care About, or
546 They Don't Really Care About Us.
547 I: Mm.
548 B: Hmm, I found one song that I would like to use now. It's from, it's one of the theme
549 songs of Godfather of Harlem if you've seen the series?
550 I: No [shaking my head].
551 B: No? Cause that's really interesting, cause I found that song, it's made in 2020 or
552 2019, but it reflects back on the 1960's, but still if you don't know that, you could use
553 that in today's society.
554 I: Okay!
555 B: So, I actually thought that I would give that a try, and maybe make that work in the
556 class. Eh, I don't remember the name though, I think it's "Raise" it's called. I believe.
557 "Raise" it is called.
558 I: Yeah. Hm.
559 B: I don't use poems.
560 I: Why don't you use poems?
561 B: No, cause I don't know any!
562 I and B: [laugh]
563 B: I would have if I had any, but I don't know any that uses racism, or the theme racism
564 obviously!
565 I: Mm.
566 B: No, I can't think of any I have used.

567   I: No?

568   B: No * no.

569   I: Do you think literature may help your students to become more aware of racism?

570   B: I think, yes, if you find a piece that engages you students, or pupils, it will give them

571   a feeling that they can't get from facts. So, yes. Either if they read it or if the watch it or

572   sing it, it doesn't matter, but then they get a different type of understanding. I think that

573   if you manage to give them sort of a feeling in one way or, or if it's sad or it's unfair,

574   then they will learn in a different way.

575   I: Mm.

576   B: Yeah.

577   I: Am I right if I say that, eh, my impression is, based on this interview, that for your

578   students to learn, emotions are important?

579   B: Yes.

580   I: Is that correct?

581   B: Yes.

582   I: Yeah. Why is that so you think? That emotions are so essential?

583   B: * Cause you can have, eh, I like to divide competence and skill. If you just know

584   thin… or knowledge, not skill, but just knowledge, if you "I know the statistics" so this

585   and that, it doesn't affect you in a way. You can just say it. You can write it down on

586   paper, you can say it, but it doesn't matter. But if you have the competence, if you have

587   feeling, if you really understand, then you have the ability for empathy. You can't have

588   empathy without feeling. Then you * then you, if you have empathy you have

589   competence, or you may have competence.

590   I: Mm.

591   B: And it all boils down to *danning* or *Bildung*, and the fact that we are actually forming

592   these young people into people. I don't know, I don't know if that made any sense?

593   I: It did. I//

594   B: Yeah?

595   I: Yes [laughs]. Do you think that the English subject has any advantages when it comes

596   to discussing racism through literature compared to other subjects?

597   B: Eh ** I don't know [stretches]. I haven't thought about it.

598   I: No?

599   B: Eh, maybe English yes. English, you know, you have * [laughs]. You know, you

600   have everything in English. English is a global language. They, they are in touch with

601 English every day. The English world, the English speaking world. I think it's easier to
602 find sources maybe. * Advantages ** I don't know. I don't know.
603 I: No, no.
604 B: I don't have a good answer, cause I haven't thought about it. It's just the subject that I
605 teach.
606 I and B: [laugh].
607 I: No worries! Eh, I wonder, other than reading literature or listening to songs, how do
608 you like your class to work with literature? Are there any special activities or tasks you
609 find to be fruitful?
610 B: I like them to discuss! I don't like them to use roleplay. Not, not with that subject, I
611 don't want to use roleplay. But I like them to, eh, discuss and talk about it. Maybe draw
612 it actually. If you have class like I have now, they really like to draw and explain.
613 I: Aha.
614 B: That's fun. You know, to make a drawing of a situation and explain it. Why is this
615 bad, or why is this a typical racist situation? That's only from the top of my head. But,
616 hmm, yeah. Discussing, * reading, discussing, eh, talking * yeah.
617 I: Yeah. Why do you want to avoid roleplay when you are working with racism?
618 B: That's, how in the world, how could [laughter], how in the world could I get, you
619 know, white Norwegian kids to, you know, get into the//
620 I: [laughs].
621 B: in to American slavery? You know, you can't, it doesn't feel right having kids
622 running around acting like slaves. It really doesn't make any, it doesn't work well. At
623 all.
624 I: No?
625 B: No, cause then you just, I don't know * it makes it silly. It makes it not that ** no,
626 it's, I don't have, it makes it less * serious. It makes it less than it is.
627 I: Yeah.
628 B: Yeah? I could use pictures, or I do use pictures that I show them and tell them to
629 imagine. Imagine how it is to be, you know, put in a, on a boat or a ship, stowed like
630 that. I could like push them together, not now cause it's corona, but I could like smack
631 them together and tell them to sit here [points to the floor]. And ask them how would
632 this be for you? To sit like cramped like this for two months. Not being able to wash
633 yourself, not being able to sit up? You have to, you know, go to the toilet where you

634   are. So, try to do it like that, but I wouldn't use, I know a lot of teachers like to use

635   roleplay, but no.

