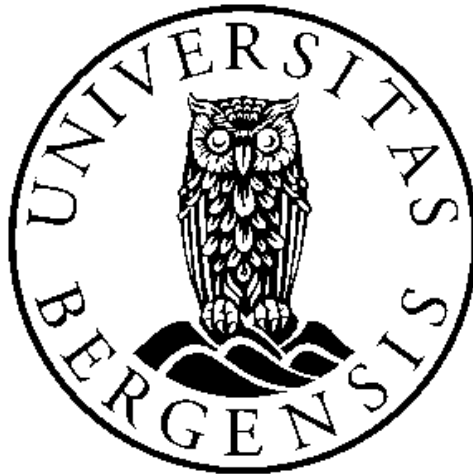


Reading Literature in the EFL-classroom

A qualitative study of teachers' views on the
teaching of literature

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Autumn 2015

Summary in Norwegian

Denne studien tar for seg skjønnlitteraturens rolle i engelskfaget i den videregående skole. Mer konkret blir det undersøkt hvilken oppfatning lærere har av dannelsprosesser som gjør seg gjeldene i litteraturundervisningen, sett i lys av Wolfgang Klafkis dannelskonsept og Michael Byrams modell for interkulturell kompetanse. Særegne kvaliteter ved skjønnlitteratur, samt relevante leseteorier blir også diskutert opp mot litteraturundervisningen i engelskfaget. Videre blir det europeiske rammeverket, *Common European Framework for Reference for Languages* (2001), det norske læreplanverket for den 10-årige grunnskolen og fagplanen i engelsk studert og analysert når det gjelder deres behandling av skjønnlitteratur.

Det er stor enighet om at en rekke læringsmål kan nås gjennom arbeid med skjønnlitteratur i engelskfaget. Den nåværende læreplanen er imidlertid svært åpen for tolkning på dette området og gir dermed lærere stor frihet til å planlegge og gjennomføre sin litteraturundervisning. Det er derfor interessant å få innsikt i læreres refleksjoner rundt hvilke bøker som blir lest, hvilke læringsmål de mener kan nås gjennom lesing av litteratur, samt hvilke tilnærminger og metoder de tar i bruk.

Dataene for denne studien ble samlet inn i to omganger, med en spørreundersøkelse og et dybdeintervju. Seksten lærere deltok i spørreundersøkelsen, og basert på disse svarene ble fire lærere valgt ut til å delta på intervju. I intervjuene fikk lærerne mulighet til å utdype svarene sine og mulighet til å reflektere grundigere rundt spørsmålene. Studien er hovedsakelig basert på kvalitativ forskning med et fokus på lærernes individuelle refleksjoner, og gir derfor ikke grunnlag for generalisering av resultatene. Likevel er undersøkelsen av interesse da den gir et innblikk i disse lærernes refleksjoner rundt litteraturundervisning. Undersøkelsen viser at det er store forskjeller i lærernes litteraturundervisning, men at en viss overvekt av formale danningsteorier gjør seg gjeldende. Noen lærere viser i tillegg stor refleksjon rundt hvordan arbeid med litteratur kan føre til utvikling av interkulturell kompetanse. Resultatene viser også at lærerne er svært bevisste og reflekterte rundt sine valg, og at de fleste har en videre forståelse av litteraturundervisning enn det som er uttrykt i læreplanen.

Acknowledgements

First and foremost, I would like to express my sincerest gratitude to my supervisor, Anne-Brit Fenner. Without her advice and guidance this thesis could not have been written. In our meetings she has provided me with thorough feedback and insightful thoughts. Her expertise in the field is impressive as well as inspirational and motivational. I am truly thankful.

I also wish to direct special thanks to the teachers who participated in the project, allowing me to complete my data collection. Your partaking has truly been vital for the completion of this research project.

Solfrid, Halvor, Ida, Hilde, Oda, Henrikke and my brother Jøran deserve special mention. Thank you for taking your time to proofread drafts and for constructive feedback. I deeply appreciate it.

Furthermore, I would like to thank my fellow students. I will miss our countless coffee breaks the talks and the laughs. Without you, this past year would not have been as memorable and enjoyable as it has been. Thank you all.

I wish to thank my dear family and friends for words of encouragement and never-ending support throughout the process. You have been a much-needed distraction from my writing.

Last but not least, I would like to thank my best friend and boyfriend, Bendik, for taking such good care of me, especially so this past year.

Malin Oshaug Stavik

Bergen, August 2015

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Chapter 1: Introduction

- How can you tell if someone has read the *Game of Thrones* books before they've watched the TV shows?
- Oh, don't worry, they'll tell you.

This joke was spread rapidly on the Internet ever since the fantasy book series *A Song of Ice and Fire*, by author George R.R. Martin, was adapted into a TV-show for the television network HBO. Since its premiere in 2011, *The Game of Thrones* has become one of HBO's most successful series, along with series such as *The Sopranos*, *The Wire* and *Six Feet Under*. The joke illustrates one of the many reasons why literary reading is significant in the English subject, which will be the focus of this thesis.

Good books have the power to let the reader enter a new world, where the images he sees and the ideas he develops are found somewhere between his own imagination and that of the author. This is an aspect of fiction, which is confined to written literature. Whereas it is impossible for anyone else to conceive the way you imagine, for instance, a character in a novel, the characters in a movie or a TV-show will appear fairly similar to all who see it. It is therefore easy to understand that someone who has read the books from *A Song of Ice and Fire* becomes talkative when a TV-show either contradicts, or confirms his own imaginings and interpretations of that fictional universe.

The joke illustrates that literature can make people engage with stories, which again makes them eager to communicate what they have read. Once I have finished reading a book which I have enjoyed I want to talk about it with someone else, preferably someone who also has read the book, to compare and talk about how we understood the novel. I believe this need to discuss literature is something that most readers, to a greater or lesser degree, have experienced. Literature plays a vital role in many people's lives. As it gives us opportunity to discover, analyse and evaluate the world around us, literature can be interesting and enjoyable to talk about, consequently, there is a great potential in working with literature in the English subject. In responding to literature, alone and with others, at home and in school, pupils are given a chance to put various emotions and experiences into words, and may thus develop new ways of seeing themselves and the world. Such a development is invaluable in preparing students for interaction with people from other parts of the world, one of the main objectives of the English subject.

There is a range of aims which can be linked to reading literature, however, any

literary text, or any method or approach to teach literature, does not necessarily lead to the various learning aims. As the landscape of literature is so vast, making decisions about the teaching of literature becomes a complex task for the teacher. Furthermore, as will be explained thoroughly in the theory chapter of this thesis, there is no guideline in the Norwegian school as to how literature should be taught in the English subject. Thus, the individual teacher is given great freedom and responsibility concerning what literature is read, how it is to be read, and what he identifies as the purpose of literature in the English subject. The aim of this thesis is therefore to examine how English teachers view the teaching of literature.

1.1 Why is literature important for the English subject?

From a perspective of second language learning, literary texts can serve as language models to help expand vocabulary, to structure sentences and paragraphs, or to understand the use of stylistic devices. In addition, literature is widely believed to broaden the individual's horizons, to cultivate the imagination and creativity, and to give insight into the various aspects of the human condition. Moreover, studying literature in a foreign language gives a unique window into different cultures. Combining so many aspects of learning, literature is believed to enhance *Bildung* and *intercultural competence*.

The wide range of objectives related to the teaching of literature cannot all be pursued at the same time, however, they open up to multiple possibilities in the EFL-classroom. Some curricula offer guidelines for teachers to follow, which may include certain learning aims connected to reading literature or a selection of novels, poems or authors from which the teacher must choose relevant texts. However, for the subject of English in the Norwegian school there is no specific list of literature or restrictions on how the teaching should be carried out. Under these conditions, the teacher is challenged to set aims for his teaching units through the year to make sure the pupils will have read “[...] a variety of different texts in English to stimulate the joy of reading, to experience greater understanding and to acquire knowledge” (English subject curriculum, 2013).

This leaves the individual teacher with an enormous responsibility. The teacher must find a balance between upholding the Literary Canon and introducing pupils to cross-cultural or newly released literature. He must equip his pupils with tools in order to discuss and evaluate a literary work, but he must also engage his pupils in reading, in order to instil in them the joy of reading. Thus, it is necessary to investigate what decisions teachers make in

their teaching of literature, and on what basis their choices are made. The purpose of this study is to give insight into teachers' view of the teaching of literature in the English upper secondary classroom, with the aim of raising consciousness of what general trends of literature teaching are carried out.

1.1.2 Literature as a promoter of *Bildung* and intercultural competence

Bildung is concerned with the individual development of a person, as well as his acquiring of knowledge and skills. *Bildung* should be promoted through education, but is also a continuing process which is enhanced from experience throughout life. An important aspect of *Bildung* is being socialised into a society, and developing as a democratic, knowledgeable citizen.

Knowledge of cultural expressions are perceived as vital in becoming socialised (Aase: 2005). Literature is an expression of a culture and is therefore significant in the development of *Bildung*. Besides, literature can promote creativity, social skills, and the ability to think critically, which are also important for such a process. Developing *Bildung* is furthermore reliant on the ability to see oneself and one's society from an outside perspective. In order to do so, a person must see the Other and oneself through the Other's eyes (Fenner, 2005: 95). This process is closely related to the concept of intercultural competence, which creates a direct link between *Bildung* and foreign language learning.

The ability to perceive oneself from an outside perspective is an inherent attribute of intercultural competence as understood by Michael Byram (1997). According to Byram, intercultural competence is a person's possession of attitudes, skills and competences which enable him to communicate successfully with people from other cultures. This aspect of *Bildung* is often stressed in relation to reading literature in the EFL-classroom.

Since literature is believed to give access to other ways of seeing the world, it opens up for interaction with the Other. In its representation of cultural otherness in ways which appeal to our emotions, literature makes it easier to put oneself into the position of others, which can make pupils develop new ways of seeing both Self and Other (Kramsch, 1993; Pieper, Aase, Fleming and Sâmihăian, 2007).

1.2 Research questions

The main research question of this thesis is as follows: how do teachers view the teaching of literature in the EFL-classroom? Hence, this thesis will examine what teachers from a selection of upper secondary schools see as the purpose of working with literature in the

English subject. The reason for limiting this research to teachers in upper secondary school is above all related to the general assumption that this group of teachers are university-educated people who support an undisputed value in studying literary works from the literary Canon and aim at developing analytical and critical skills. It is interesting to investigate whether this English teacher identity can be confirmed among the respondents or not.

The research question is quite complex and is therefore supplemented with two sub-questions:

1) Which competences do teachers think can be enhanced through literature, and how?

The function of teaching literature in the English subject can be linked to a range of different objectives. In the theory chapter, there is a focused attention on four specific learning aims of teaching literature, chosen because they are widely believed to enhance the development of *Bildung*. It is interesting to investigate to which extent the learning aims which will be discussed in the theory chapter, will be confirmed in the teachers' answers.

2) What methods and approaches do teachers employ in teaching a novel, and why? In relation to this research question, it is necessary to explain that *approaches* and *methods* are often used interchangeably. In the present study, approaches refers to the way teachers approach literature, their basic beliefs on how to read literature. Methods refer to the general principles, pedagogy and strategies the teachers use in teaching literature. The basic belief of the teacher is likely to influence his choice of methods, and equally, methods may say something about the approaches of a teacher.

Teaching a whole novel in class is a large project, which challenges the teacher to set specific goals for his teaching units. Looking into how teachers view their own teaching practice will probably say something about how they want their pupils to encounter a novel.

1.3 Research gap

As has been stated above, teachers are given great responsibility when it comes to the reading of literature in the EFL-classrooms. In the vast terrain of literature, the teacher stands alone in making informed decisions related to purpose, reading material, methods and approaches.

This research project therefore, investigates how teachers view the teaching of literature, in order to gain knowledge of how the current teaching of literature is carried out in classrooms.

In the last few years, there has been a growing interest in Europe as to the potential of literature for the development of *Bildung* and intercultural competence in the EFL-classroom, but so far limited research has been conducted on the subject.

Lütge (2012) has explored the potential she sees in children's literature in that it offers the experience of a multitude of "otherness", such as gender, class, magical creatures or experiences with challenging situations. This, she claims, is important for children's socialisation process and for their identity formation. Lütge (2012) has also provided an overview of recent developments in literary learning, in the hope of paving the way for a model that she calls "literary literacy". The model she suggests is provided by Hallet (2007), and Lütge believes it is necessary as it can give literature a space in the classroom "beyond the pragmatic-utilitarian scope of concepts like standardisation and testability" (Lütge, 2012: 192).

To the authors' best knowledge, few publications address the issue of teaching literature in the EFL-classroom in Norway. However, some work has been carried out in mother tongue teaching. Aase's (2005) exploration of literary conversations has been of particular interest. Recently, a few publications have appeared with a focus on processes of *Bildung* and intercultural competence (Kjelen, 2013; Skarstein, 2013).

On the English subject in Norway, Ibsen & Wiland (2000) recognise students' responses to literature as a potential for personal growth, through identification with fictional characters and cultures. They value literature as an end in itself, and emphasise the aesthetic dimension of literature. It is insinuated that literature can be a way of developing intercultural understanding, however, this is not the main focus of their study. Furthermore, their study is based mainly on their own experiences, and less on empirical findings.

Fenner (2001) argues for a dialogic approach in the teaching of literary texts, with the aim of raising learners' intercultural awareness and language awareness, as well as raising learners' awareness of their own learning. Her project is, however, based on teaching English in the lower secondary classroom.

Andreassen's (2014) master's thesis investigates to which extent Norwegian English teachers see the English subject as a *Bildung* subject, and she puts a certain emphasis on literature. It is mainly a qualitative study, based on data from questionnaires and in-depth interviews. One of her findings is that the majority of the teachers say literature is important in relation to the development of *Bildung*. However, Andreassen's main focus is on the different *Bildung* and intercultural aspects of the English subject, and does not offer an in-depth understanding of the teaching of literature.

A forthcoming collective case study is currently being conducted by Hoff, which is based on classroom research in Norwegian upper secondary schools. The study focuses on how processes of *Bildung* and the development of intercultural competence are involved in

the work with literature, and how these processes may be influenced by interactions within the classroom. Her research also investigates to what extent the aesthetic aspect of literature is explored.

Although several studies have indicated that literature serves a potential for the development of *Bildung* and intercultural competence, little attention has been given to the teachers' views and opinions on this matter. In order to increase the awareness of the current situation of literary reading in the English subject, an in-depth study of teachers' views on literature teaching can help to illuminate some central aspects related to the teaching of literature in the EFL-classroom.

1.4 Research methods

The data collected for this study is gathered from questionnaires and in-depth interviews. The methods employed are mainly qualitative, although some questions in the questionnaire are quantitative. Sixteen English teachers from different upper secondary schools in the area of Bergen answered the questionnaire, and four of these were chosen as interviewees.

The questionnaire, which makes up the first part of the research, consists of sixteen questions related to the teachers' opinions of the teaching of literature. It consists of the following themes: *choice of novels, methods of teaching the novel, learning aims, reflections on a lesson, challenges of using literary texts* and finally *benefits of using literary texts*. The questionnaire was intended to reveal if teachers shared the same ideas on the different aspects of teaching literature or if their views varied greatly.

In the second part of the study, four teachers were called back for an in-depth interview. The interview was semi-structured, and gave teachers the chance to explain more closely their answers to the questionnaire, in order to get a better understanding of their reflections and beliefs. The methods are thoroughly discussed in chapter 3.

1.5 An outline of the thesis

This study is structured in five chapters with accompanying sub-chapters. The present chapter has introduced the topic of the thesis along with the motivations for choosing it. The research questions have been presented, with a clarification of what will be the focus in trying to answer the questions. The research gap in this field has also been stated, and finally a presentation of the research methods employed have been provided.

Chapter 2 presents the theoretical framework of this thesis, providing a rationale for

the teaching of literature in the EFL-classroom. Two main purposes of teaching literature will be discussed, namely literature as a way of enhancing *Bildung* and, secondly, intercultural competence. Thereafter, the unique qualities of the literary text will be introduced: literature as authentic material and as an aesthetic artefact. After the investigation of the objectives of using literature EFL, there will be a discussion on the aims of reading literature as stated in the *Common European Framework of Reference for Languages* (CEFR, 2001), the *Core Curriculum* (1996) and the Norwegian national curriculum the *The Knowledge Promotion* (2013).

Chapter 3 contains an account of the methods and materials which have been employed in gathering and analysing data from a questionnaire and semi-structured interview. The choices will be analysed and discussed in the light of relevant theory, as presented in chapter 2.