636   I: No?

637   B: No, it doesn't feel right.

638   I: No.

639   B: No.

640   I: Hmm, one last question, have you ever experienced challenges when it comes to

641   avoiding or reinforcing already exciting stereotypes through literature?

642   B: ** one more time. If I?

643   I: If you have experienced challenges when it comes to avoiding or reinforcing

644   stereotypes? For instance, eh, something that used be politically correct, but is not

645   considered to be correct today, eh, but you still use that literary work, or maybe you try

646   to avoid it?

647   B: Yes, so * we have to, yes, you have To Kill a Mockingbird, and "negro" and "nigger"

648   is in there, and I used it and it's fun to see how they won't [laughter]. So when we are

649   talking about it the automatically say black, or like, they don't use the word. So when,

650   even when they refer to the text they don't even use the word "negro" when it's there.

651   They don't even read "negro", they just read "the black person", so that's really fun too.

652   It's a part of history, as a history teacher as well, it's a part of history and we can't forget

653   it. We have to use it, not use it use it, but we need to use it. It's in the literature, it's from

654   the time, you know. You can't black out the parts * it is not a good part of history, but

655   it's a part of history and you have to teach it. Eh, and then we can talk about it

656   afterwards. Why don't we use the word anymore? Why don't you use the word? Why is

657   it difficult for you, why do you react when I say "nigger" in class?

658   I: Mm.

659   B: And they really react! And to talk about it, but we can't erase it. That wouldn't be,

660   historically * no, no, no, no. We have to remember and we have to use it.

661   I: Yeah.

662   B: You know, but we have to use it with tact.

663   I: But that discussion, is that something that you may do or something that you always

664   do? When it comes to, for instance, the word "negro" when you read To Kill a

665   Mockingbird?

666   B: * You clicked at the beginning, what was the beginning of the question?

667 I: Oh, okay, is the discussion, for instance concerning the word "negro", is that

668 discussion something that you may do or something that you always do?

669 B: No, I always do it when it appears.

670 I: Mm.

671 B: Cause they always react.

672 I: Yeah.

673 B: But if they hadn't reacted I would have asked them why. Why don't you

674 react? [laughter] But I haven't experienced that yet.

675 I: No.

676 B: So when I use a text, this is a part of the discussion. It has to be a discussion. It's is

677 the same if we listen to a rap, why is it okay here? Why is it not okay there? And why

678 don't you rap it when you are rapping? You just mumble [mumbles] over it.

679 I and B: [laugh]

680 B: No, it's important to address racism I think. But we shouldn't be, we shouldn't be

681 afraid to use it or we shouldn't be afraid to show it. Eh, but is important to have a good

682 discussion. You know, not just take it on a whim, but just, you know, it has to be a part

683 of *danningsbegrepet*.

684 I: Mm.

685 B: So I think.

686 I: Yeah. I think that's all of my questions, but do you have something you would like to

687 add?

688 B: No.

689 I: No?

690 I and B: [laughs]

691 B: No.

692 I: Then I just want to thank you for participating!

693 B: You're welcome!

694

Appendix 10 – Transcription of interview C

695   I (Interviewer): So, my first question for you is, do you regard racism as a social issue today,

696   and if you do why, and if not, why not?

697   C (Participant C): Yes, I do, but in a different way than before of course.

698   I: Mm?

699   C: And of course it's a bigger problem some places form other places. But, I think there, it's still

700   a social problem. And * what, what was the question again?

701   I: If you regard racism as a social problem today, and why?

702   C: Why? * Because people will still experience comments and [sighs] being, and some people

703   talk about being discriminated because of the color of their skin. Even though it might not be as

704   visible for me as a teacher, some of my pupils sometimes tell me they experience racism.

705   I: Okay.

706   C: So, eh. There's that.

707   I: Yeah. * Are you familiar with the Black Lives Matter movement?

708   C: Yes.

709   I: Do you//

710   C: From the news that is.

711   I: Yeah, do you think that that movement has influenced your thoughts about racism in any

712   way?

713   C: Well, yes [sighs], it makes you aware of, that it is a problem that is more, it's bigger than

714   what I would have thought if it wasn't a movement like that.

715   I: Mm.

716   C: But it is still * it is still very important questions to discuss [sighs]. Yeah.

717   I: Do you think, eh, think that the Black Lives Matter movement is important only in the US or

718   do you think we here in Norway can learn something from it?

719   C: I think we can learn something from it everywhere.

720   I: Yeah?

721   C: Yeah, * but of course I think, I think people in Norway [sighs] even if many experience

722   racism in their daily life, I think the problem is bigger other places.

723   I: Okay.

724   C: But it is not gone away here either. It exists. Yeah.

725   I: Yeah.

726   C: Like we see in the football fields and the classrooms * small comments, and people claim to

727   have, or they experience that the other team or there's competitors that don't shake their hands

728   after a football match.