In chapter 4, the data gathered from the questionnaires and interviews will be analysed and discussed in light of the research questions and the theoretical background. The results will be arranged in accordance with the questionnaire, as follows: what literature is read, what methods are employed, what learning aims are focused on, what genres the teachers prefer, what approaches are employed, reflections on successful lessons on literature, and, finally, what the teachers see as benefits and challenges of teaching literature.

The thesis will be concluded in chapter 5, in which the results of this work will be summarised in an attempt to answer the research questions. Finally, the implications of this study's findings will be provided, along with suggestions for further research.

Chapter 2: Theoretical Background and Curricula

2.0 Introduction

This chapter constitutes a theoretical framework of reading literature in foreign language learning, providing a basis for the research carried out. What this thesis aims to investigate is how the teachers of this study view the teaching of literature in the EFL-classroom, which competences they think can be enhanced through literature and how, what strategies they employ in teaching a novel and why.

The view of literature expressed in the National Curriculum is influenced by historical, cultural and social traditions, as well as prevailing theories of didactics, learning theories and literary theories. Moreover, the Norwegian educational system is influenced by frameworks and guidelines distributed by the Council of Europe, which must be looked into. First, however, the different rationales for the inclusion of literature in school which are of relevance to this thesis will be presented and discussed.

To begin with, this study argues that the notion of *Bildung* and intercultural competence is especially important in the field of literary education. There is a long tradition connecting literature to the development of *Bildung*, which is an overarching aim in Norwegian schools. For this reason, the *Bildung* aims of education, and how they relate to the teaching of literature will be discussed. How the concept of *Bildung* has been shaped and reshaped will be shown, with an increased focus on the theory of *Bildung* provided by Wolfgang Klafki (2011).

Secondly, the concept of intercultural competence relates to the concept of *Bildung*, but is specifically linked to foreign language learning. In English teaching the relationship between reading literature and the development of intercultural competence is often linked to teaching novels in the classroom (Lütge, 2012; Burwitz-Melzer, 2001; Fenner, 2001). The potential of literature for cultural learning has been emphasised since the 1980s. Since literature teaching is regarded as culture teaching in itself, it is considered a suitable vehicle for developing intercultural competence. Through working with literature in various ways, students may develop cultural awareness and an ability to understand the Other.

Thirdly, literature is valuable in relation to foreign language teaching and the development of *Bildung* and intercultural competence because it offers authentic material in the classroom. Since the 1980s, literary texts have been increasingly valued not only for their rich and poetic language, but also because they are considered to offer a communication situation which is close to authentic, since they “represent the personal voice of a culture”

(Fenner, 2001: 16).

Finally, literature is important in foreign language learning because it offers students an aesthetic experience. Students should be given the chance to learn about the art of literature, be affected by literature, and respond to literature, because it is of value to their personal development.

After having presented and discussed the reasons for teaching literature as a way of enhancing *Bildung* and intercultural competence, the literary theories of the historical-biographical method, New Criticism and reception or reader-response theories will be presented. They have inspired the different approaches employed by teachers in the teaching of literature, and are therefore relevant, and they also offer views on why and how literature can be worked with in the classroom.

When investigating how literature is taught in the EFL-classroom today, an essential aspect to consider is the historical background of how literature has been treated in the English subject of the Norwegian upper secondary school up until present day. There is a long history of the teaching of literature as it is widely considered to have an educational effect on pupils (and people in general). Ibsen (2000) has identified different periods of teaching literature which provide interesting information for teachers' understanding of the teaching of literature at present.

Last of all, the role of literature as it appears in the different frameworks and curricula which guide Norwegian education, namely The *Common European Framework of Reference for Languages* (CEFR, 2001), The *Core Curriculum* (1996) and finally the Norwegian curriculum, *The Knowledge Promotion* (LK06, 2013) will be presented and discussed. These need to be examined since the view of the teachers, will probably be influenced by what is stated in these official documents.

2.1 Why teach literature in the EFL-classroom?

Research indicates that reading literature is important in the EFL-classroom for several reasons. First of all, as to the development of the basic skill of reading, we know that reading proficiency requires practice. In this respect, reading works of literature may help develop proficient readers. Since working with English literature means that the students have to read significant amounts of texts, literature is a great source of input for the learners, and a way of “acquiring” the language, as opposed to “learning” it.

The theory of the “acquisition-learning distinction” was introduced by Krashen (1982)

and refers to how adults develop competence in a second language in two distinct ways. The first way, acquisition is a subconscious process where language acquirers (learners) know that they are using the language for communication, but they are not conscious of how they acquire language. This process is also described as “picking-up” a language, or natural learning and can be compared to how children acquire their mother tongue. The other way to develop competence in a second language is by learning the rules of a language (grammar, syntax, semantics, phonology and other rules which shape a language), knowing them and being able to talk about them. Literature offers extensive input and students will thus slowly acquire the different aspects of the language. Without being aware of it, literature may broaden their vocabulary, and make clear to them how words can be used in many different ways in different contexts. Also, it offers examples of how grammar is being used in the target language.

In addition, literary texts are used in school as an end in themselves, since an aim of the subject is for students to experience the joy of reading (LK06: 1). If students find reading to be fun and enjoyable, it is likely that they will read more. If they read a lot, they will be introduced to experiences and cultural meetings they may never encounter in real life.

Kramersch (1993: 131) claims that the main argument for using literary texts in the language classroom is “literature’s ability to represent the particular voice of a writer among the many voices of his or her community and thus to appeal to the particular in the reader”. This is related to Bakhtin’s (1986) theory of double-voiced discourse, of which he believes the author of a literary text is the archetypal example. The idea of a double-voiced discourse is that any utterance or expression reflects not only the voice of the speaker, but also the discourse of which he is a part. The literary text provides a dialogic negotiation of meaning. When reading a literary text, a situation arises where the reader is communicating with the whole speech community of the target language as well as with the individual voice of the author. The reader’s response to the text is based on his own individual background and on his background as a member of a specific speech community. In this dialogue with the text, the student develops his view of the world, and the way he sees himself and his own speech community from a new perspective.

This process of expressing and interpreting meaning also happens in oral communication, but with written texts the learner is given more time to process and reflect on how language is being used in different situations. They may for instance discover that the particular author has his own style. Through the voice of the author, “students are given access to a world of attitudes and values, collective imaginings and historical frames of

reference that constitute the memory of a people or speech community” (Kramsch,1993: 175).

In the following, I will present and discuss the reasons for reading literature which are specifically examined in this thesis: first, how literature is significant in the development of *Bildung* and, secondly, the importance of intercultural competence, thirdly, how literature is valuable in foreign language learning because it offers authentic material, and, last, how it may offer an aesthetic experience to pupils.

2.1.1 Literature and the *Bildung* aims of the English subject

Our society is based on shifting sets of values. It can be said that school is really a reflection of society, and the shifting values of society will therefore certainly affect the school system. With the slow shift of values and needs, reforms are made, curricula adjusted and the content of subjects is changed. Prevailing values in the Norwegian school system are for instance democracy, tolerance and equality. How choices and changes in school are made is normally linked either to the question of instrumental purposes or to the question of whether something serves as a potential for the development of *Bildung*. Taking both ideas into consideration, education should create a balance between providing students with skills that can be assessed on the one hand, and opening for a space to explore aspects of learning which may be valuable for a whole lifetime on the other (Aase, 2005: 15).

The term *Bildung* is a central concept in the Norwegian national curriculum. It is an overarching aim of Norwegian education, and the idea should therefore be incorporated into each of the school subjects. *Bildung* does not translate into English, in the English version of the subject curriculum, it is expressed as “a way of gaining knowledge and personal insight” (LK06, 2013). This way of translating it is a simplification, the term is far more complex than what has been expressed in the English version of the subject curriculum. In the following, a brief definition of the concept will be provided.

Ulvik and Sæverot (2014: 35) explain that *Bildung* is a German term which originally referred to the ideal of cultivating man’s abilities in the image of God. *Bildung* concerned shaping or reshaping oneself as a human being with the aim of becoming a better person, to strive for perfection. In the Age of Reason a new interest in the human being contested the religious and theological dominance and the concept of *Bildung* received a new meaning. It was now connected to a person’s level of education and knowledge. As such, *Bildung* was something that was attainable only for a few, and had a separating effect in society.

How the concept has been defined constitutes a dynamic process throughout the years of Norwegian education – indicated by the fact that there have been several definitions of the

term. When reintroduced by educators in the 1970s, its meaning was connected to a vision that education should not only be a way of gaining knowledge, but foster critical thinking and identity (Aase, 2005: 16). A driving force for the emphasis on *Bildung* is to develop knowledgeable citizens who engage actively in society and the different cultures of which they are a part.

“*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: 7) In this definition, *Bildung* is placed within an educational context, understood as an outcome of schooling. *Bildung* is seen as knowledge and competences, but, in addition to this, internalised personal and cultural values in relation to others.

One of the dominant theories of *Bildung* has been provided by Wolfgang Klafki. He has developed the term further by dividing theories of *Bildung* into two categories: *material Bildung* and *formal Bildung*. He finally introduces a third category which he names *categorial Bildung*. His idea is that the education system, through applying these principles, the school subjects may promote knowledge and cultural values.

According to Klafki, in a *material Bildung* tradition, there is a certain knowledge which pupils should acquire from a culture, studying specific content and ways of thinking. An example of this would be if a teacher wants his students to read a novel from the literary canon simply because this is a book he thinks his students should know. *Material Bildung* is rather objective and static, as opposed to *formal Bildung*, where the focus is directed towards the subjective learner. In a *formal Bildung* tradition, the teacher is more concerned with how a student reacts and responds to information. A case of *formal Bildung* is for instance a teacher who, instead of focusing on a specific interpretation of a novel, believes that a novel has the ability to affect the learner, and help lead to his personal development. Through *formal Bildung*, the student should develop critical thinking, aesthetic sense, moral evaluation, and the ability to acquire information (Aase, 2005: 20).

Given these points, according to Klafki, both the material and formal teaching traditions are necessary in the development of *Bildung*, however, the dichotomy of the two principles in teaching is criticised. It should be stated that in practice, *material* and *formal Bildung* traditions are not treated as two completely different aspects of development that cannot happen at the same time - it is rather a matter of how one of the traditions has dominated learning theories and pedagogy. Klafki recommends the educator to integrate, and see the two principles in relation to each other through a third principle, which is that of

categorial Bildung – a concept which presupposes his idea of ‘exemplary teaching and learning’ (Nabe-Nilsen, 2011:15).

Categorial Bildung is what Klafki sees as “the ideal way of teaching and learning”, or exemplary learning (Aase, 2005: 20). The fundamental idea behind exemplary teaching and learning is that *categorial Bildung* - a learner’s independence, ability to seek and gain further knowledge, and his development of skills and attitudes - must be learned actively through the specific in order to learn something about the general. Exemplary learning cannot be gained through reproduction of historical events, or the acquirement of skills and abilities related to a *material* view of *Bildung* (Klafki, 2011: 176). To develop *categorial Bildung*, the content of teaching, the ideas behind it, and how a subject is taught have to be based on a principle of how processing this knowledge may give insight which is relevant for the pupil in all aspects of life. Moreover, it requires the pupil to take an active part in his own learning process through critical thinking.

The essence of *categorial Bildung* is this ongoing process where the individual, whom Klafki calls the subject, develops in relation to the content of education, which is referred to as the object. *Categorial Bildung* in literature teaching would be if the students understand and use the cultural representations in literature and think critically about the novel in relation to their own world. In order to make the pupil enter into a dialogue with the culture, the teacher must evaluate and prioritise the learning content, but it also requires him to choose meaningful methods, activities and approaches. If these principles are incorporated in the teaching, the school system serves as more than a tool that provides basic knowledge, and will prepare students for a life as members of society.

As discussed, there is a tradition of a division between the objective (material) and the subjective (formal) mind set of the individual. Klafki on his part sees the two as mutually interdependent, thus his aim is to unite the two aspects of learning since this is a prerequisite for exemplary teaching and learning. However, exemplary learning can only be developed on the condition which Klafki calls ‘the dual opening’: the pupil must be open to the world if the world is to become open to the individual (Klafki, 2011: 192). Through furnishing students with categories, examples, concepts, tools and language, the world can open up to the learners, and the learners will open up to the world, and in this process the students will reach an understanding which makes sense to them. The learner must be willing to participate in the learning process, and, for him to do so, he must be met with examples which are based on his prior knowledge and background. When the fundamentals of what is taught are linked to the student’s prior experiences and knowledge, he will acquire new knowledge and categories.

Literature is believed to give access to a people's world of attitudes and values, collective imaginings and historical frames of reference. As such, literature in a foreign language opens up for an encounter with the Other (Kramersch, 1993:175). Pieper et al. (2007: 8) share a similar view: "Reading literature is a matter of having experiences – seeing the world from new perspectives, meeting familiar and unfamiliar thoughts, milieus and behaviour." However, this experience does not happen automatically. It relies on factors not only in the text, but in the reader as well. Only if the literary text is personally relevant for the students, if they take an interest in it, can the students be open to the literary work, so that it can affect them personally.

On the basis of Klafki's theory, first, literature is important in the development of *Bildung*, because literature represents important cultural knowledge and experience. In order to become an educated member of a culture, it is important to know and understand the expressions of one's own culture. Since literature constitutes a substantial part of the expressions of a culture, it is of great significance that pupils are acquainted with a wide range of literature. In this respect, literature is important knowledge, and serves a purpose closely tied to a *material Bildung* tradition (Aase, 2005: 113; Pieper et al., 2007: 7). Secondly, literature is important in that it opens up for an encounter between the pupil and the Other. How the concept of *Bildung* relates to the teaching of literature in the English subject is, consequently, to a large degree, connected to intercultural competence.

Bildung and intercultural competence are complex concepts, and are constantly re-evaluated and redeveloped in relation to foreign language learning. The view of *Bildung* and how it relates to the English subject has moved from a discussion related to content and methods towards a discussion of how the English subject may help develop critical individuals who are able to interact with other cultures in a competent manner.

Since the nineties and up until the present day, there has been a new perception of *Bildung* and cultural competence, in which a transition has been made from focusing on target language and culture towards an intercultural approach. This transition is heavily influenced by the European Council and their concept of *European citizenship*. European citizenship entails cultivating individuals who are able to communicate across the diverse cultures of Europe, who are speakers of several languages and who are in possession of intercultural competence: a plurilingual approach. As such, the focus on foreign language learning is part of a larger objective which aims to establish diplomatic relations and cooperation between the European countries (Fenner, 2005: 96). As a step in the direction towards European citizenship, the European Council published *The Common European Framework of Reference*

for Languages in 2001 (for a further discussion, see chapter 2.4). In the following, intercultural competence will be discussed.

2.1.2 Literature as a prerequisite for intercultural competence

One of the questions raised in this thesis, is what competences teachers think can be enhanced through literature. As discussed above, the cultural dimension in foreign language learning can be related to the concept of *Bildung*. A central aim of the English subject in Norway is to introduce pupils to the experience of otherness, for pupils to learn how to communicate with speakers of the language, or for them to be able to mediate between people who do not speak the same language. In order to do so successfully, the enhancement of intercultural competence is required. In this development, literature is believed to be of great value. Before investigating further how literature may help develop intercultural competence, one of the most influential contributions in this field of foreign language teaching, Byram's (1997) model of intercultural competence, will be presented:

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

Figure 2.1: Factors in intercultural competence (from Byram, 1997: 34)

The model includes five factors of learning, referred to as *savoirs*, which should be cultivated in order to develop intercultural competence. Byram regards these factors as prerequisites for successful communication across cultures and languages. The model is similar to the one we find in the CEFR (chapter 2.5), however, in Byram's model, we can see there is an additional factor, *savoir s'engager*. The ideal language learner, according to Byram, is the intercultural speaker, someone with knowledge of one or several cultures and the people who are members of these cultures, and who enjoys discovering and developing relationships with people from other cultural backgrounds. Being able to interact and being open to other cultures is crucial for the development of intercultural competence.

The first of these categories, *savoir*, represents the declarative knowledge the speaker

brings with him in cultural meetings, about social groups and their cultures in his own and in the interlocutor's country, as well as knowledge of the process of interaction both on an individual and societal level.

The second category, *savoir être*, deals with developing attitudes towards the other culture, not necessarily positive, but at least accepting attitudes of openness and curiosity. In addition, learners should be ready to reconsider and analyse their own meanings and behaviours from the viewpoint of the others with whom they are engaging. This is a basic component because if a person has these qualities it makes skills of discovery and interaction less difficult to operate, and because the development of critical cultural awareness does not happen without openness and curiosity.