729   I: Yeah.

730   C: It happens.

731   I: Mm. You say that racism may occur in class, if you are witness to racism in your school, what

732   does it look like?

733   C: It looks like bullying. I think most young people, they, they are not racists, but they, eh,

734   sometimes young people bully each other, and if they find something they think will be hurtful

735   they use it!

736   I: Mm.

737   C: So if you are fat they will call you fat, and if you have a different skin color they will use that

738   against you!

739   I: Yeah.

740   C: So I, I don't think these young people will grow up to be racist, but it is important to talk

741   about, more in general, how do we treat each other?

742   I: Mm.

743   C: Not necessarily on the focus on racism, but more in general.

744   I: Yeah, I see. * But when it comes to racism, do you find it challenging to talk about it in class.

745   C: No, but there are so many different ways to talk about it, and of course, if we talk about

746   something we have seen on the news it is not difficult to talk about. But, if one of my pupils has

747   experiences another pupil calling him or her something racist, then you have the direct emotions

748   connected to that situation, so that would be treated differently from what happens in the news.

749   I: Yeah. So, do you find it to be more touchy when there's a situation between, for example, two

750   pupils at you school compared to something you've seen in the news.

751   C: Yeah, yes.

752   I: Yeah.

753   C: But, but, I think that to discuss what happens in the news or to discuss literature or film is a

754   way to approach the issue. Because, when we talk about it, they will maybe, hopefully, think

755   twice before they use racist words and comments when they talk to each other.

756   I: Yeah. Great. * And now I would like to hear more about you thoughts about literature, so, my

757   first question is, do you think literature has an important role within the English subject, and

758   why or why not?

759   C: Yes, I think it is very important. Well, both because we learn the language by reading and

760   using it, and secondly because it's, the subject discussed in the literature may show us different

761   perspectives of lives and give us an opportunity to reflect on different issues.

762   I: Mm.

763   C: So, if we talk about racism, it can give us an insight into a problem that we not,

764   don't necessarily experience ourselves.

765   I: Yeah.

766   C: Most people in my class are, born as white Norwegians, and of course, we will have to work

767   on at * looking at things at things from the perspective of others.

768   I: Yeah, * so, you think that literature has an important role, but do you find it challenging to

769   find literature that engage your pupils?

770   C: Eh, no. It has been a lot of focus on quite good story and novels lately//

771   I: Mm.

772   C: that we can use. And if you, when you talk about literature do you also mean films?

773   I: Yes, I do.

774   C: Yeah, because, when for example last year, I had 9th grade and we used * for their, what

775   shall I call it? * Mock exam or *tentamen*.

776   I: Mm.

777   C: We used some excerpts from Tupac's song, Thug Life, or we didn't use the excerpts from that

778   song, but we used some explanation from Urban Dictionary that talked about him and the song.

779   And we also used an excerpt from The Hate U Give by Angie Thomas.

780   I: Okay.

781   C: That's a novel. And then they were to discuss what they, one of the characters in the book

782   was talking about, because they were talking about Tupac and his song. So, they would have to

783   reflect upon the song and the meaning, and they meaning of this Thug Life and why these

784   young people talked about it and why it mattered.

785   I: Yeah, okay.

786   C: So that, I don't know if you know that book, but it's about a girl that who witness her friends

787   being shot by the police, so it's very relevant these days.

788   I: Aha. How did you work, did you do anything else from just watching it?

789   C: Yeah, we read this excerpt first, and then we watched the film afterwards. So we read and

790   discussed first, so they had to write about it, and then we discussed it in class, and then we saw

791   the film in the end.

792   I: Yeah, I see * are there any advantages or disadvantages when it comes to working with

793   literature you think? In class.

794   C: * I think, advantages are quite a lot. The disadvantages can be if we don't differentiate,

795   because if we use a book that is too difficult for some and maybe too easy for others, so I think

796   we need, at least sometimes, a choice. Where they can chose their book or their text.

797   I: Is that something you do?

798   C: Yes, I've used an Internet address where there are a lot of different books, that are being read

799   out loud, and you can see the text and listen to at the same time. You can find, among other The

800   Diary of a Wimpy Kid, and you can find the complete Diary of a Part-Time Indian, I think that's

801   what it's called.

802   I: Yeah.

803   C: There's lot of different books that young people can relate to, and, so they can chose different

804   levels of difficulty.

805   I: Yeah.

806   C: And also, different kinds of books on different subjects, yeah.

807   I: Yeah. Are there any genres that you think speak more to your pupils than others?

808   C: I think most of them like the graphics novels because they get some help from the drawings.

809   And sometimes the drawings brings adds some fun to the story, cause the drawings gives them

810   more information than just the text itself.

811   I: Yeah. Do you experience that the pupils get more out of the story, that they understand more

812   when there's pictures or graphics added to the written words?

813   C: I think for many students that is the case, yes. Because [sighs] well, right now I have 8th

814   grade and they are not used to reading a lot of English * pages * and chapters. So, they have

815   to practice.