Thirdly, Byram introduces *savoir comprendre*, which is related to the skills of interpreting and relating a document or an event from another culture, the ability to explain it and see it in relation to documents of one's own culture. The other set of skills is *savoir apprendre/faire*, which is connected to the skills of discovery and interaction. It is the ability to acquire new knowledge of a culture and cultural practices and the ability to use this knowledge, one's attitudes and skills in real-time communication. Put simply it is the ability to learn how to learn.

Last of all is the category *savoir s'engager*, which is related to the learners' critical cultural awareness or political education. The immense importance of *savoir s'engager* is visible in that the concept of critical cultural awareness is placed at the centre of the model. It involves the learners' ability and willingness to evaluate critically, practices or documents of one's own and other cultures and countries. Byram emphasises critical cultural awareness and political education as the aim of intercultural learning because "[...] without a will or disposition to achieve common purposes, there can be no acquisition of knowledge or active engagement in democratic processes" (Byram, 2008: 159).

This component thus serves a wider purpose than the other four aspects of intercultural competence in that it offers an educational philosophy in which the other four aspects of intercultural competence - knowledge, attitudes, skills of interpreting and relation, skills of discovery and interaction – should be embedded. Byram notes that these aspects of learning may be acquired outside of school through students' own experience and reflection, however, if treated in school, it can serve what he perceives as one of educational institutions' responsibility, namely the pursuance of competence aims which do not merely serve functional or utilitarian purposes.

Promoting critical cultural awareness emphasises the importance of making enquiries

into one's own ideology, political or religious, in the engagement with other countries and ideologies. Moreover, it "promotes the engagement of the individual with people of other ideologies, to look for common ground where possible, but also to accept difference. This includes, in principle, the acceptance of other concepts of democracy and other systems of governance than democracy" (Byram 2008: 166).

Narančić-Kovač and Kaltenbacher (2006: 78) state that although literature can be, and often is, used for the practice of pronunciation, learning new vocabulary, studying grammar, enhancing accuracy or fluency or to develop the four skills, this is a way of reducing literature to mere language teaching. Instead they argue that literature can be used as a way of developing personal and social skills as well as culture-related and literature-related aspects, which go beyond mere foreign language teaching.

With this focus, literature may help develop the whole person, making him a responsible citizen in the community he is a part of and in the world: "[l]iterature re-defines foreign language teaching, shifts its focus towards new goals and makes it more relevant in terms of the complex needs of contemporary learners as participants in global communication [...]" (2006: 78). This understanding of literature teaching is an example of Klafki's concept of *categorial Bildung*, as it is used to serve a greater purpose of developing intercultural competence, where the student opens up to the world, and the world opens up to the student.

According to Bredella (2002; in Lütge 2012:191), "[i]n comparing and contrasting their own values and world views to those of literary texts learners can change and coordinate perspectives, a prerequisite for developing intercultural competence". Thus literature teaching offers linguistic and cultural otherness which serves as an ideal point of departure for pupils to put themselves into different positions, in order to better understand Self and Other. This is related to Klafki's understanding of *Bildung* and 'the dual opening': the subject develops in relation to the object, and the pupil changes his view of the world around him and himself.

Bennett and Royle (2009: 177) draw attention to how literary works are not products created merely for entertainment. Literature is influential in the shaping of our society in that it on the one hand, is an expression of how people think and act as a part of a culture within a place and time, and on the other, is a site of conflict and difference, where new ideas can be expressed and tried out, and eventually, change the way we think and act. Kramsch (1993:175) expresses the same view of literature by stating that "[l]iterature and culture are inseparable. [...] literature has shaped the self-and other-perceptions of a people as much as have the events and experiences that gave birth to this literature".

Intercultural competence is an important component of learning a foreign language,

and there is an understanding that students will develop the skills and attitudes it involves in the meeting with literature, which means literature has a unique value educationally. As we have seen, literary works give the reader the possibility to gain a critical perspective of their own world and of the world of the Other. As has been indicated throughout this chapter, the foreign literary text engages pupils emotionally, and makes them partake in the culture of another speech community. In this respect, literature unarguably is a crucial ingredient in foreign language learning, in that it enhances the students' development of intercultural competence and *Bildung*.

2.1.3 Literature as authentic material

For many years, as a result of the communicative approach which emerged in the 1970s, the teaching of English as a foreign language involved to a great degree conveying information about the “real life” of the target culture, mostly represented through non-fictional texts, and as such, did not leave much room for literature. When authentic texts were employed they were often used as windows to the everyday lives of the target culture members, for example in the form of original texts from newspapers or magazines, of short-lived value and interest (Little, Devitt and Singleton, 1994: 23). Through the use of such texts, students were to appropriate skimming and scanning techniques to retrieve information in order to acquire communicative proficiency (Kramsch and Kramsch, 2000: 567). Such communicative approaches to language learning aimed to make communication more authentic, so as to enable learners to better understand the ways of life of the target country and learn how to behave more appropriately in the native-speaker's environment (Kramsch, 1993: 185).

To give an example of this approach, English exam-questions in the Norwegian upper-secondary school in the early eighties, gave students the possibility of two essays: Option A was to write an essay based on a previously unknown literary text, option B was to write an essay based on an article about a current issue. The literary text provided for a typical option A would normally be an excerpt from a short story or a novel, and questions were mainly asking about the content of the literary texts (Ibsen, 2000: 50). Such an exam design asks for very little literary insight, and it raises the question of the purpose of including a literary text. This use of literature reflects a purely instrumental view of such texts, where they are reduced to a means of producing output. Used in this way, the piece of prose could have been replaced by any other type of written text. In the late 1980s, the value of the authentic literary text as a cultural artefact was reintroduced in the teaching of EFL.

In the subject curriculum of 1997, there was an expressed wish to introduce authentic

literary texts in the foreign language classroom, which has been removed from LK06. There is however, a focus on creativity and art in the Core Curriculum, and in this respect, literature is given a self-evident place (Wiland, 2000b: 102). According to Kramersch (1993: 177), the authentic text is used as a reaction against the prefabricated artificial language textbooks and instructional dialogues, and refers to the use of language in non-pedagogical, natural communication. Little, Devitt and Singleton (1994: 23) describe an authentic text as “a text that was created to fulfil some social purpose in the language community in which it was produced”. In the context of the EFL-classroom, it usually means a text which was not created with the purpose of language learning, and may be novels, poems, newspapers, handbooks and recipes. Wiland (2000a: 194) states that “[a]uthentic texts are basically texts written for native speakers. Once you remove a chapter from a novel and include it in a schoolbook, the text has, strictly speaking, lost its authenticity”. An authentic text retains its original form, in that its language or grammar has not been simplified, and parts of the text have not been left out. It is this real-life nature of authentic texts which makes them so valuable in the foreign language classroom.

We want language learners to encounter what Nostrand (1989: 51; in Kramersch, 1993: 177) calls ‘the central code’ of a culture. ‘The central code’ does not only consist of the customs and proprieties of a culture, it is more than anything concerned with the ‘ground of meaning’ of the culture: “its system of major values, habitual patterns of thought, and certain prevalent assumptions about human nature and society which the foreigner should be prepared to encounter”. One of the advantages of using literary texts in the classroom is that they are believed to offer such an encounter, because they are recognised as carriers of ‘real life’. This view is supported by Fenner (2001: 16), who states that “[l]iterature represents the personal voice of a culture”. In this respect, authentic texts are valuable because they offer an authentic communicative situation between the reader and the text, where intercultural competence and *Bildung* are developed. This communicative situation between reader and text will be further discussed in chapter 2.2.3.

Another advantage of using authentic texts instead of texts designed for language learning is the idea that students gain motivation and pleasure from the awareness that they are using texts in the same way as they are being used by the people for which the texts were intended. Kramersch (1993:239) expresses such a belief, by stating:

[...] much of the value of using real-life texts to teach foreign languages may be found in the pleasure it gives learners to poach, so to speak, on some else’s linguistic and cultural

territory. The pleasure is akin to that of spies and actors: eavesdropping on someone else's dialogue, understanding a message that was not intended for them, using a language that is not understood by others, passing for native speakers, blending in the mass, pretending to be someone else, all these elemental pleasures make up a great deal of the fun of reading and viewing non-pedagogical materials.

Little, Devitt and Singleton (1994:24) give three main reasons for using authentic material in the language learning process. The first reason is connected with the idea that authentic literary texts are more interesting to work with because they are written for a communicative purpose and are not designed as an example of a feature of the target language. For this reason, learners are likely to find them more motivating than texts which are made specifically for language learners. Secondly, they have a bigger potential for language acquisition in that they provide a richer linguistic diet. When reading authentic texts, students are encouraged to discover the meaning of all of these words. Lastly, because confronting learners with a varied selection of authentic literary texts is essential in creating an acquisition-rich environment. The more authentic texts learners are confronted with, the more opportunities are created for language acquisition to take place. Although there are many benefits of authentic texts in foreign language learning, there are also problematic areas connected to the use of such material.

The most apparent problem which arises is related to comprehension. Little, Devitt and Singleton (1994:25) state that authentic texts are often assumed to be more difficult for language learners to cope with than texts designed for language learners. However, they argue that this is only the case if learners struggle with the aim of understanding everything. If learners instead are challenged to activate relevant knowledge of the world, of discourse and the language system, the work with authentic texts may construct conditions for further learning. If provided with some help to comprehend the text, and by drawing on their existing knowledge, learners will be able to contribute much in the process of understanding. Challenging students is also a way of engaging them. If they do not have to struggle with the learning material, they will not make every effort in order to understand and, as a result, they will get bored and their language learning process may stagnate.

The value of building on prior knowledge is illuminated by Cho and Krashen (2005: 58-63) who among other projects carried out a research project in Korea with fourth graders studying EFL. They read extensively from the book series *Clifford*, which the students were already familiar with since it was a popular TV-show in Korea. Cho and Krashen point to the familiar context as a frame of reference for the students, which allowed them to take

advantage of their own knowledge of reading. They also believe there is a correlation between the amount of extensive reading and effective language learning. Being exposed to large amounts of language ('input') the reader will experience how vocabulary and expressions are being used in changing contexts. Such language experience is beneficial since frequency of exposure is an important factor for language learning (Krashen: 1982).

Wiland (2000b) points to another problem related to the teaching of authentic texts when she states that the classroom is not authentic. She argues that one must keep in mind that, although one can secure the authenticity of the textual material, the reading context at school is an obstacle in the encounter with literature, in that the classroom is not an authentic arena for reading literature. Moreover, according to Wiland (2000b: 102), in the foreign language classroom language barriers will always, to a certain degree "represent a substantial impediment in the meaning creating process". As Wiland (2000a: 194) puts it, pupils are more or less forced into reading a work of art which was originally created for native speakers of the language to read for pleasure or instruction.

However, in the teaching of EFL, it is what goes on in the classroom which is of interest, and in this context, one could argue that the classroom situation is realistic. It is an authentic EFL-classroom situation, with which students are familiar. If one does not consider anything taught in the classroom as authentic, because it is not a part of real life, the question arises of whether students can be taught anything at all in school. What can be "authentically" learned of for instance history or culture outside of school? With such an understanding of authenticity, we rob our students of the possibility of learning. Besides, we know that many pupils never read anything at all outside of the classroom, and therefore it is ever more important to work with literary texts in the classroom.

As we have seen, the authentic literary text is valuable in the EFL-classroom as it provides interesting and challenging material for the students, which motivates them to search for underlying meanings. Furthermore, authentic texts provide authentic communicative situations between the student and the text. This dialogue is also valuable in the development of intercultural competence and *Bildung* because the text represents the 'central code' (Nostrand 1989: 51; in Kramsch, 1993: 177) of a culture or its personal voice. Moreover, authentic material offers rich language and extensive input which is valuable in the acquisition of language.

2.1.4 Literature as the aesthetic dimension of language

In order to investigate how the teachers who have participated in this research view the teaching of literature, and how they work with literature in the classroom, there is a need to look into theory considering the relationship between aesthetics, literature and language learning.

Ibsen (2000: 137) explains that ‘aesthetics’ comes from the Greek word *aisthethikos*, which means ‘I feel, I perceive’, in other words, being capable of perception. This shows that aesthetics is related to both physical and affective qualities. Art has the power to affect people emotionally and lead to insight. This view is also expressed in the Core Curriculum (a further discussion of how aesthetics are treated in the Core Curriculum can be found in chapter 2.5).

Accordingly, one of the reasons for including literature in school is for experiences of art. The general opinion of literature is that it constitutes written texts of a certain quality which is culturally valuable and which represents human conditions and thoughts. In addition to this, literary language serves an important educational purpose. Pieper et al. (2007: 9) claim that the language used in literary texts is fundamentally different from the language used in everyday communication. It is true that all school subjects help increase students’ linguistic scope, introducing them to different concepts and genres., while literature is considered an experiment with language which aims at challenging the limits of language. Through the use of poetic language, literature strives towards grasping meaning which language can hardly express. The functions of language thus exceed the conversation, the TV-show, the article, the textbook, the instruction guide, the advertisement or the e-mail. Hence, the dimension of aesthetic language is crucial in any language programme since it provides new perceptions of the world for the student (Pieper et al., 2007: 9).

Rosenblatt (1994: 22-26) believes aesthetics are not necessarily found in a specific text genre, or in the nature of the text. Rather, whether a text is aesthetic or not, is to a large degree determined by the reader’s focus in his reading. There are two ways of reading, she states, one is efferent and the other is aesthetic. The efferent way of reading is a reading where one is focused on what is understood or can be remembered after reading the text. It is a search for specific information. It could be reading a newspaper to get an update on what has happened, understanding what is explained in a handbook or predicting what a movie will be about from its title. Reading novels is a reading which entails for example understanding the plot, identifying the main character or remembering the city where the story plays out – typical comprehension questions.

The aesthetic reading is different from efferent reading in that the reader focuses on

what happens while he is reading. This involves not only deciphering images and symbols in the text, but also being alert to what associations, feelings, attitudes and ideas the words arouse within the reader himself. The aesthetic reading does not have a practical outcome as its goal, but rather the understanding of someone else's experience. Therefore the reader must adapt another approach, since it is not an experience that can be shared directly (Kramersch, 1993: 123). The alternative approach Rosenblatt suggests is what Iser identifies as reception theory, that a mediation of the written word takes place between the reader and the text, which will inevitably remain incomplete, and the reader is given the possibility to fill in the deficiencies with his own experience. Reception theory will be further explained in chapter 2.2.3. Although this may be true, Rosenblatt states that some texts are more likely to activate aesthetic dialogue than others (1978: 26):

Sensing, feeling, imagining, thinking, under the stimulus of the words, the reader who adapts the aesthetic attitude feels no compulsion other than to apprehend what goes on during the process, to concentrate on the complex structure of experience that he is shaping and that becomes for him the poem, the story, the play symbolised by the text.

In the quotation above, Rosenblatt explains how the literary text has a different function than other texts in that it involves the reader's emotions, and stimulates his imagination. The literary text is likely to absorb the reader in a way a factual text hardly can, and makes the reader enter the fictitious world and partake in the construction of meaning. In an aesthetic reading, the aim is not to figure out what metaphors or symbols mean after the reading — by contrast, once finished reading, the reader has already reached his aim, which was the experience of reading in itself. Rosenblatt states that aesthetic and efferent readings constitute the edges of a continuum, and that in practice, different readings fall at different points on the efferent-aesthetic continuum, but also that many readings fall in the middle of the continuum.

This sub-chapter has established how aesthetics is believed to be a quality found within a text that has the power to affect the reader emotionally and lead to insight, and that literature is an example of this. Furthermore, it has been shown that it is important for students to experience the art of literature because the literary language is different from the language we use in daily interaction. Literary language grasps meanings which are otherwise hard to express, and therefore it offers to the reader a new understanding of Self and the world. The idea of aesthetics not being inherent in the text itself has also been suggested when Rosenblatt states that instead it is the reader who decides whether he will read a text merely in order to grasp its content, or to be affected personally. She also emphasises how literary texts

are more likely to evoke an aesthetic reading than other texts. How the teachers view the teaching of literature, which competences they think can be enhanced as well as what novels they choose to work with in the classroom, will be based on what qualities they see in the literary text.

2.1.5 The choice of novels

One of the questions posed in this thesis is concerned with the teachers' choice of novels in their teaching of literature. There is no spoken or official canon in the English subject in Norway, and as will be shown in chapter 2.2.3, LK06 does not contain a list of prescribed authors or literary works the students should read. This means that novels from any English speaking culture, novels which have recently become popular, or novels known as classics can readily be incorporated into the teaching syllabus. Teachers must therefore make educated decisions as to what novels their pupils should read. In this respect, it is interesting to discuss what types of literature can be recommended for teenage readers.

Williams (2013:163-189) has developed characteristics for different reader groups in order to help teachers influence and encourage teenagers to engage actively with reading. The group of 16-18-year-olds coincides with the pupils in upper secondary school. She calls this group a "crossover" or semi-adult group, where pupils are likely to be in the process of becoming more confident and mature, and they are considered the most sophisticated and ambitious readers.

She recommends novels which are somewhat newly published and award-winning and which display real dilemmas in which there are no simple solutions. According to Williams, novels should make readers engage emotionally through relating to the characters and the situations in which they find themselves. She argues that novels written from the first person's point of view are preferable in order to let the learners into the main character's mind. Novels should be appealing to both teenagers and adults, since the pupils are in the process of growing into adulthood and therefore want to read novels which discuss themes which challenge them and make them re-evaluate and rethink their immediate emotions and reactions. Also, the *Bildungsroman* which typically touch upon topics such as growing up, parents, authority and the future which lies ahead is recommended for this age group.

A similar, yet more comprehensive study of reader-roles has been provided by Appleyard (1991: 94-120), who has put forth a developmental perspective of different roles which readers take on, loosely corresponding to age groups. The five roles distinguished seek different experiences from reading novels. Appleyard discovered that what characterises the

adolescent reader, who is of interest to this thesis, is a newfound interest in the inner lives of the characters. Thus, an exciting story is no longer sufficient for them to enjoy a novel.

Appleyard identifies three qualities which young readers seek from reading novels. Adolescents are in a process of discovering more about their increasingly complex inner lives, and the world around them. When reading, young adults observe and evaluate not only the fictional world and its characters, but also their own world, the people in it and themselves. First, therefore, they seek books in which they become involved and identify with the character(s). Young readers seek inspiration from the characters in the story, by reflecting on their abilities, motives and feelings, which may be similar to or different from their own. Secondly, they want the fictional world to be much like the real world, where characters, like real people, have flaws, where life can be complicated, and where the limits between right and wrong become blurred. Thirdly, adolescents crave books where they have to think in order to understand the meaning of a text, or what is “hidden” in the text.

Fenner (2001: 19) supports the idea that young learners are in the process of establishing their identity. One of the characteristics for this reader group therefore is that they are often narcissistic and will compare themselves to the characters in a book. Identifying with and relating to particular individuals is easier for them than with the general issues raised. Fenner refers to Ricoeur (1992) who states that when the agent interprets the text, he is in fact interpreting himself. In this respect, in the process of reading, the reader will understand new things about himself as he searches for meanings as well as models he can relate to. Fenner accentuates the importance of content. Interesting content can stimulate the reader to put an extra effort into understanding both the whole meaning of a literary work, but also to understand the meaning of individual words.

Vicary (2013: 77-91) argues that learners of English should read extensively, which ideally means that they should read whole books. Instead of focusing on each word, in extensive reading one tries to comprehend the overall meaning of the book. Rather than reading challenging books, he claims, one should read something that is easy to comprehend. For the learner, it should not feel like work, instead it should be an experience of delight, which invites the reader to read not little, but a lot. Resembling an authentic situation, Vicary argues that the learner should get to choose from a wide range of books independently, stop reading if it is not interesting, and then pick up another one.

Vicary is also a promoter of graded readers instead of authentic texts. Graded readers are defined as “[...] short books about almost any subject, which are specifically written or adapted for the needs of foreign learners” (Vicary, 2013: 80). This has been a subject of

controversy within the field of literature teaching, as some scholars are of the opinion that graded readers will ruin the experience of reading, and also make the content difficult to attain for the reader. However, it must be noted that there are two kinds of graded readers: one is the simplification of classic novels or short stories, and the other is novels which are authentic, but aimed at a specific language level or age group. These are books which can be compared with young adult novels written for native speakers, where the author uses the technique of avoiding certain difficult words or structures, and which may offer well-written sources of reading material.

As we can see from the five principles, Vicary suggests a practice where there is no control of what is being read in class. This means that, in his suggestion, aesthetic elements are merely related to whether the students enjoy reading the text or not. As such, this method reduces literature, which is produced as a work of art, into a tool which is merely used as a way of acquiring the skill of reading. Besides, in employing this method, pupils will not become more competent readers of literature, as they will solely practice their reading skills.

According to Byram and Klafki (chapters 2.1.1 and 2.1.2), the development of *Bildung* and intercultural competence is dependent on engaging students in critical thinking. Therefore, if students are only asked to play with a text, and are not challenged in doing so, the potential of the aspects of *Bildung* and intercultural competence related to reading literature are diminished, if not completely wasted. If the only requirement of the reading material is that students find the stories exciting or fun, as Vicary claims, where in the reading process do they develop as human beings? To make pupils engage with literature, the texts must challenge them on different levels, and accordingly, the activities they are provided with must challenge them as well.

As has been shown in this chapter, teachers of English in Norway are free to choose which novels they think their pupils should read as there are no restrictions or suggestions offered in the subject curriculum. Williams (2013), Appleyard (1991) and Fenner (2001) have identified characteristics of reader groups which may help teachers make professional choices. They argue that texts for adolescents should display real dilemmas, engage students emotionally and include characters which readers are likely to relate to. Fenner claims that if the readers find the content interesting, they are willing to struggle to understand the text. Vicary's argument for the method of extensive reading and the use of graded readers had also been discussed in this chapter.

2.2 The influence of literary theory on literature teaching

There is an infinite number of ways to study literary texts, depending on literary period, historical, social, cultural and political context. In the lapse of the twentieth century there has been a shift in the focus of reading from the text and its author, to the text and its reader. Still, teachers will to a certain degree be influenced by traditions of interpretation from their own time in school, theory of didactics and pedagogy, experience, requirements of assessment and literary theory. This chapter, therefore, examines some literary theory as this may influence what strategies teachers adapt in the teaching of literature. In the following, the historical-biographical method, New Criticism and reader-response will be discussed briefly, as they represent the paradigms which are most apparent in literature teaching today.

2.2.1 The historical-biographical method

For a long period of time the historical-biographical method prevailed in literature teaching, where the author and his context were at centre of attention. The most essential characteristics of this theory was an insistence that all works of art and literary texts were situated within a historical perspective. The historical perspective entails trying to understand a work of literature on the basis of its creation in time and space. Literary works were believed to have been shaped by the different social, political and economic circumstances of its time, and an objective of this type of reading was to understand the effect of a literary work upon its original readers (Habib, 2005:760-761). The biographical perspective was concerned with how insight into the life of the author could increase one's understanding of his works. Literary critics and teachers were interested in the life of the author as well as the author within the text, and how this was reflected in the text. The aim was to discover the author's intention behind the work of literature. This led to a type of interpretation which was much like the history of literature: focusing on how the life of the author affected the writing, searching for metaphors and symbols which were typical for the author in question (Fenner, 2001: 20; Aamotsbakken and Knudsen, 2011: 11).

2.2.2 New Criticism

The New Critics of the 1950s were opposed to this type of study, claiming that it was too focused on the author and promoted a reading where the text was analysed regardless of its context. Newton (1997: 19) states that the main idea fronted by New Criticism was that a work of literature is essentially independent of its author and its context. Prominent theorists within New Criticism were T.S. Elliot, I.A Richards, Cleanth Brooks and W. K Wimsatt. The New Critics projected a reading which first and foremost focused on literary form and

language and how these were used to attain literary effects. The analysis should be made without taking into account the reader, the background of the text, or questions such as the social and political conditions during the time the work was written, as the text should be understood purely on the basis of itself. By contrast, some critics saw the text as determined by, or as a symptom of, the material, cultural and psychological conditions within which it was created (Aamotsbakken and Knudsen, 2011:11).

To begin with, the New Critics were primarily interested in poetry, and they were of the opinion “[...] that poetic language is semantically different from non-poetic language since it does not refer beyond itself but only functions contextually within the structure of the poem” (Newton, 1997: 19). As such, they also claimed that poetry could offer knowledge which was different from knowledge in the scientific sense. In the period when this method influenced the teaching of literature, pupils were supposed to learn the correct reading of a text, which was offered by the teacher, who again had his interpretation from scholars or known critics.

In the 1970s, when New Criticism dominated the approach to literature in the English subject, a lot of classroom work had to be put into interpretative work for students to succeed in the exams where they had to make use of close reading techniques and apply literary terminology on literary excerpts (Ibsen, 2000: 42). In this approach, the reader’s role became passive, as he was not seen as a co-producer of meaning, and the reading process was receptive, instead of both receptive and productive.

2.2.3 Reception theories

As a protest against the New Critics and the historical-biographical method, reception theory and reader-response theory emerged, which opened up for a reading process where students could engage actively with the text. This approach has been especially interesting within the field of foreign language learning (Fenner, 2001: 20).

Characteristic of reception and reader-response theories are that they are concerned with the possibilities that lie in the text itself, and what the reader may contribute to its meaning. The reader is not reduced to a passive receiver of verbal expressions, rather, he is seen as actively responding to them. The idea is evident in the National Curriculum today, where one can see how the meaning of literary texts is being connected to the subjective reader. In the English subject curriculum, the role of the reader is made clear in statements such as: “Literary texts in English can instil a lifelong joy of reading and a deeper understanding of others and of oneself. Oral, written and digital texts, films, music and other

cultural forms of expression can further inspire personal expressions and creativity” (LK06, 2013).

Prominent theorists are Wolfgang Iser, Umberto Eco, Roland Barthes and Stanley Fish. In the following, Iser’s reception theory is discussed. In *The Act of Reading* (1978), Iser states that in reading, there is a linguistic action in the sense that the reader tries to understand the text, or what it tries to convey, and that in this process, a relationship between the text and the reader arises (Iser, 1978: 54-55). This relationship consists of what Iser calls elements of indeterminacy; literature has what he calls ‘gaps’ or ‘blanks’ of meaning which must be filled by the reader. Any work of fiction or poetry contains gaps, and they are left open to interpretation by the subjective reader. The reader brings to the text his experience and culture and creates his own meaning of it. This means that since every reader is different, each text will carry multiple meanings, based on the reader’s pre-knowledge and cultural background. This indeterminacy is what makes various interpretations of a text possible: “[...] indeed, it is the elements of indeterminacy that enable the text to ‘communicate’ with the reader, in the sense that they induce him to participate both in the production and the comprehension of the work’s intention” (Iser: 24). Texts with minimal indeterminacy do not give the reader sufficient chance to participate actively.

Iser argues that the work itself is not defined only by the text itself or by the reader’s interpretations, but is situated somewhere between the two. A ‘communication’ between the text and the reader thus occurs, where the reader becomes active in the process, as he is trying to decode the text. In discovering what might be meant from what is not said, he is motivated to read on. “[...] as the unsaid comes to life in the reader’s imagination, the said ‘expands’ to take on greater significance than might have been supposed: even trivial scenes can seem surprisingly profound” (Iser, 1978: 168).

Since the reality of a literary text lies within the reader’s imagination, it is different from other texts in that it has a greater chance of transcending both time and place. It opens up a possibility for the reader to place himself within a story and for him to interpret it in his own way. This means that the reader will learn not only about what he is reading, but also about himself as he is given access to other worlds. This means that the more gaps there are within a literary work, and the more meaning the reader can add to the text himself, the more effective this learning process is.

In a classroom situation, there will be communication not only between the pupils (readers) in class and between the pupils and the teacher, but also between the text and its readers. Within the frame of the classroom there will be numerous different readings of a text.

If the teacher takes advantage of this situation, the students can learn about themselves and the world, through active and creative language learning (Fenner, 2001: 17). Iser describes how the novel lets the reader into ‘the world of the novel’, and how one has to enter an active role in order to make sense of it. This means an engagement with the text which works at emotional and cognitive levels concurrently. An active reader draws parallels from fiction to his own history, and engages in the ambiguities of the novel – making him understand more about himself and the world around him. Hence, engaging in and trying to decode ‘the world of the novel’ may not be so different from approaching another culture. As one may find similarities and identify oneself in ‘the world of the novel’, a similar process can be recognised when interacting with people from other countries. If we meet the Other with an open and curious attitude, are ready to suspend own disbelief and judgement and analyse own meanings and behaviours from the perspective of the Other, successful intercultural communication may be achieved (Byram, 1997: 35). Thus, as Iser reflects on how the novel distinguishes itself from other art forms, he simultaneously illuminates the importance of literature for the development of intercultural competences in the English classroom: reading literature thus corresponds to what Byram calls *savoir s’engager*. This also connects to Klafki’s idea of ‘dual opening’, which is a precondition for *categorial Bildung*.

Today, it is common to use a variety of approaches to reading literature. Instead of applying one particular theory or school of criticism, teachers and scholars tend to vary their methods and focus depending on the text under consideration. Nonetheless, a change apparent from the 1980s until the present day, in that the emphasis of reading is directed towards the reader, which opens up for a process where the reader is allowed to be more active and productive (Aamotsbakken and Knudsen, 2011: 12). In the following, the different periods of teaching literature in Norway leading up until the present day will be mapped.

2.3 A historical overview of reading literature in the EFL-classroom

Before discussing the role of literature in the English subject today, I will provide a short overview of how literature has been treated throughout the years of the English subject in the Norwegian upper secondary education. Ibsen (2000: 19-105) has carried out an analysis of English exams in the period from 1896 until 1975 to find out what kind of literature was assessed and what kind of requirements were set. This study provides interesting insight into the role of literature in Norwegian upper secondary schools today, and may therefore tell us something about which competences the teachers who have been approached in this research

project can be enhanced.

Ibsen detects six distinct periods when discussing how literature has been treated in the English subject. The first time Norwegians were examined in literature was in 1906. The period leading up to this point, starts with the Norwegian *gymnas* (Norwegian upper secondary school which prepared the students for higher education at a university) with the Reform of 1896. At this time, the main component of the subject consisted in reading authentic historical and political texts, as well as literary texts. Shakespeare was obligatory, and students had to read *The Merchant of Venice* or *Macbeth*. Some of the scenes were looked at in detail, others were to be summarised. These plays remained literary pillars for almost a century (2000: 20-21).

The years from 1906 to 1926 mark a period where pupils were asked to give plot summaries in the exam questions, characterizations of characters or comment on the structure of the text. Although other literary texts were given at the exam, Shakespeare's *Macbeth* and *The Merchant of Venice* were given at regular intervals.

The next period, the years from 1930 to 1950, Ibsen describes as a period of characterization. Throughout this period, an increasing interest in the pupil's personal evaluation or value judgement can be noticed. For instance, in the exam from 1933, there was a focus on the Shakespearian women, and the candidates were simply asked to describe Portia (from *The Merchant of Venice*) and her role in the play. In 1950 however, students had to consider the complex role of Shylock: "Refer, with reasons, to some of Shylock's actions and speeches, which arouse *your* sympathy and to some which arouse *your* contempt" (Ibsen 2000: 29, my italics). In this exam the students were suddenly asked to show how they responded to the play, and to express their own opinions with references to the text. Further on, in the same exam question, they were asked: "In conclusion, what do you gather from *The Merchant of Venice* as to Shakespeare's feelings towards Shylock the Jew?" (2000: 29). The exam question includes both the thoughts of the pupil and the author. As such, the question reflects a mix between an approach which is increasingly interested in the pupil's own reflections and an historical-biographical approach.

A period of inconsistency followed in the years from 1957 to 1975. The prevailing attitude to literature in the seventies were "[...] that literary figures should be seen in connection with social conditions and life, and not discussed as fictitious figures with a function to serve in literature only" (2000: 36), a view often reflected in the exam questions. However, one year they could be asked to give plot summaries, and the next they could be asked to write a philosophical analysis where characters were to be analysed as if they were

human case studies. Moving towards the end of the *gymnas* in the 1970s, one tried to find new ways of teaching and assessing literature through using different exam questions and formats.

Previously the exams had been based mainly on plays, but with the New Structure (the Reform of 1974/1976), Shakespeare was no longer included in the list of literary works to choose from, and novels were included for the first time. Ibsen (2000: 38) states that the reasons for these changes are not made public, but she guesses they must have been made on the basis of literary or curricular criteria.

In the late 1970s, in line with New Criticism, works of literature had to be studied in isolation, and it took a high level of literary competence to produce a good answer. Students were asked to close read excerpts of plays or novels, and one correct interpretation was often implied in the question. Thus, a lot of interpretative work had to be practiced in the classroom.