816   I: Yeah?

817   C: So when we get the combination of drawings and texts I think many like that, but then we

818   also have some students that enjoy reading and have been reading English novels for many

819   years already.

820   I: Okay.

821   C: So we have all kinds of * different perspectives of reading [chuckle] yeah.

822   I: Do you think that new curriculum will change they way you use literature?

823   C: Yes, I think it will give us the possibility to use it more, because we don't have to hurry to get

824   through all these competence aims [chuckle].

825   I: Yeah [chuckle].

826   C: I think now we are, we are allowed to * to stop and just go deeper into something. We can

827   use the literature to both read, and write, and listen, and talk, and us- * use all of the different

828   ways of learning English.

829   I: Mm. So, that is something you are pleased with?

830   C: Yes, I am.

831   I: Yeah.

832   C: Yeah.

833   I: We//

834   C: And also the literature has more focus than before, then it was more like a history class, but

835   in English [chuckles] sometimes.

836   I: Aha, I see.

837   C: But now we are more allowed to, we are more encouraged to use literature.

838   I: Yeah.

839   C: Yeah.

840   I: Eh, we've touched upon it, but I will just ask you once more, do you have any examples of

841   literature that you think is well-suited for discussing racism in your class?

842   C: Yes, well, I mentioned The Hate U Give by Angie Thomas, it is very relevant, because it is

843   about police shootings and the main character having to decide if she wants to tell about it or

844   not. So, there's a lot of good perspectives there, and also, we have that, that complete Diary of a

845   Part-Time Indian, I don't remember exactly the title [chuckle] it is so long. Eh, but it's about an

846   Indian boy living in an, living with his family, but he goes to school in a white neighborhood,

847   and that is a graphic novel//

848   I: Okay!

849   C: and there's a lot of humor, so it's very good. I haven't used it, but many of my colleagues

850   have used it and they were pleased.

851   I: Okay, I see.

852   C: And right now, my class, we are learning about Australia and the aboriginals, and we have

853   been watching the film the Rabbit-Proof Fence, which is a really good film.

854   I: Okay?

855   C: It brings some insight to the aboriginals', eh, history and how they have been treated by the

856   government of Australia.

857   I: Yeah, can you tell me a bit more what's the movie all about?

858   C: It's about, it's a 100 years ago, when three girls were stolen from their mothers, their

859   families, and put into institutions where they were supposed to learn to become white * learn

860   the white culture and language of Australia.

861   I: Aha.

862   C: And then, the oldest one, she was really stubborn, and just brought her siblings and walked

863   along the rabbit-proof fence and walked all across Australia to get back to her family.

864   I: Aha, I see, hmm.

865   C: And this is based on a true story, so the students, they really like it, and it raises a lot of

866   emotions, and I think that is good when we talk about racism and * bad treatment of others

867   because of their culture and their skin color.

868   I: Do you think that emotion and learning go hand in hand?

869   C: Yes, I do.

870   I: Why do you think emotions are so important?

871   C: Because I, then, it helps the motivation if, if it raises some emotions in the student. Eh, yeah.

872   And you can't be bored and have strong emotions at the same time//

873   I and C: [laughs]

874   C: that's the opposite. So, so they are not bored when we work with it, and then they pay

875   attention more and they reflect upon the issues.

876   I: Yeah.

877   C: And we discuss.

878   I: So, do you think literature may help your students in any way to become more aware of

879   racism as a problem in the society?

880   C: Yes.

881   I: Yeah.

882   C: I do.

883   I: Mm, would you say, well, the English subject, has any advantages when it comes to

884   discussing racism through literature compared to other subjects in school?

885   C: Well, yes because there aren't many good books written about it, where racism is part of the

886   theme.

887   I: Hm.

888   C: So there are a lot of perspectives to choose from. And also, we can learn about racism in

889   history class or maybe in other subjects, but then we won't have time to go in depth like we do

890   when we read a book.

891   I: Yeah.

892   C: So, we talk about it in a more fact based approach. Eh, but in the English class we can use

893   the emotions.

894   I: Mm, I see.

895   C: And there is room for reflection I think, a bit more. And of course we do in the society and

896   history class as well, but * eh, and in Norwegian classes when we talk about how the Sami

897   people has been treated.

898   I: Mm.

899   C: But still, we go, we use literature there as well, so I think the Norwegian and the English

900   class have more the same possibilities.

901   I: Yeah, I see. Eh, other than reading the literature or watching a movie, how do you like your

902   class to work with it? Are there any special activities or tasks that you find to be fruitful?

903   C: Hmm * that's a good question [chuckle]. Eh, well, we do a lot of different things * eh,

904   writing tasks is always a good way to get them to reflect individually. Eh, and also sometimes

905   we use drama, or maybe discuss in groups. Different questions or different problems that we

906   create them, based on the story of the film or the book that they've studied. So I think we use

907   quite a lot of different * methods to work on books. Sometimes I like them to draw. Just as in

908   graphic novels you can make your own drawings and create a similar story.