From the 1980s, the exams changed in that instead of writing an essay based on the set texts which students had been working with through the year, the essay was based on an unknown literary text. There was also an option to base one's essay on an article about a current issue presented in the exam. The aim of the New Structure was to revitalise English and foreign languages into living and productive languages. However, the desired effects were not achieved, and the requirements of the students were lowered. The search of suitable literary texts as incentives for discussions and creative interpretative work, which had lasted since the Reform, seemed to have failed.

The subject curriculum was again changed with the Veierød Reform, effective from 1989, a model which had the objective of strengthening the position of foreign languages. The syllabus again became very specific with a set of texts and topics to be studied. Although the curriculum plan of the Veierød model had no specific requirements of literary terminology, the use of literary concepts was required in order to get a good grade. The amount of reading under the Veierød Reform was quite modest, and classroom work could be used to prepare for the written exam. Students knew what was expected of them, and "a high percentage of students left school with a solid knowledge of English literature and culture" (2000: 80).

From the 1980s, the postmodernist tendency emphasised learning processes and the raising of cultural awareness: "[i]t focuses on diversity in the individual students' qualifications and life experienced, their attitudes and emotions, their ability to understand and deal with the Other, their ability to mediate between various languages and various cultural contexts" (Risager, 2012: 148). Foreign language learning became increasingly concerned with the individual learner, his learning process and intercultural competence. As a part of this development, cultural approaches to literature pedagogy have emerged which are

concerned with the interplay of cultural perspectives. The potential of literary texts for intercultural understanding and opportunities of personal intercultural experience and personal cultural encounters have therefore been emphasised (2012: 143-149).

As has been shown above, the literary component of the English subject in Norway consisted for many years of a settled canon where the plays of Shakespeare were taught year after year, and where students were asked to give plot summaries or a description of characters. The historical-biographical method prevailed for many years, but the interest has increasingly turned towards the reader's experience of the text, although there was a period where the formalist view of the New Critics dominated the teaching of literature. From the 1980s and until today, there has been an increasing interest in how literature may enhance intercultural competence.

2.4 The Common European Framework of Reference for Languages

In order to develop competent participants in the diverse cultures of Europe, the diversity in language and culture had to be recognised as a common resource to be protected and developed. A process was started which aims to increase the cooperation across different educational systems, especially within the foreign language subjects. As stated in the *Common European Framework of Reference for Languages*, “[l]anguage is not only a major aspect of culture, but also a means of access to cultural manifestations” (CEFR, 2001: 6). Learning a language is to enter into a culture, but language is also a necessary tool if one is to experience the different aspects of a culture. In order to reach a rich understanding of any culture, language is of the essence.

The CEFR is a comprehensive document for language teaching and learning, which “provides a basis for the elaboration of language syllabuses, curriculum guidelines, examinations, textbooks etc. across Europe” (2001:1). It expresses what learners of foreign languages have to learn to be able to communicate, and what knowledge and skills should be focused on in order to do so successfully. What should be noted is that the framework is not directed towards any specific language.

Language is culture, and therefore, as one is in the process of learning a new language, one's cultural competence increases. Foreign language education is seen as a process of forming individuals who are able to use their own cultural background in order to understand not only the target cultures, but also a diversity of other cultures. In the process of learning a new language one is introduced to new cultures, but equally important, the learner gets to experience his own culture from an outsider's point of view. The aim is that the language

learner should become plurilingual and develop interculturality. Linguistic and cultural competences in both L1 and L2 languages, “enable the individual to develop an enriched, more complex personality and an enhanced capacity for further language learning and greater openness to new cultural experiences” (43). Learning new languages is a constant process of developing new knowledge about the Other and oneself.

This view of language learning expands the understanding of communicative competence in that all human competences in one way or another contribute to the language user’s ability to communicate. Thus, the CEFR includes a list of general competences which are as important to language learning as linguistic, sociolinguistic or discourse competences. The general competences are based on Byram’s model of intercultural communicative competence, as presented in 2.1.2, and are consequently named *savoirs*. They express an understanding that sociocultural competence entails declarative knowledge about the target culture (*savoir*), developing sociocultural skills and know-how (*savoir-faire*), attitudes towards the foreign culture (*savoir-être*) as well as learning how to learn and approach the culture (*savoir-apprendre*).

A consequence of such a cultural understanding means that language learning must contain more than merely working with lexical, grammatical, semantic and phonological competences. The CEFR’s inclusion of the general competences shows how language subjects can, and should, foster respect and tolerance of other cultures and new ways of thinking so as to strengthen the learner’s own identity.

It is the teacher’s responsibility to make use of different approaches and methods to encourage and engage pupils, so that they are willing and able to enter into a dialogue with the foreign culture. The CEFR suggests a range of different approaches, methods and working materials for teachers to evaluate and make carefully considered choices based on the needs of their students. However, as this thesis deals with the role of literature in the EFL-classroom, only what the CEFR says about literature will be discussed.

2.4.1 Literature in the CEFR

The CEFR is highly skill and competence-driven, its view of how competent a language learner is, is to a large extent based on what the learner can do in a particular language. This is apparent in that the framework has developed a comprehensive system of assessing language learners. However, in the assessment system, aesthetic, personal, intercultural and affective competences are largely ignored, in spite of their expressed value in the rest of the framework. This may not be all that surprising, since it would be difficult, or even impossible, to develop

a scale on “empathy,” “interest towards other cultures” or “self-awareness”. However, the lack of an assessment system related to these competence aims is one of the shortcomings of the CEFR. I will not dwell on this weakness but it is important to consider in relation to the teaching of literature, as these are competences which are often accentuated when pupils work with literature.

Despite the non-existing assessment system, the CEFR does include a section called *aesthetic uses of language* as a part of the sub-chapter *communicative tasks and purposes*. This is the only passage where aesthetics in language learning is mentioned. It is rather brief, and a clear definition or explanation of what is meant by aesthetics is missing. The section states that “[i]maginative and artistic uses of language are important both educationally and in their own right” (CEFR, 2001: 56). Further on it is stated that “[a]esthetic activities may be productive, receptive, interactive or mediating, and may be oral or written” (56). Still, it does not state what it is about their nature which means they have a place in their own right.

Reading literature, which is referred to as visual reception, is considered a communicative task and purpose in the CEFR. The view of reading in the framework is based on reception theory and reader-response theories, which, as explained previously, entail that while the reader receives and processes input, he is constantly communicating with it, giving the text new meaning as he creates his own interpretation and understanding of the text.

In reception theory one assumes that the reader adds meaning to the text, based on his own sociocultural background and pre-knowledge. Reading, therefore, becomes a personal process since the reader is tested emotionally, affectively and intelligibly. In the CEFR however, the discussion of aesthetic purposes of learning and development is marginalised, and the role of artistic expressions are limited. It may seem as if they are reduced to a means of receiving “input” in order to produce “output”, instead of being valued for what they are, namely art.

Examples of communicative activities regarded as aesthetic are listed and include: songs, cartoons, picture stories, fictional stories and literary texts amongst others. However, literary texts have a significance of their own. As pointed out earlier, the Council of Europe sees cultural heritage as a valuable common resource, and an important aim is to protect and develop it further. The CEFR therefore states that since national and regional literature is a part of the European cultural heritage, it plays an important role in education. Moreover, “[l]iterary studies serve many more educational purposes – intellectual, moral and emotional, linguistic and cultural than the purely aesthetic” (56).

As shown, literature is considered a cultural artefact which may help develop

sociocultural knowledge. This means that, on the one hand, how literature is treated is in line with what Klafki calls a *material Bildung* tradition (chapter 2.1.1). Literature is emphasised because it is a highly esteemed cultural artefact. Students are supposed to be acquainted with literature because it is a part of our common heritage which should be valued. Another affirmation of how literature is treated within a *material* tradition in the CEFR is that in the general competences, literature is seen as a way of enhancing knowledge of the society and culture of the communities in which a language is spoken.

On the other hand, the CEFR states that literature can be a carrier of moral ideas, and used as a stimulator for emotional processes. In this respect literature carries purposes tied to a *formal Bildung* tradition, which is concerned with how the individual reacts and responds to literature. In the classroom, the potential uses of literature are much wider than what is expressed in the framework. Literature should be employed as an incentive of dialogue, processes of creativity, identification, self-reflection and more. These qualities of literature should be expressed in a framework which is supposed to serve as a source of inspiration for educators across Europe.

2.5 The Core Curriculum

The Core Curriculum (1996) states the overarching aims of education in Norway as well as the values and the cultural knowledge it is based on, and is therefore significant to this thesis in that it provides teachers with fundamental values which should be embedded within the teachers' ideas of teaching literature. The document is to a large degree influenced by the work of the European Council, but is naturally written in a Norwegian context. In the following, I will discuss how literature, understood as a part of the aesthetic aims of education, is treated in the document.

“In short, the aim of education is to expand the individual's capacity to perceive and to participate, to experience, to empathise and to excel” (Core Curriculum, 1996: 5). For individuals to expand their capacities, education should furnish people with a comprehensive list of skills, competences, attitudes and values. One of the responsibilities of education, according to the Core Curriculum, is to make room for learners' creative urge and awaken their pleasure in what others have accomplished. Students should be stimulated through music and words, pictures and patterns in order to activate their imagination and develop their appreciation of art (5).

There is a section in the Core Curriculum devoted to 'the creative human being', which cannot be traced in the CEFR. It states that the human species is different from others

in that human beings have the capacity to appreciate what their ancestors have thought and felt and to transcend the limits set by the past as to what is possible or not. It is important that schools demonstrate how creativeness and inventiveness have improved the human being's context, content and quality of life. According to the document this should spur not only respect for what mankind has achieved up until our time, but also show how the future is limitless, and that the young, with their initiative and imagination, can shape it (12).

How the contributions of the past have evolved is explained as belonging to three traditions: innovative work ('practical work and learning through experience'), intellectual inquiry ('theoretical development') and artistic expression ('cultural tradition'). All three aspects of learning should be nurtured in schools if human beings are to develop their full potential. The cultural tradition is embedded in arts and crafts, and is seen as a tradition which unites the ability of empathy and the force of expression. While exploring and unfolding their creative abilities, students are to develop an appreciation for beauty. This is explained as a joyful experience that every pupil should encounter. With artistic skills an appreciation of discipline, valuation of what others have done previously, and a sense of what the pupil can do himself, is produced.

Through experience with both responding to and creating art himself, the student should develop a critical sense of judgement; he is encouraged to challenge his own opinions, "re-examine prevailing conceptions and break with conventional wisdom and customary modes" (13). The artistic mode opens up for a new experience of the world, an encounter with what is different, which should make the learner open to new ways of thinking about the world. Students need to have developed critical judgement because it is necessary in all areas of life. Repeated practice should give pupils the ability to make a competent evaluation of a piece of work. By being exposed to "a wide range of artistic expressions and displays of good workmanship" (14) and taking the time to appreciate and absorb them, these may serve as models for the students when they are to express themselves.

In conclusion, the Core Curriculum has a focus on creativity and art. It states that pupils should be able to appreciate and respond to art, and be invited to experiences where they get to express themselves creatively. In addition, knowledge about different crafts is believed to enhance students' appreciation and understanding of a specific work of art. The encounter with aesthetics is also believed to have an impact on students' own attempts and struggles at trying to convey a message within different arenas in life. The research questions in this thesis: how teachers view the teaching of literature, which competences they think can

be enhanced through literature, and how, as well as what strategies they employ in the teaching of literature, and why, reflects some of these fundamental ideas.

2.6 Literature in the Knowledge Promotion LK06

The Knowledge Promotion (LK06) is the curriculum for the subjects of English. VG1 is the last year in the Norwegian school with English as a compulsory subject. After VG1, the pupils in the programme for general studies can choose to take more English subjects: International English for VG2, and Social Studies English or English literature and culture for VG3 (final year). These subjects will not be further discussed, but they will be mentioned at later points in the results and discussion chapter. In the following I will discuss how literature is represented in the subject curriculum for learners in VG1.

The subject curriculum is divided into four main subject areas: Language learning, Oral communication, Written communication as well as Culture, society and literature. They supplement each other and must be considered together. Within each subject area, there is a description of its objectives, and a list of competence aims. The curriculum also includes a section called the purpose of the subject, which serves as a rationale for English as a school subject. Here, not only the immediate purpose of the subject is expressed, but also the greater aims for the subject in the Norwegian school.

The concept of text applied in the curriculum should be understood in the broadest sense of the word, “[i]t involves oral and written representations in different combinations and a range of oral and written texts from digital media” (English subject curriculum, 2013:1). This means that the curriculum in most places treats different media, non-fictional, and fictional texts the same way. The literary text as a separate cultural artefact is only mentioned seven times in the whole document. Therefore, to understand the value of literature in the English subject, it must be seen as implemented in the wide text concept.

2.6.1 Literature in the purposes of the English subject

In the section where the purposes of the English subject are stated, literature is given a place in the curriculum in its own right, expressed as, “[L]iterary texts in English can instill a lifelong joy of reading and a deeper understanding of others and of oneself” (1). Furthermore, the subject of English aims to enable students in communicating with others on literary topics: “It will enable the pupils to communicate with others on personal, social, *literary* and interdisciplinary topics” (1, my italics). This means that reading literature in itself is an activity which carries values desirable for members of society. It also implies a need for equipping students with a set of tools enabling them to discuss literature.

The main points concerning reading are included under the main subject area of Written communication. This entails a view that reading and writing are interconnected in that reading is understood as a way of enhancing writing skills. Without reading, there can be no writing. As such, the purpose of reading is linked to a utilitarian skill. The idea is that through reading a large quantity of literature, language understanding and competence are promoted. It is, however, also stated that the main subject area includes “[...] reading a variety of different texts in English to stimulate the joy of reading, to experience greater understanding and to acquire knowledge” (3). Finally it is stated that “[r]eading different types of texts can lay the foundation for personal growth, maturation and creativity and provide the inspiration necessary to create texts” (3). In these statements, the *Bildung* element of education can be observed.

In the area of Culture, society and literature, working with and discussing literature is expressed as “[...] essential to develop knowledge about, understanding of and respect for the lives and cultures of other people” (3). Cultural expressions, such as literature, are seen as a gateway to the mindset of other people, and essential to understanding both one’s own and other cultures. Again, this is closely related to the concept of *Bildung*.

To sum up, reading and working with literature in English is regarded necessary in order to develop communicative skills and cultural competences. It is also seen as a way of gaining knowledge and greater understanding of the world. Furthermore, literature is included since it may inspire students to express themselves. Finally, an aim is to introduce students to the pleasure of reading. This means that literature has an unquestionable place in the English subject as it is not only a means of developing a list of skills and competences; it promotes the development of *Bildung*. As mentioned earlier, an important aspect of *Bildung* is to understand the Other and oneself, developing knowledge of and respect for other cultures, thus *Bildung* is closely connected to the concept of intercultural competence. It is, therefore, argued by many that literature is essential to the development of intercultural competence.

2.6.2 The basic skills

In the subject curriculum there is a section called “Basic skills”, which describes five skills that are to be developed in all school subjects. These are: oral, writing, reading, numeracy and digital skills. The most important basic skill which relates to literature, is reading. Surprisingly however, there is no mention of literature explicitly as a way of developing reading proficiency. The curriculum does not state what amount of reading should be done, or

what types of texts should be read. There is, on the other hand, a certain emphasis on reading strategies, of reading texts for different reasons and of various length and complexities. There seems to be a focus on reading as a skill, as proficiency in reading in the English subject “involves reading English texts fluently and to understand, explore, discuss, learn from and to reflect upon different types of information” (4).

2.6.3 Literature in the competence aims

Under the list of competence aims after VG1 and VG2, literature is implemented in the broad text concept applied in the curriculum, or included for instance as ‘cultural expressions from different media’. Literature is mentioned explicitly only once in the list of competence aims, under the subject area of Culture, society and literature, phrased as, “[t]he aims of the studies are to enable the pupils to discuss and elaborate on different types of English language literary texts from different parts of the world” (4). However, since the curriculum uses the broad text concept, reading literature must also be understood as embedded within the following competence aims:

- discuss and elaborate on texts by and about indigenous peoples in English-speaking countries

Under the competence aims for written communication, two aims are also listed which can be connected to reading and working with literature:

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

Whereas the curriculum, under the purposes of the subject, declares that reading literature is an important part of the subject of English, the competence aims do not seem to reflect the same view. Here, very little attention is given to reading literature, as literature is mentioned specifically in one competence aim only. The rationale for reading literature is mainly connected to *Bildung*-related aims, and is difficult, if not impossible to assess, because there is no way of entering the minds of the pupils in order to evaluate how they are developing such learning aims. None of the competence aims can require that students for instance have developed “a deeper understanding of others and of oneself” through reading literary texts.

Nor is it possible to include competence aims to show that one has developed “understanding of and respect for the lives and cultures of other people” through the use of literature.

This shows the limitation of having competence aims. Since aims related to *Bildung* and intercultural competence cannot easily be assessed, they become less prominent in the subject curriculum. The list of competence aims included is limited to what may be assessed. The competence aims which relate to literature, therefore, are fairly open, and their emphasis relates more to what the students should be able to do in the meeting with a text (discuss, elaborate, understand, evaluate, use suitable reading and writing strategies). It might seem that the only requirement of the teacher when working with literature, is to open up for pupils to engage in such activities. Through activities students should be able to express their own reactions to a text, listen to others’ reactions and make sense out of a literary text.

There are few regulations or limitations to what teachers may include in their teaching. This leaves the teachers with great freedom and responsibility with regards to what they would like to incorporate in their teaching. It means that the teacher must organise and plan his lessons so that the pupils are equipped with skills to discuss, elaborate and understand. However, what types of literature, the length of the different types of texts, the teachers’ methods in teaching literature or what learning objectives they wish their students to focus on – is entirely up to the individual teacher. For this reason it is important to investigate how a selection of teachers view the teaching of literature in the classroom. Which competences do they think can be enhanced through literature, and how? What strategies do teachers adapt in teaching the novel, and why?

2.7 Chapter summary

In this chapter, I have discussed the theoretical background for this thesis, starting with some considerations of why literature in English teaching is significant and why it could be rewarding. Related to this, I first presented theories of *Bildung*, with a focus on Klafki. Then it was discussed how Klafki’s theories of *Bildung* were linked to Byram’s model of intercultural communicative competence. Authentic texts were also considered, as well as the aesthetic elements of literature, moving on to a discussion of what kinds of texts should ideally be used. From that, the chapter moved on to three theories of reading and working with literature, starting with the historical-biographical method, followed by New Criticism and finally reception theory. Providing the context of literature in the Norwegian EFL-classroom, a historical overview of the role of literature in the English subject was presented. Finally, the chapter discussed how literature is treated in the frameworks which regulate

foreign language learning in Norway: the CEFR, the Core Curriculum and the Knowledge Promotion.

Chapter 3: Research Methods and Materials

3.0 Introduction

In this chapter, the research methods applied in collecting and analysing the data for this study are described, as well as a rationale for the choices that have been made. The data collection tools are explained, how data was collected and analysed is accounted for, and the potential challenges regarding the quality of the data collected are discussed. This chapter also contains a description of the participants, how they were selected, the researcher's role and ethical issues. Research methods associated with social science are applied in the study, since much of the literature on methodology in social science also comprises research in education.

The aim of this study is to broaden our understanding of teaching literature in the EFL-classroom by illuminating the priorities and opinions among Norwegian teachers. Although this thesis has some aspects of a quantitative paradigm, the study is primarily qualitative in nature. The data collection methods consist of a questionnaire, partly qualitative and partly quantitative in its form, and semi-structured interviews. About 30 teachers of English from various upper secondary schools in the area of Bergen were approached, and 16 completed the questionnaire. The questionnaire of 16 questions was divided into three parts: teaching novels in class, working with literature in general, and background information. The aim of the questionnaire was to see if similarities and differences could be detected among the participants in their opinions and experiences.

After an analysis of the questionnaire, four participants were selected and invited back for an in-depth interview. The topics discussed in the interview were based on the questionnaire. The questions were divided into 6 themes, namely: *choice of novels, methods of teaching the novel, learning aims, reflections on a lesson, challenges of using literary texts and benefits of using literary texts*. The interviews make up the most extensive part of the data.

3.1 Qualitative and quantitative research methods

An important part of any piece of research is to make clear within which school of thought the study has been designed. Within a positivist paradigm, knowledge is seen as hard, objective and tangible — one is concerned with discovering universal laws of our society. In carrying out research with an anti-positivist viewpoint, the researcher must discard the positivist approaches of natural science. By contrast, knowledge is seen as personal, subjective and

unique, and the researcher seeks to understand how the individual creates, adapts and interprets the world. Being able to do so, he must involve himself and engage in his subjects of research (Cohen Manion and Morrison: 3-7). Educational research for an increased understanding of how literature can be taught in the EFL-classroom is a complicated process where language and meaning must be analysed. In exploring how teachers interpret their own teaching situation, my hope was to display a complexity of opinions and personal reflections. Therefore, this study was conducted within an interpretive paradigm with an anti-positivist viewpoint.

In the choice of data collection and how to analyse these, the researcher may apply qualitative or quantitative methods. However, these should not be viewed as polar opposites; a study tends to be more qualitative than quantitative or vice versa. While qualitative research data is mostly collected through interviews, case-studies or observations, providing answers that cannot instantly be converted into numbers, quantitative research collects data which provides numbers, answers and facts that may be counted or put into statistics. Quantitative material can be analysed and measured, qualitative material must be interpreted. Consequently, qualitative research methods call for a researcher's subjective view, while quantitative methods, on the other hand, should be treated purely objectively (Harboe, 2013: 47-57). The researcher must therefore consider what it is that he wants to explore in order to decide on the use of methods.

The topic of investigation in my research is closely related to teachers' opinions and experiences in teaching English literature in the EFL-classroom. This being a wide and multifaceted topic, applying a purely quantitative approach to the study would seem to produce inadequate answers. Furthermore, an interview might disclose aspects a questionnaire cannot, and correspondingly a questionnaire might disclose aspects that will never come forth in an interview. Consequently, it was decided to make use of both methods. Furthermore, a decision was made not to conduct an observational study as it was not an aim to "check" the teachers' actions in the classroom. Instead, I wanted to investigate how the teachers reflect on their motivations. Besides, there is a chance that an observational approach would have affected the relation between researcher and participant, and would not give an accurate portrayal of how the teachers reason on a more personal level.

Although both quantitative and qualitative methods have been used, this study has not aimed at testing theories or generalise. For this, the sample population is too limited. How a particular group of teachers view the teaching of literature in the EFL-classroom has been the focus of this study and it aims to provide an indication of the current situation of literature

teaching. A survey is commonly considered a quantitative means of collecting data. This survey, however, was designed with some questions which were quantitative in nature, and some of which were qualitative. Hence, the survey could generate simple facts in order to give an overview of some basic questions, but also serve as a way of collecting unforeseen information to keep in mind while planning the interviews. The four teachers who were chosen for the interviews were picked after an analysis of the questionnaire. This will be discussed in chapter 3.5.

3.2 Securing data quality

An important aspect of any research project is the ability to guarantee the quality of the data collected. The more suitable the data material is to answer the research questions, the higher the quality of the data. In the process of conducting a research project, certain problems may arise, such as the representativeness of the sample group, a low answer rate etc. In this sub-chapter the quality of the data collected will be evaluated, using the principles of reliability and validity

Grønmo (2004: 220) states that “[r]eliability refers to the trustworthiness of the data material. There is a high level of reliability if the research design and the collection of data bring forth trustworthy data”. For high level of reliability in a research project, it must prove that if it were to be carried out by someone else, with similar respondents, in a similar context, it would lead to similar results. The more identical the results are, the higher the reliability (Cohen et al. 2000; Grønmo, 2004). Thus, the reliability of a research project will depend on the precision and accuracy of the research design and data collection. Describing and showing explicitly the steps of the research process then, is a way to secure high reliability.

Grønmo lists four requirements related to reliability: the first is the selection of types of information or respondents, which must be made systematically; the second is the implementation of the data collection, which must be carried out in a defensible way according to set requirements; the third deals with true presentation of answers, meaning that collection design and material are documented as explicitly and detailed as possible; the last is that data collection must be built on scientific principles of logic, using precise terms and expressions.

Validity refers to the extent to which the research project actually answers the research questions of the study. If the research design and material do not say something about the research questions, and are in fact exploring a different topic, the validity is low (Grønmo, 2004: 221). The researcher must therefore secure consistency throughout the project to ensure

correspondence between the theory and the operational parts of the study. The researcher must also be critical and choose relevant aspects to look for in his design of questions, in the analysis and so on.

The requirements Grønmo relates to validity are listed as, the selection of units and types of information, the preparations of the data collection, that the data are relevant to the selected theory, choosing the suitable instruments of collection, choosing the right focus; a true presentation in order to evaluate what type of information about actual relations are relevant to the research questions; and, finally, the importance of applying scientific principles of logic, using precise terms and expressions.

Reliability and validity refer to different requirements of data quality, but they may also be said to overlap. Without high reliability there cannot be high validity and vice versa.

3.3 Authorisation and informed consent

An important ethical issue in research projects concerns confidentiality and anonymity of the participants. All research projects where personal data is gathered, processed or stored must be notified to The Norwegian Social Science Data Services (NSD), which is the Data Protection Official for Research for Norwegian universities.

In this study, the participants would be traceable through their e-mails, as these had to be stored in order to contact the teachers for the follow-up interview. The participants were also indirectly traceable through their IP-address, since the questionnaire had to be filled in electronically. In addition, audio files of recognizable voices recorded in the in-depth interviews were stored on a computer. Thus, this project is subject to notification.

The participants were provided with an information letter, as well as orally given information in the in-depth interviews. They were informed that all personal data would be kept anonymous, and that they had the possibility to withdraw from the research project at any point.

This study has been carried out following the guidelines and restrictions given by the NSD, and all documents have been submitted and approved by the institution. Furthermore, when changes in the project have occurred during the research project, the NSD has been notified of this. When the project is over, all material and personal information will be destroyed, in line with the guidelines of the NSD. The permission from the NSD to carry out the project is included as Appendix 1, and the written information letter distributed to the participants is included as Appendix 2.

3.4 The questionnaire

A small electronic questionnaire was designed, divided into three parts, as presented below. I consider these parts to embrace and shed light on the research questions outlined for the study: *How do teachers view the teaching of literature in the classroom? Which competences do teachers think can be enhanced through literature, and how? What strategies do teachers employ in teaching literature, and why?* In order to reach a higher level of understanding, the questionnaire should: (a) provide information about the teachers' choice of novels and methods, and what learning aims they consider the most important to focus on, (b) give an overview of what they generally see as benefits and difficulties in the teaching of literature, and (c) show if a difference could be detected in the teachers' answers on the basis of their background. As this research was carried out within the anti-positivist paradigm, most of the questions deal with teachers' opinions and experiences, and the answers were analysed qualitatively. Nevertheless, the questionnaire also carries quantitative elements, especially in the last section, which concern the teachers' background.

Stephen Gorard (2001: 80-81) states that surveys are better suited to gather relatively simple facts (such as the respondents' highest qualification) than to gather opinions, attitudes or explanations. Further, he suggests that they are better used as part of larger studies where other approaches are also employed. Be that as it may, the core issue of the questionnaire designed for this study is the explanations and opinions of the teachers. It is, however, being used in relation and addition to interviews with a selection of the participants. Hansen, Marckmann and Nørregård-Nielsen (2008: 11) point out that since a questionnaire allows the researcher to collect answers from a large selection of people, it may give insight that not even a carefully planned interview may uncover. For instance, when the researcher is interested in knowing something about how widespread a phenomenon is, a questionnaire is useful. The questions designed for the questionnaire would have occupied valuable time in an interview situation, and, as pointed out by Hansen et al., give answers which in all probability would not have come forth in the interviews. Furthermore, there was an idea that the survey might uncover interesting issues and topics which could not be uncovered by the interviews. Therefore, it was decided to collect answers from a survey to start with, which would be used as a basis for the follow-up interviews. In total, the information from the questionnaires and the interviews was anticipated to give an indication of the *what, how* and *why* of literature teaching. In the next section, the design of the questions and their structure will be presented, and in chapter four the results will be presented and discussed.

3.4.1 Designing and structuring the questions

Structuring and designing a questionnaire is not an easy task. To make sure the respondents are not prompted to answer in a particular way, the order of the questions, how the questions are asked, and what type of questions are used, have been carefully planned and evaluated. This is also of importance to the analysis of the data. As mentioned earlier, in this questionnaire both qualitative and quantitative questions have been included. The quantitative questions are of importance because they may contribute to mapping the territory of teachers interviewed. It might be interesting to be able to investigate whether a difference can be discovered based on, for instance, the length of the teachers' practice or not. Most of the questions, however, are open questions, which are more challenging to analyse, but in which important and unexpected insights may be uncovered. The questions designed for the questionnaire are all related to how a selection of teachers view the teaching of literature in the EFL classroom. The questionnaire, consisting of 16 questions, was divided into three parts: the first was concerned with teaching novels, the second about teaching literature in general, and, at the end, there were three questions concerning the background of the teachers. The questionnaire can be found in Appendix 3.

Different types of questions were used in the questionnaire: tick-box categories ("yes or no"), multiple choice ("which of these?"), scales ("how strongly do you agree?") and ranking procedures ("put the following in order") (Gorard, 2001: 92). The purpose of these questions was to remind the teachers of different ways of teaching novels, and make the teachers see the different aspects in relation to one another. There were also some open-ended questions, which require more thought and reflection, such as "why"-questions. They were used after the closed questions in order to help clarify the respondents' answers to these questions. The aim of the "why"-questions was to create a bridge between my assumptions about the meaning of their answers, and the meanings given to the same answers by the respondents. The idea was that this type of meta-reflection might help in interpreting the answers as they illuminate how the respondents understood the questions, and what they focused on when they were answering (Schuman, 2008: 63).

Although this thesis concerns the teaching of literature in general, understood as poems, short stories, plays and novels, the six first questions emphasise the teachers' experiences with teaching a novel. Reasons for the specific focus on novels in this thesis are many, one being that reading novels offers extensive 'input' of language which cannot be compared to poems or short stories (Krashen, 1982). Another aspect of reading novels in class is that such projects demand time, effort and engagement, offer a wide range of topics to be

discussed and opens up for the use of different working methods. Furthermore, there are several different types of novels, and many of them require readers to be aware of, and be able to use literary devices in order to grasp their full meaning. Pupils should therefore be guided through the reading of literature in school, so that they can enjoy reading novels throughout their lives. Moreover, as discussed in the theory chapter (2.1), the novel lets learners enter the thoughts of other people who think differently from themselves, and as such, empathy and understanding of others is developed.

The first question was designed in order to make the ensuing questions relevant for all respondents. By placing a close-ended question initially, asking whether the teachers had taught whole novels in their classes or not, the respondents would be divided in two. The group of teachers who had not taught novels would be asked an alternative question, namely, “what is/are the reason(s) you choose not to read whole novels with your classes?” After answering this question, they would proceed directly to the rest of the questions regarding literature in general. For the participants who answered ‘yes’ to the first question, there were five questions about teaching novels.

The first question about teaching novels (question 2), was a close-ended question where the respondents were asked to state whether they would relate the following questions to work they had already carried out or if they wished to relate them to work they were planning. This question was included because, at the time of distributing the questionnaire, it was not yet decided whether to make use of observation in the study or not. This information would have been useful in order to plan observations.

As mentioned in the theory chapter, the National Curriculum gives no guidelines or restrictions as to what is read in the English classroom. In question 3, therefore, the respondents were asked to type in the novel(s) they had chosen for their work with literature in their class, and in question 4 they were asked to give reasons for their choice of novels. It was assumed that the teachers would have several reasons, and, consequently, it was designed as a multiple-choice question. The alternatives provided were based on theory of English didactics, concerning the teaching of literature, as discussed in chapter 2. There was also a space for “other/comments” where they could fill in answers which were not given as alternatives. It could, for instance, be interesting to know reasons for choosing a specific novel: was it chosen because it is a classic literary work, or because the novel deals with topics that are interesting to discuss in class? Did the teacher choose the novel, or did he let his pupils partake in this decision? Combined, such information could give insights into the teachers’ views of teaching literature in the classroom

Question number 5 concerned what method(s) the teachers applied in their teaching of the novel. Like question 4, it was a multiple-choice question with an additional space for comments or other answers. Again, the alternatives given were based on theory of didactics, and likewise there was reason to believe that the teachers would have applied more than one method. Question number 6, the last question concerning the teaching of novels, was connected to question number 5. It was an open question where they were asked to reflect on which of the methods in the previous question they thought were most useful for the students' learning and why. This gave the teachers an opportunity to consider their own teaching practice, putting into words why they do as they do, and maybe relate the previous questions to specific experiences in the classroom.