909   I: Yeah.

910   C: That is fun.

911   I: Hmm, when it comes to racism and literature and then tasks or activities in relation to

912   that, mm, you mentioned drama and role-play. Is that something you would use in relation to

913   that as well?

914   C: To literature?

915   I: * Yeah, literature that is connected to racism.

916   C: Yeah, you could, you could for example take a part of the story and make, let them play it.

917   Role-play. And sometimes, to read a whole book together, that's quite time-consuming, so

918   sometime we can read some of it and watch the film, make a drama, or draw something. Do

919   other things.

920   I: Yeah, mm.

921   C: Sometimes we read the whole book and sometimes we work with excerpts of literature.

922   I: Yeah, e//

923   C: And also, also we can use different drama. I haven't used that in connection to racism, but for

924   example make them dramatize, as a part of Shakespeare, especially in 10th grade they find that

925   amusing.

926   I: Yeah, cool! And then I have one final question. Have you ever experienced challenges when

927   it comes to avoiding or reinforcing already existing stereotypes? Eh, that could be found

928   in literature?

929   C: * Eh, I don't think I have experienced that in school, but I have when I've been reading to my

930   children at home.

931   I: Mm?

932   C: Because I like to read old books, and the library gave away books that were not interesting

933   for the young kids anymore. And, there was, I think it was a quite old book where they

934   were traveling around * all the world.

935   I: Mm.

936   C: Maybe it was... I don't remember exactly which book it was, but there * for example, you

937   meet the n-word [chuckle] with no apologies.

938   I: Yeah.

939   C: So, so, eh, so that * we had to stop and discuss, that's not the way we talk about people today,

940   but * the attitude back then was different.

941   I: Yeah.

942   C: So * yeah.

943   I: In the book To Kill a Mockingbird, eh, you find the n-word there as well//

944   C: Yeah, yeah.

945   I: Would you feel comfortable using that book in class?

946   C: Eh * I am not sure. Not * it depends on the class and, first of all, I think I think they would

947   need quite good reading skills to get through it in a quite good way. Also, we could not just read

948   it and don't make time for discussion. That's a book that we need to stop and discuss and put it

949   in a history * setting. How was it back then? Eh, yeah * the issues. But I haven't used it, and I

950   think it is quite long and the language is a bit difficult for//

951   I: Yeah.

952   C: for my pupils. But I could recommend it, if we would let them chose, I would recommend

953   the book to students that are good readers and have a high level on their English skills, and

954   students that are reflective and are able to discuss what is in the book.

955   I: Yeah, I see. So do I understand you correctly when I say that you are willing to use literature

956   that today would be considered to be politically incorrect, eh, as long as you have a discussion

957   about it?

958   C: Yeah.

959   I: Yeah, okay. Eh, that's wonderful! That's all of my questions, but do you have something that

960   you want to add?

961   C: Hmm * no.

962   I: No?

963   C: No, I don't think so [chuckle].

964   I: No, then I just want to say thank you for you participation!

965   C: Yes, you are welcome!

966 I (Interviewer): So, my first question for you is, do you regard racism as a social

967 problem today, and if you do, and if not, why not?

968 D (Participant D): Well, I think you have to regard it as a social problem today since

969 young people today feel it, and they say it and report that they do feel racism and are

970 victim of racism, so * it's not up to me to regard it as a problem, it is a problem.

971 I: Okay, aha. Do you think that the Black Lives Matter movement has, are you familiar

972 with that?

973 D: [nods]

974 I: Yeah, okay. Do you think that that movement has influenced your thoughts about

975 racism in any way?

976 D: * Well * I'm not sure, but I, you know, I read the Hate U Give with my students//

977 I: Mm.

978 D: and doing that, I was kind of also educated on it, if you see what I mean? So, eh *

979 the movement itself, or, I'm not sure what's first kind of.

980 I: Mm.

981 D: Yeah.

982 I: Yeah.

983 D: I don't know when I kind of realized or learnt about it * to put it that way, the

984 students found it very interesting, the fact that we had been reading this book, and then

985 George Floyd was killed.

986 I: Mm.

987 D: And all the Black Life, Black Lives Matter demonstrations were held both here and

988 there, and they kind of really felt that what we do here at school it is what is happening

989 in the world.

990 I: Yeah.

991 D: Yeah.

992 I: Eh, and I also wonder, let's' see, if you are witness to racism at your school, what does

993 it look like?

994 D: Well, well I haven't. I can't say I've witnessed it.

995 I: No?

996 D: No. Eh, the colored, the colored students that I've had, they haven't reported to me

997 about anything.

998   I: No, okay.

999   D: And it hasn't been a topic really.

1000   I: No. Eh, if I ask you've witnessed ignorance, pupils calling each other stuff that is not

1001   based on racism really, but more of ignorance.

1002   D: Mm?

1003   I: Have you watched or observed that in your school?

1004   D: When it comes to race or other things?

1005   I: Yeah, race.

1006   D: [sighs] I can't, I can't really say I have.

1007   I: No.

1008   D: They, they, not that they are not mean, but, they are * it's more, you know * they are

1009   putting each other down with other words than racism that I've heard.

1010   I: What kind of words to they use?

1011   D: Well, I just [chuckles] just the other day, eh, well yesterday, I had a talk with a guy

1012   who said to a girl that "you should have had the amount of braincells that you have

1013   pimples".

1014   I: Ah.

1015   D: So he is kind of attacking both her, what she looks like and how smart she is, and I

1016   think * that qualifies for a talk.

1017   I: Yeah [chuckles].

1018   D: Mm.

1019   I: Hmm, so you don't witness racism at your school, but do you find it difficult or

1020   challenging to talk about racism as a social issue with your classes?

1021   D: Well, they really enjoyed working with The Hate U Give, and of course, doing that,

1022   we talked about challenges that occurred and differences that are, you know, yeah. And

1023   also now with the election [2020 United States presidential election], we've talked

1024   about systematic racism, and we've compared it to Norway. And of course, they do

1025   realize that people are, you know, have different starting point in life, but not only with

1026   race. You know? It's social status, if their parents are very poor and so on.

1027   I: Yeah.

1028   D: So, it's definitely a topic and it's definitely, we talk about it, and they enjoy talking

1029   about it. They are really * shocked, and you know, * they get really disturbed when they

1030   hear what people experience. They have a lots of empathy when we talk about it.

1031   I: Yeah, hm. Good. And now I would like to hear more about your thoughts about

1032   literature, in school. So, I wonder, do you think literature has an important role within

1033   the English subject, and why or why not?

1034   D: Well, I think it is, well, in my teaching and the way I teach I think it's brilliant. In my

1035   class, in the 8th grade we read the whole Wonder, which is a perfect opening for

1036   discussing when it comes to being different, having * yeah, I don't how you say it *

1037   being acceptable, accept, yeah. Giving acceptance for everyone, and yeah, a travel they

1038   might be in in their families and everything, so it's * it gave us many good talks. And

1039   also, the year after we read The Hate U Give, and the same there. The students just

1040   loved it, it was the best book they ever read [cheers with the hands in the air], and//

1041   I: [laughs]

1042   D: they just, really, really liked it. And of course, both of them, we can read the book

1043   afterwards, and we can compare and * those who have problem reading can watch the

1044   film first, so that they know what we're reading. Cause the specter of competence is

1045   really, you know, wide. Some of the hardly know any English, but I think it is a very

1046   good way to talk about social issues, personal issues, family issues * everything!

1047   I: Mm.

1048   D: And they get lots of English, kind of for free.

1049   I: Yeah.

1050   D: Ways of saying things, words and * yeah. And it, it gives a starting point for writing

1051   texts that are inspired from this book, so you know, there's a thousand things that

1052   you could do. I just really, really like it.

1053   I: Yeah, so it sounds like, at least The Hate U Give was an enormous success?

1054   D: Yeah, it was just perfect!

1055   I: Yeah, and that's wonderful! But, do you find it challenging to find literature that

1056   engage your pupils?

1057   D: I must say I haven't tried * well, I knew that Wonder would be a success, and I knew

1058   that The Hate U Give would be a success, but * eh, A Long Way Gone, have you heard

1059   about that?

1060   I: No?

1061   D: A Long Way Gone, it's about a child soldier in Sierra Leone.

1062   I: Mm.

1063   D: And he is telling his story, and it's so * eh, tough, brutal, and touching and * yeah,

1064   terrible. But, they love it!

1065   I: Mm. It seems like I lost you? I think...

1066   [broken signal, the conversation stops for 30 seconds]

1067   I: There you are! [chuckles] I get the feeling that, eh, when you teach, and correct me if

1068   I'm wrong, but, that emotions that emotions are really linked to learning, is that correct?

1069   D: Well, I guess so, yeah.

1070   I: Yeah, that the students get engaged, and provoked, eh, and emotionally engaged.

1071   D: Mm.

1072   I: Is it your opinion or feeling that they learn more when they are emotionally engaged?

1073   [broken signal, the conversation stops for two minutes]

1074   I: There you are!

1075   I and D: [laughter]

1076   D: I think there's a bad connection here * I'm still at school, I don't know what the

1077   problem is.

1078   I: No worries, I//

1079   D: So, you asked about emotions and teaching, and I think that if you manage to engage

1080   the student with emotions, they will remember it better, they will learn more, and yeah *

1081   it gives that little extra, instead of fragmentated, fragmented knowledge. And also, you

1082   know, they do learn stuff, it's not just lots of emotions!

1083   I: No.

1084   D: They learn about Black Lives Matter, and they learn about being different, they learn

1085   about child soldiers in Africa, you know.