The aim of these questions, especially question 6, was for the teachers to express how they think their pupils may learn from working with novels. For instance, it was of interest to investigate whether the teachers employ methods that allow much space for the learner to interpret the novel by taking part in a creative process alone or with others, or whether he is more concerned with teaching them how to write a formal analysis. This might say something about how the teachers regard the Core and the subject curriculum, and what experiences they want their students to be left with after having read a novel.

In part 2 of the questionnaire, the questions concerning the teaching of literature in general followed. Question 7 asked them to rank the different *learning aims* they considered most important to focus on in literature teaching. A conscious choice was made to ask for learning aims in the questionnaire, instead of competence aims. If the respondents were asked which competence aims they considered the most important to focus on, there would be a chance that they would try to incorporate the competence aims from the subject curriculum. As discussed in the previous chapter, the competence aims related to the teaching of literature are few, and, they are limited to assessable aims. Instead, by asking for "learning aims", the teachers were more likely to consider aims related to factors such as the development of *Bildung* and intercultural competence or to students having an aesthetic experience. There was also a hope that teachers would include more aims than the ones they were provided with, and, therefore, the phrasing of the question was important.

Question 8, was a "why"-question which was included to help clarify the respondents' ranking in the previous question. Participants were asked about the learning aims they had ranked as the three most important to focus on, and why they considered these specific learning aims as essential.

The next question was also a ranking procedure concerned with what types of genres

the respondents preferred teaching. Novels, novel extracts, short stories, plays and poems were to be ranked from 1-5. This is the only question which explicitly investigates their attitudes towards literature, and was included because it might be interesting to see in relation to what and how they answered in the other questions.

Question number 10 was aimed at giving answers to the third research question. It consisted of four Likert items which dealt with the approaches the participants generally applied in teaching literature. The teachers were asked to evaluate four statements about approaches to teaching literature from 'Strongly agree' to 'Strongly disagree'. It was assumed that this was a topic to which the respondents would not be indifferent, and it was therefore decided to use an even point scale. It should be noted that this is sometimes called a 'forced choice' method, because a mid-point for the category 'Neither agree nor disagree' is not available.

An important aim of this study was to let the teachers reflect and share their experiences in order to answer the research questions. Thus, the three following questions were open-ended in order to encourage complete, meaningful answers where the respondents' own knowledge and feelings could be reflected. The questions could potentially give insight into all of the three research questions. Question number 11 asked if they remembered a lesson (or a series of lessons) that they felt was particularly successful and what it was, in their opinion, that had made it successful. This question could provide important information as it would make the teachers reflect on which of their didactic choices had been fruitful, maybe both to their students and to themselves. Giving their answers a wider range, they would be able to implement in their answers the choice of books, the methods employed, the tasks which were given, or other details. Questions 12 and 13 were also open questions regarding, respectively, the benefits and challenges of using literary texts in the EFL classrooms.

Finally, the questionnaire aimed at investigating if there was a relation between the length of experience in teaching English, or level of education, and their reflections regarding teaching literature. It would also be interesting to discover whether a difference could be detected between the male and female teachers. Therefore, the last part of the questionnaire included three closed questions asking how long they had been practicing as English teachers, what their formal qualifications in English were, and their gender.

3.4.2 Filling in the questionnaire

The questionnaire was distributed along with the information e-mail to approximately 30 teachers. 16 of these teachers, who were all teaching at upper secondary schools in Bergen, finished the questionnaire. In the e-mail there was an Internet link which led directly to the questionnaire, so that the teachers could complete the questionnaire instantly after reading the information e-mail.

Gorard (2001: 83) states that if an informant knows that a questionnaire is anonymous, this helps create an atmosphere of trust, which conceivably leads to more truthful answers. This questionnaire was not anonymous, but the participants were automatically given a respondent-key, so that no names or other identifying information was provided. It was presumed that the respondent-keys might add to the feeling that their answers would be kept safe and secure, and that as a result the answers given were more truthful.

There are certain disadvantages in self-administered questionnaires. Although it was designed carefully in order to avoid any misunderstandings, it is likely that there were some respondents who had questions regarding the questionnaire. Not being present, I was not able to assist the respondents in the course of answering the questionnaire. In the information letter, my e-mail address and telephone number were provided in case of questions, however, none of the respondents contacted me throughout the process, and there is a chance that those who encountered problems answered as best they could, or simply decided to give up filling in the questionnaire. Also, today e-mails are channels where one receives offers, information and junk. For this reason there is a chance that the invited teachers might not have felt as obligated to answer the questionnaire since it was distributed online. Compared to a questionnaire delivered by post or to a situation where I had been present, the computer-based survey today has lost some of its authority (Dillman, Smyth and Christian, 2009: 10). On the other hand, an unquestionable advantage in distributing the self-administered electronic questionnaire was that it made it less demanding for the participants to partake in the survey. The time taken to respond was quicker, since they did not have to deliver anything in the mail or to the administration of the school. Furthermore, they were able to answer the questionnaire at any time of the day, at home or at work, they could even answer it on their smartphones. It was also possible to answer parts of it at one point, and return to finish it later.

Half the teachers who were approached answered the questionnaire. As suggested earlier, if I had met the participants personally, I could have explained the project more carefully to them, and I could have answered their enquiries or explained the meanings of questions (Gorard, 2001: 83). On the other hand, if I had met the participants in person, there

would have been a chance that my own views on the teaching of literature would have come across. If that were to happen, the participants might have answered what they thought the researcher wanted to hear. The researcher's sex, age, or accent are factors which may affect respondents' answers. The computer-based survey was preferable in several ways: the answers were delivered instantly, they were already in a computer-readable format, and throughout the process I could check who had or had not responded. Besides, using an electronic questionnaire was a lot cheaper, and saved a lot of time both in distributing the questionnaires and collecting them.

3.5 The interview

Through interviews, the teachers approached could clarify their responses from the questionnaire, and the research questions could be explored thoroughly. Hence, the interviews comprise a substantial part of the data.

Applying the terms Kvale (1997: 55) uses when writing about the purposes of interviews in research, the interview in this study is a combination of *hypotheses testing* and *exploratory interviews*. I wished to have an open structure of the interview, which allowed for the interview to take unexpected turns when needed. In accordance with these aims, a semi-structured interview was designed. This enabled me to ask follow-up questions, which could lead to interesting angles of understanding.

Criticism against using interviews as a source in research has been that the subjectivity of the answers from the interview is too dependent on the subjectivity of the interviewee (23). This raises the question of whether the information one receives in interviews is viable or not. From an anti-positivistic perspective however, this subjectivity is of great importance and relevance to the researcher. The personal reflections and experiences of the respondents should be many-sided because it is in these differences that one can achieve a better understanding of a topic.

3.5.1 Choosing participants for the interview

As stated earlier, questions in the questionnaires included information about the participants' highest level of education, their experience as English teachers and their gender. These were included to see if any patterns could be detected on the basis of their background. When it was time to plan the interviews, however, no such patterns had been detected. The teachers' answers were for instance as varied among teachers who had been teaching for less than five years as between teachers who had been practising for more than fifteen years. Instead, the

interviewees were chosen on the basis of their answers. Teachers who expressed quite different views of teaching literature were selected.

3.5.2. Designing the interview guide

According to Kvale (1997: 72), a semi-structured interview should cover a sequence of planned themes and questions. It should also be open to the possibility of changes in the order and form of the questions, in order for the interviewer to follow up the answers and stories of the interviewee. Since the interview follows an open structure, there is always a risk of losing the thread in the interview situation. Therefore, in order to achieve a successful interview and relevant results for the study, the researcher should be well prepared for the interview, and have a clear idea of what it is he wants to discuss. One of the ways of securing an effective interview is to design an interview guide. The guide was designed to give a rough outline of the themes to be covered. In addition to the different themes, suggestions of possible additional questions were included.

As stated above, the interview was divided into six themes: *choice of novels, methods of teaching the novel, learning aims, reflections on a lesson, challenges of using literary texts and benefits of using literary texts*. The themes which were included in the interviews were taken from the questionnaire, although some of these were left out as they did not need to be examined further, and to make the interview shorter and more exploratory. The same themes were discussed with each teacher, but small adjustments of the questions were made in order to direct the questions towards what the individual teacher had answered in the questionnaire.

A briefing and debriefing were also included in the interview guide. These are techniques to create a frame around the interview and are used at the start and end of the interview, respectively. The briefing is a way of providing the participants with the context of the interview, in order to make the interviewee feel comfortable and at ease before starting the interview itself (75). Accordingly the briefing involved thanking the interviewee for participating, giving some information about the purpose of the interview, informing about the use of the audio-recorder, and giving the participant a chance to make enquiries if he wished. To round off, after turning off the audio-recorder, a debriefing was included which would pick up from the briefing at the opening of the interview. The debriefing included thanking the participants, summing up the interview, as well as providing them with further information about their contribution. Again, there was an opening for comments or questions from the participant.

3.5.3 Designing the questions

The following presents and explains the themes included in the interviews, and gives some examples of the different questions which were designed for each interviewee.

In relation to the theme *choice of novels*, the teachers were asked to reflect on what their choices meant for their students' learning. In the questionnaires, they had stated the different reasons for choosing the books they had read, for example, "It is a part of the English Literary Canon", "Language level" or "It is on a list of recent prize winners". In the interview, the questions were directed towards their different intentions, as their reflections on this matter are of great significance to this project.

Theme: Choice of novels		Question and sub-questions
Ex 1	You stated that you chose novels which are a part of the English literary canon...	Why do you think it is important for them to have read a classic?
		Can they engage in novels of challenging language and structure?
Ex 2	You stated that you let your students choose which novels to read...	Why do you think it is important for them to take part in this decision?
		Why is motivation important for them in reading a novel?
		How do you deal with having a class reading different novels?
Ex 3	You stated that you chose novels which teenagers can engage in...	Why do you think it is important that the students are engaged in what they read?
		What happens if they are not engaged?

In the questionnaire, a great variety of methods was covered, and in the interview I wanted to learn more about how they saw the different methods as helpful when working with a novel. A teacher who chooses to let his students work independently with a book probably has good reasons for and experiences with applying this method, and one would assume that a teacher who prefers to have them work in groups does as well. Such reflections are of great value to

this project, as it shows their awareness of different learning processes when working with a novel. Thus, the questions included in the theme *methods of teaching the novel*, asked the teachers to consider what the aims of these particular methods were.

Theme: Methods of teaching the novel		Question and sub-questions
Ex 1	You stated that you among other methods use group work and discussions when teaching the novel...	How do you think students can help each other interpreting and understanding literature by working in groups?
		While they are working with literature in groups, what is your role?
Ex 2	You state that the method you think is the most useful for students' learning is for them to work in isolation...	Why is it important that they write when working with novels?
		Why do you think it is important for them to work independently with the novels?
		While they were working independently, what is your role?
Ex 3	You state that you ask your students to give oral reports. .	Why is this a useful method when working with literature?
		Who were present while they were giving the oral reports?

In the theme *learning aims* the teachers were given the opportunity to explain further their choices in the questionnaire. They had been asked to rank different aims according to what they considered most and least important, and the results had shown that this was a difficult task. Thus, it was interesting to investigate further what their views were on the different aims. For instance, *aesthetics* was ranked least important in total, and therefore questions were included to see what the teachers had to say about this learning aim which is not only an aim of the English subject, but also one of the larger aims of the purpose of education, as expressed in the Core Curriculum.

Theme: learning aims		Question and sub-questions
Ex 1	You stated that the aim you think is the most important to focus on is <i>Bildung</i> /intercultural competence...	How do you think a novel may help develop intercultural competence?
		Are you conscious of promoting <i>Bildung</i> in teaching literature? How so? Why? Why not?
Ex 2	I see that you have ranked <i>aesthetics</i> as the least important aim to focus on. However, I am curious of...	What role aesthetics play in reading literature?
		What you make of aesthetics in literature?
		Do you see reasons why it is important that students learn to appreciate aesthetics?
Ex 3	You stated that you think it is important to focus on the students' ability to interpret texts...	Why is it important that students learn how to interpret texts?
		How do you try to balance an authoritative interpretation with the student's own, personal interpretation of a text?

The three last questions of the interview constituted the themes *reflections on a lesson*, *challenges of using literary texts* and *benefits of using literary texts*. These themes are based on the same three open questions from the questionnaire (questions 11-13). By including these questions in the interview, the teachers would be able to elaborate further on their experiences.

Theme: Reflections on a lesson		Question and sub-questions
Ex 1	In the questionnaire, you wrote about a lesson where you [...]...	Could you tell me a little bit more about this session, if you can remember?
		How did you experience the lesson, as a teacher?

Theme: Challenges of using literary texts		Question and sub-questions
Ex 1	You state that the biggest challenge lies in motivating the students to work with literature	How do you cope with this situation?
		Have you experienced a time when a student has changed his attitude towards literature?
		Do you think the young people of today are less open to reading literature than before?
Ex 2	You state that the biggest challenge lies in adjusting the literature teaching to students of different abilities...	How do you help students who are struggling to understand?

Theme: Benefits of using literary texts	
Q 1	Why do you think it is important for students to read novels?
Q 2	How is reading literature different from reading factual texts?
Q 3	You mention that literature is genuine (not written for textbooks). Why is it important that the students encounter authentic material?

3.6 Quantitative data analysis

The 10 closed questions in the questionnaire were analysed quantitatively. The data was structured by the SurveyXact software, which made it easy to get a general idea of the figures. The tick-box, multiple choice, scale and ranking questions were automatically converted into graphs, while the closed questions, where the respondents wrote their answers, were structured in an organised manner. Then simple analyses were made with a focus on average, minimum, and maximum scores. Some bivariate analyses, analysis with two variables (Harboe, 2013: 186), were carried out in order to look for correlations or tendencies between for instance the teachers' highest formal education and their answers. While analysing, aspects which would be interesting to include in the interview guides were searched for.

3.7 Qualitative data analysis

In the qualitative analysis, I have followed the principles of categorising analysis (Grønmo, 2004: 245-250). The material which has been analysed in this manner is the open questions of the questionnaire and the transcriptions from the four in-depth interviews. Although the material derives from two different sources, they have undergone the same form of analysis. The data was treated in accordance with guidelines from the NSD.

The material was first decoded *openly* and *descriptively*. An open decoding means to isolate the empirical data from the rest of the material. This was done with the aim to decrease influence from theory and research questions, in order to stay attentive to unforeseen and surprising phenomena, patterns or correlations. Decoding descriptively implies writing small codes or words for sentences or full paragraphs in order to get an impression of the explicit content of the raw data.

Based on the units of meaning that were discovered in the open analysis, categories were developed. Decoding which aims to develop categories needs to be more systematic. A selection of relevant categories were identified by looking for similarities and differences in the structures that were found and seeing them in relation to the research questions. Thereafter, the patterns and categories were interpreted in the light of the theoretical perspectives. This systematic deciphering made the complex material more graspable.

Following Grønmo's steps of analysis, after categorising the material, the names of the categories were replaced by correct scientific and theoretical terms where possible. The terms that were applied described the different phenomena represented in each category, but were expressions grounded in theory. Other places, when a theoretical term could not replace the category, the categories were related to the research questions, their answers and the divisions already made in the questionnaire and interview.

3.8 Ethics in research

Any research project has potential ethical and moral implications, and so the researcher should be conscious of the related ethical considerations throughout the whole research project (Atkins and Wallace, 2012; Hansen, Marckmann, Nørregård-Nielsen, 2008; Creswell, 2014). In this research project the ethical questions are apparent since it addresses the personal opinions and reflections of individuals. There was also a possibility of third persons being identified in the interviews.

Guaranteeing the participants that all information would be treated confidentially has been an important part of the ethical aspects in this research. The approval from the NSD was

given at an early stage, and its guidelines have been followed. In accordance with the guidelines, the participants were given as much information as possible, and it was made clear that they were allowed to give up the project at any point. However, Atkins and Wallace (2012: 30) emphasise how there is more to securing an ethical research project than having participants signing a consent form and guaranteeing their anonymity.

Apart from the rules of informed consent and confidentiality, Kvale (1997: 69) stresses the consequences of a research interview. An interview may not only affect the participants themselves, but also the group they are representing. The consequences may be positive or negative, and it is the researcher's responsibility to think these through. Related to this, the researcher's attitude towards his interviewees is of great significance, and he should treat them with respect throughout the process. In this research the consequences of publishing the research were unlikely to harm any of the participants because no personal information was shared. Nonetheless, the interviews were transcribed, and in this process, some of the meaning and context from the interviews would evidently disappear, which is an ethical concern in itself.