1086   I: Mm.

1087   D: I think it's a good way in.

1088   I: Yeah. Are there any advantages or disadvantages when it comes to working

1089   with literature? What are the advantages and what are the disadvantages?

1090   D: Well, disadvantages with long novels is that it take long time, and that there's lots

1091   of curriculum or, even not curriculum [sighs] but you should, there is more things they

1092   need to do as well, and I just like to be in one thing for a long time. I don't find that

1093   students get tired of it or anything * but yeah, it can be challenging, because I don't like

1094   to give the students lots of homework, so then sometimes I'll have to just read or retell

1095   what's happened. So you have to find techniques so you can speed it up a little bit

1096   sometimes.

1097   I: Mm.

1098   D: Yeah, so that's a disadvantage, that it takes so long. And of course, that fact that they

1099   are on different phases it comes to what they understand and don't.

1100   I: Yeah.

1101   D: Some of the students really don't understand any English and the others, other may

1102   understand a lot. I find that, if you are good at helping them getting into the text, they

1103   understand a lot more when they have the setting, you know * the feeling of what they

1104   are talking about.

1105   I: Okay!

1106   D: They don't have, they don't have to understand all the words in order to understand

1107   what's happening!

1108   I: Yeah.

1109   D: Especially when we talk about it in-between, and when I read I stop and explain, you

1110   know.

1111   I: Yeah.

1112   D: Yeah ** advantages of course is what I've been talking about. That it is engaging,

1113   and they learn a lot of English and expressions, and they understand what other people

1114   might feel, so they are kind of expand their horizon when it comes to empathy and yeah,

1115   and of course all the knowledge that they might get.

1116   I: Yeah. Mm, absolutely. Are there any genres that you speaks more to your pupils than

1117   others?

1118   [Broken signal, the conversation stops for about two and a half minutes]

1119   D: Oh, I'm terribly sorry. But, yeah, I haven't tried all that many genres. We've, I've

1120   been playing with poetry, and we've been reading short stories and now novels * films.

1121   I: Mm.

1122   D: Documentaries! I guess variation and a combination of them all, it depends on the

1123   quality of the actual thing more than the genre I guess.

1124   I: Yeah. Do you think literature may help your students to become more * eh, aware of

1125   racism as a social issue?

1126   D: Definitely!

1127   I: In what way do you think that literature may help them?

1128   D: Just in the way that we've just been talking about, just that they get to use empathy

1129   and get to see what really happens, and like I said, I don't see it, so if I hadn't read about

1130   it, heard about it I wouldn't know that it existed! Right? So that would be the same for

1131 many of my students. They wouldn't be aware of it as a problem if they didn't learn

1132 about it, and this is one way of learning about it.

1133 I: Yeah. Do you think that fiction is better, or * if not better, but, eh, are able to present

1134 racism in a different way than, for example, watching the news can do?

1135 D: What?

1136 I: Do you think that fiction//

1137 D: Yeah?

1138 I: is able to present racism in a different way than, for instance, watching the news or

1139 reading the newspaper can do?

1140 D: Okay, okay, yeah. Yeah, it's because, you get into the first person narrator often, or

1141 the yeah, the fact they can say what people feel and what people think and all that

1142 is described in literature, or at least in novels more than * eh * that helps the students

1143 understand the consequences more than if they just say it in the news I guess.

1144 I: Mm.

1145 D: Or me telling them about it.

1146 I: Yeah. Eh//

1147 D: But I think it's a good thing that they see it in the news! That they see that this is

1148 what's really happening. You know, the combination.

1149 I: Okay, yeah!

1150 D: When they saw in the news that there were demonstrations they, as I've told you

1151 before, they saw that what we've been learning in school is happening!

1152 I: Yeah, it is accurate and it is happening in the world today?

1153 D: Mm [nods].

1154 I: Other than reading, how do you like your class to work with it? Are there any special

1155 tasks or activities that you like them to work with?

1156 D: Well, we've had different, like, when we read Wonder, we had * small role-plays, to

1157 make them feel as the outsider and stuff like that.

1158 I: Mm.

1159 D: And we've had, like, I don't know what we say in English really, but professional

1160 subject talks, where they've been sitting around the table discussing different, eh, topics

1161 that we have touched upon when reading. What happened, why do you think you would

1162 have done, why did this happen? Yeah, different questions that indirectly or directly has

1163 been touched upon in the text, and then they discuss it.

1164 I: Mm.

1165 D: Either on their own or with me, or they can, kind of take another perspective * what

1166 if you were one of the other characters, what would you, tell the story from that angle.

1167 So, yeah.

1168 I: Yeah.

1169 D: What do you think happens next. Write a diary, tell about these days. So, yeah, there

1170 are just so many ways to work with it in addition to traditional classroom talk!

1171 I: Yeah.

1172 D: Mm.

1173 I: Do you find it challenging to get your students to get engaged in this tasks or

1174 activities?

1175 D: Well, you know, if they are very young it's sometimes hard because they may fool

1176 around a bit. In my class now the hardest is to have the classroom talk, like, one talk at

1177 the time. It's easier to give them tasks in groups.

1178 I: Yeah, okay.

1179 D: So, yeah, I tend to do that more often.

1180 I: Yeah, yeah.

1181 D: And you know, they tend to talk way more when everyone can talk at the same time.

1182 I: We're getting to the end, but I just wonder * have you ever experienced challenges

1183 when it comes to avoiding of reinforcing stereotypes through literature? I've talked to

1184 some teachers that have used literary works that were once considered politically

1185 correct, but is not today.

1186 D: Mm ***.

1187 I: Have you faced that?

1188 D: No, I see the problem, but I, I haven't.

1189 I: No?

1190 D: No, cause what we've been watching has been so new! I guess maybe when we talk

1191 about Native Americans we can have that problem.

1192 I: Mm?

1193 D: Because, oh are you allowed to call them Indians or not? Or, you know, that kind of,

1194 yeah, what are we allowed to do, because we don't mean any harm doing any of it, so I

1195 guess * hmm * but, I don't think so. I think mainly, it's been within what's * [laughs] I'm

1196 thinking about the other things we've been watching, like 12 Years a Slave and all, you

1197 know, I think the filmmakers have been really good in making it * yeah * like it is.

1198 Otherwise//

1199   I: Mm.

1200   D: Yeah, and giving it like, a balance. Yeah, a balance message in a way. Do you get

1201   what, do you get it?

1202   I: Yeah, I get it.

1203   D: Yeah, mm.

1204   I: If you found a book that you thought that the message here is really good, but some of

1205   the words are today considered to be political, eh, politically incorrect, would you still

1206   use the book or would you skip it * you think?

1207   D: Well [sighs] I'm not sure. I don't have time to use many books, so I guess if there

1208   was I book I had problems with I'd just skip it because there would be other books that

1209   I'd rather use.

1210   I: Yeah.

1211   D: But I haven't really been in that situation and I can't really imagine, yeah, I can't

1212   really imagine it.

1213   I: No.

1214   D: But if you have like old plays, then that would be a part of the thing, if you have

1215   something historical, then that's a part of the teaching to explain to them that at that time

1216   this used to be okay. And now, now we know better so//

1217   I: Yeah, okay.

1218   D: so it would be a part of what you could teach them.

1219   I: Yeah, you would give them a context?

1220   D: Mm [nods].

1221   I: So, I only have one final question and that is, do you think that the new curriculum

1222   will change the way that you use literature?

1223   D: Ah, well, because * I have, I have, I had, I've been liking to stay in a topic for long

1224   time for a long time.

1225   I: [chuckles].

1226   D: Eh, that what's we're now supposed to do, so I kind of feel that now the curriculum is

1227   more like I teach.

1228   I: Yeah, I see.

1229   D: Do you understand what I mean?

1230   I: Yeah.

1231   D: So the studies that I have been taking lately have kind of been * building up for this

1232   new curriculum.

1233   I: Mm.

1234   D: At least the way I understand it. I'm not finished skilled in it [chuckles], but it's my

1235   opinion that the new way to go is to dive in and dig into both literature and language,

1236   you know, they want them to, they want the students to kind of, investigate more.

1237   I: Mm.

1238   D: And do deeper learning, and * that's definitely what I like [chuckles].

1239   I: [chuckles] yeah.

1240   D: So I don't think that I am going to change a whole lot, no.

1241   I: So, are you pleased with the new curriculum then I guess?

1242   D: Yes, I believe so, the way I understand it, it seems okay.

1243   I: Yeah, okay. I think that's all, if you don't have anything you would like to add?

1244   D: No, no, I don't think so!

1245   I: Than it's just for me to say thank you!

1246   D: I hope it can be of any help!

Appendix 12: Coding form for the interviews

The following form reveals which color codes were used to mark utterances in the interviews concerned with the different categories, assisting me to get an overview of the themes in the interviews.

Categories:	Their understanding of racism	What racism looks like in their schools	Opinions regarding favored genres	Opinions of the importance of literature in the EFL classroom	Positive attitudes towards discussing racism through literature	Negative attitudes towards discussing racism through literature	Activities and tasks in relation to literature worked with	How the new curriculum has changes how they work with literature
Color codes:	Yellow	Light green	Light blue	Pink	Dark blue	Red	Dark green	Brown

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Appendix 13: Coding form for the questionnaire

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Categories	Understanding of racism	Considers literature as useful in EFL teaching	Considers EFL literature to contribute to *Bildung* and challenge racist views	Titles of literary works used	How do you work with literature
Subcategories	- Traditional understanding - New Racism - Traditional understanding and New Racism - Structural racism - Racial microaggressions - Different levels of racism - Unspecified	- Yes - No - Unspecified	- Yes - No - Unspecified	Open	- Sociocultural perspective - Behavioristic perspective

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