This leads to the ethics of transcription in research. First and foremost, the researcher has the responsibility of securing anonymity, making sure that no one can be identified from reading the transcription. Secondly, all audio recordings must be kept safe, and deleted when they are no longer in use. Thirdly, the researcher must be conscientious in transcribing, making sure that what is transcribed is exactly what the interviewee said. Whenever there is doubt, this doubt or uncertainty should be marked by a sign. In this study, pauses, repetitions and filler expressions such as "uhm", "I mean" and "right" have been included in the transcription, since these may add meaning to the interpretation of the interviews. Including such apparently empty expressions also makes the transition from spoken to written language more true to the original interview situation (106-8).

Although the ethics of this study have only been included as a sub-chapter, I would like to stress that, through all stages, I have worked to maintain a high ethical level of the study. Finally, all data are included as appendices in order to maintain a high degree of openness, so that the results may be tested by others. The conventions used when transcribing have also been included as Appendix 7.

Chapter 4: Research Results and Discussion

4.0 Introduction

This chapter provides an analysis and discussion of the collected data in relation to the research questions and the theoretical background which was presented in chapter two. The research questions of the thesis are as follows:

The main question:

How do teachers view the teaching of literature in the EFL-classroom?

The sub-questions:

Which competences do teachers think can be enhanced through literature, and how?

What methods and approaches do teachers employ in teaching a novel, and why?

The questionnaires presented in chapter 3 will be discussed first, followed by an analysis of the interviews. The discussion of the data is structured thematically in eight sections, in the same order as in the questionnaire: background information, choice of novels, methods of teaching a novel, learning aims, genres of preference, approaches to literature, reflections on a lesson, and challenges and benefits of using literary texts. Since the reader should have the information about the respondents' background while reading the results, this theme will be discussed first in the analysis, although it was at the end of the questionnaire. Each of the sections will be summarised accordingly, and at the end of the chapter, the findings of all the data will be summarised.

It has to be kept in mind that the data which are being discussed here show the opinions of sixteen teachers in the area of Bergen, and should not be understood as the opinions of all English teachers in Norway. Nevertheless, studying how literature is taught by these specific teachers, can contribute to a better understanding of the possibilities inherent in literature teaching in the EFL-classroom.

4.1 Results and discussion from the questionnaire

4.1.1 Background information

From the thirty teachers who were invited to answer the questionnaire, sixteen participated. As was stated in the methodology chapter, the background questions were included because they might offer interesting options to pursue if differences were detected.

There is great variation in the teachers' education, and that the greater part of the informants are highly educated. Of all the 16 teachers, only one has 60 credits and three 90 credits of English. Two hold Bachelor's degrees, nine hold Master's degrees, and one teacher holds two Master's degrees. As for the informants' teaching experience, this varies greatly. Six of the teachers have been practising as English teachers for less than five years, four of them between five and nine years, and four of them between ten to fourteen years. Finally two teachers have been practising for more than fifteen years. The distribution of men and women is uneven in this survey, eleven of the participants are female and five are male. However, it should be stated that there are fewer male than female English teachers in the area of Bergen. To sum up, all the informants are formally qualified teachers of English in upper secondary school.

4.1.2 Choice of novels

As was shown in the theory chapter (2.6.3), the teachers in Norwegian schools are free to choose which texts to be read in the classroom. It is, consequently, worth discussing which novels are being taught and the different criteria used by the teachers to choose novels. Are they influenced by the English Literary Canon in their choices? Do they choose one book for the whole class to read or do they give students latitude in their reading choices? To which degree? How these decisions are made, may say something about what the teachers want their pupils to experience and learn from working with literature, and is linked to the first research question: "How do teachers view the teaching of literature in the EFL-classroom?"

The following is a list of the answers to question 3: "Which novel(s) did you read/will you be reading?"¹ :

¹ Novels and comments are given as they were typed in the questionnaire by the teachers, otherwise indicated by square brackets. Only some of the teachers listed the author of the novels.

- *The Reluctant Fundamentalist, Black Girl White Girl, Beauty, Childhood of Jesus, Disgrace, Atonement, Half of a Yellow Sun*
- A novel of their own choice (choice had to be approved by teacher)
- *A thousand splendid suns, Hitchhiker's guide to the Galaxy, About a boy, The help, The Catcher in the rye, A curious incident of the dog in the night time, Hunger games*
- They will make a choice from a list I have composed. Some examples:
Collins: *The Hunger Games*, Vonnegut: *Slaughterhouse-Five*, Pierre: *Ludmilla's Broken English*, Bennett: *The Catastrophist*, Hosseini: *The Kite Runner*
- *Hunger Games*. If the pupils have read it, they choose their own novel.
- *Disgrace* by J.M. Coetzee in international English. *The Fault in Our Stars* by John Greene in English for the vocational subjects. *Revolver* by Marcus Sedgwick in English for the vocational subjects.
- *Animal Farm*
- *Of Mice and Men*
- The students in International English read a novel of their own choice from after 1950, [preferably] "international" in some way, but there were exceptions. Some of these were (sorry for only writing the titles for some of them, this is from memory only):
Slumdog Millionaire, Boyne: *The Boy in the Striped Pajamas*, *The Absolute true Diary of a Part-time Indian*, Hosseini: *The Kite Runner*, Bali Rai: *(Un)Arranged Marriage*, Nick Hornby: *Slam*.
- *The Reluctant Fundamentalist*
- My students will choose from a list of novels and read individually. The list includes:
William Golding: *Lord of the Flies*, J.D. Salinger: *The Catcher in the Rye*, George Orwell: *Animal Farm*, F.S. Fitzgerald: *The Great Gatsby*, J. Steinbeck: *Of Mice and Men*, Kathryn Stockett: *The Help*, Harper Lee: *To Kill a Mockingbird*, Jane Austen: *Pride and Prejudice*, Mark Haddon: *The Curious Incident of the Dog in the Night-time*, Monica Ali: *Brick Lane*, Arthur Conan Doyle: *The Dog of Baskerville*.
- Students chose which book to read, it ranged from Hemingway's *The Old Man and the Sea* to John Green's *Looking for Alaska*.
- *Heart of Darkness, Death in Venice, Jane Eyre* and *All the Pretty Horses* (I teach EngA at IB)
- *Frankenstein, The Bell Jar, Emma*
- *The Bell Jar*

- Plath: *The Bell Jar*, Shelley: *Frankenstein*, Austen: *Emma*, Collins: *Mockingjay* [the final novel in *The Hunger Games* trilogy]

The data shows that all of the teachers have had their pupils read a whole novel at some point in their teaching career. This demonstrates that even though it is not mandatory for students to read complete novels in the EFL-classroom, it is understood as a favourable exercise.

As can be seen from the list, the literature which the teachers have selected for their students ranges from old classics to novels for young adult readers. There is a great variety of books from different epochs and different places, representing a number of different English-speaking cultures. They are all acknowledged novels, some of them are classics, considered part of the English Literary Canon, and the contemporary novels are written by authors, all of whom have received prizes for their work. From the data, six ways of picking novels to be read have been specified: first, five of the teachers make a selection of one or more novels from the literary Canon. The titles include among others *Pride and Prejudice* by Jane Austen, *Heart of Darkness* by Joseph Conrad and John Steinbeck's *Of Mice and Men*. Secondly, five teachers state that they let their students choose from a list of different titles which included classics, contemporary novels, novels for adolescents and cross-cultural English novels. Thirdly, three teachers make a selection of one or more cross-cultural English novels, such as: *The Kite Runner* by Khaled Hosseini, *The Reluctant Fundamentalist* by Mohsin Hamid, and Sherman Alexie's *The Absolute True Diary of a Part-Time Indian*. Furthermore, one teacher chooses *The Hunger Games* for his students to read, a young adult novel, which is written by Suzanne Collins. There is also one teacher who states that the novels chosen are specifically aimed at different English courses, she reads *Disgrace* by J.M Coetzee in International English, but for the vocational courses she chooses less complicated novels: *The Fault in Our Stars* by John Green and *Revolver* by Marcus Sedgwick. Finally, one teacher allows the pupils to pick a novel individually, but states that he validates their choice.

As was shown in the theory chapter (2.6.3) there has been a shift from a strong school canon towards total autonomy for teachers to choose whichever book they want to teach. In spite of this transition, nine of the teachers include classic novels as an option for their students. This suggests that even though teachers have the possibility to steer away from classic novels and teach novels that are relatively easier to comprehend and closer to the immediate reality of the pupils, they also see a certain value in teaching classics.

By comparison, seven teachers let their students read cross-cultural English novels. This might be a way of countering a school canon which still, to a certain degree, especially in

colleges and universities, consists of literature written by “dead, white men”. This also reflects the shift of focus in foreign language education from focusing on the target language culture to the wider perspective of pluriculturalism, which was discussed in the theory chapter (2.4 through to 2.6.3). It should also be stated that two of the teachers who provide students with cross-cultural English novels emphasise that they teach the International English course.

In question 4, the participants were asked to state the reasons for their choices and tick-box alternatives were provided, with a space for comments where they could add other reasons.

Table 4.1: Question 4: “Why did you choose this/these novel(s)?”

	Respondents	Per cent
It is /they are part of the English Literary Canon.	6	37,5%
It is/they are on a list of recent prize winners.	4	25,0%
It is/they are possible to get hold of as graded readers (literary texts which have been simplified to an appropriate level for some of the students).	0	0,0%
It deals/they deal with topics that teenagers/adolescents can engage in.	10	62,5%
There are tasks for the novel(s) in the textbook.	0	0,0%
Language level	3	18,8%
I let my students choose which novels they would like/wanted to read.	8	50,0%
Other/comments:	4	25,0%
In total	16	100,0%

Table 4.1 shows that ten out of sixteen teachers choose books which deal with topics which are engaging for adolescents. This result corresponds to the answers given to question 13, where nine respondents state that one of the challenges of teaching literature lies in motivating students to do the work and creating an interest. By choosing novels the teachers believe young adults can engage in, the curiosity and concentration students need to read a whole book may be aroused. As was discussed in the theory chapter (2.1.5), the necessity of being engaged and involved in a story and its characters is also accentuated by Appleyard (1991), Fenner (2001) and Williams (2013).

Increased teacher autonomy in relation to teaching the novel has been discussed above. Another equally important aspect of teaching and learning which has become apparent over the last 20-30 years, is that of learner autonomy. It is widely believed that if pupils take charge of decision-making in areas normally determined by the teacher (in this instance, the content), they will become more motivated. Furthermore, in the development of intercultural competence and for learning in general, learner autonomy is significant. It is related specifically to *savoir apprendre* which can be traced both in Byram's (1997) model and the model found in the CEFR (2001), both discussed in chapter 2.

In accordance with autonomy, half of the teachers let their pupils choose which novels to read. Some of these teachers state that the students vote for one book to be read by the whole class, whereas most of them provide a list from which students can choose a book. Finally, one teacher lets the students choose independently - and validates the book for them. As was discussed in chapter two, Vicary (2013) argues for full autonomy, by letting students choose which books to read without interference. From the results, however, it is apparent that while the aspect of autonomy is present in the teachers' literature teaching, they still prefer supervising their students in picking a novel to read. There seems to be a balancing act between offering freedom of choice in order to engage their pupils, and providing them with a sample of books in order to make sure their pupils read works of literary merit. It may be argued that letting students choose books freely is closer to an authentic situation which yields motivation. However, the role of the teacher is to guide and support learners of English, and

when reading novels, choosing books which correspond to the learners' current and approaching learning level, is an essential part of the learning process, which may best be monitored by the teacher.

Six of the teachers tick off "It is part of the English Literary Canon". It is interesting that four of these teachers state that they also choose novels which teenagers can engage in. This indicates that these teachers believe teenagers are not merely able to get through, but may also engage in demanding literature. This view is also supported by Fenner, who claims that "[...] if young learners take an interest in the topic or the story, they can cope with surprisingly difficult texts as regards vocabulary, structure and length" (2001:27). In this regard, the students' willingness to cope with literature is more a matter of what approaches and methods the teachers use, than the complexity of the novel.

Although approximately half of the teachers list books that have received awards over the last ten years, only four tick off "It is on a list of recent prize winners", as can be seen in table 4.1. This indicates that it is not a criterion many of the teachers are concerned with. Instead, they are to a great extent concerned with picking novels which may engage their students, and to let their students have a say in the decision.

"Language level" is an aspect which merely three of the teachers say have influenced their choice of novels. This can be seen in relation to question 3, where the different books were listed. The novels range from fairly to highly complex and require much time and effort from the readers. Pupils are expected to do the work and to cope with the language they are faced with in the novels. However, question 3 also shows that most of the teachers offer a choice of novels of varying language levels, and it might be assumed that these teachers guide their students to pick a book which suits their language level.

There are two categories which are not ticked off by any of the respondents. One of them is: "It is/they are possible to get hold of as graded readers". Generally some teachers are in favour of using graded readers. Nonetheless, the respondents in this project do not make use of them. Why might this be the case? From their answers, as discussed above, it is clear that the books chosen by the teachers are fairly difficult, and reflect high expectations of

students' performance. Hence, one might assume that the teachers believe graded readers offer a language which is too simple for their students in upper secondary school. In fact, several teachers state in question 12 that one of the benefits of using literary texts is exactly that they offer a rich and authentic language: "They are genuine (not made for textbook). They are pure expressions of culture [...] They feature a wide vocabulary" (Appendix 5: 152). The teachers want their pupils to read the original text, because it gives an authentic experience of a culture. Some teachers point to the sense of achievement pupils get from mastering what is expected of them: "My goal with reading novels is that the students will feel that they have enjoyed reading an entire novel" (Appendix 5: 146). Rather than seeing complex language in original editions of literature as an obstacle, the teachers see it as a positive and important feature in the process of language learning.

The other factor which none of the teachers emphasise is whether there are tasks for the novel(s) in the textbook. This result is surprising for two reasons. To begin with, most of the textbooks which have been published for Norwegian learners include both novel excerpts and tasks for working with whole novels in class. Furthermore, there is generally a strong tendency to use and rely on textbooks in language teaching (Aamotsbakken et al. 2004: 8). Therefore, it is noteworthy that none of the teachers seem to turn to the textbook in their teaching of literature. The teachers are not only uninterested in the access of tasks for novels in their textbooks, as shown in question 3, they also choose to put forward a great variety of novels to their students, instead of suggesting the novels which are included in the textbooks. This tendency of not using the textbook is also supported in question 9, which shows agreement among the teachers that what they least prefer in literature teaching are novel extracts (See further discussion of question 9 in chapter 4.1.5).

Including novel extracts and tasks in textbooks might be attempts made by textbook authors to awaken curiosity and spur inspiration among students and teachers to read and work with literature. When the teachers in this study state that they do not make use of the textbook resources, it can be presumed that these attempts have not been very successful. It should be noted that although there are many good arguments for the use of textbooks,

teachers' dependence on textbooks has also been criticised. In this respect, the teachers' disinterest in the textbooks may be positive, as it shows that the teachers can make conscious and independent choices.

Could it be that teachers are less dependent on textbooks in their teaching of literature than in their teaching in general? From the result of the questionnaire, there are several factors pointing to this. First of all, the novels listed by the teachers in question three differ from the novels included in the textbooks. Secondly, none of the teachers state that they choose novels for which there are tasks in the textbook. Thirdly, the teachers state that what they enjoy teaching the least is novel excerpts, which are often found in textbooks.

As discussed above, the questions of which books are read in class, and why, were included in order to answer the first research question, namely, how teachers view the teaching of literature in the EFL-classroom. In the light of what Klafki calls exemplary teaching (chapter 2.1.1), we see that all of the teachers make reflected choices of what examples to use. A few respondents believe Canon literature provides better examples because they can prepare students for college and university, or life in general. Such examples are tied to a traditional *material Bildung*, in that they see the learning content as an object. Most of the teachers make conscious choices of several novels which they think are good examples, including both Canon literature and youth novels, and letting their pupils pick. These teachers are more focused on the personal involvement of their pupils, than the teachers who choose Canon literature.

It seems that many of the teachers, on the one hand, want their pupils to read English Literary Canon because it is a part of the cultural heritage, and is therefore valuable knowledge. On the other hand, they think it is important that their pupils engage with the novel. Here lies the struggle: many of the novels listed are highly complex and demand that students deal with complex language, metaphors and themes. It is not an easy task to help more than twenty young individuals engage with Austen, Fitzgerald or Vonnegut, and one might say that many young readers in upper secondary school are not emotionally or cognitively ready to appreciate this type of literature, at least not on their own. There is a

chance that other, more readily comprehensible novels, would be more effective in making pupils interact fully with novels. In the following, teaching methods, which might become extremely important when choosing complex novels, will be discussed.

4.1.3 Methods of teaching a novel

In question 5 the teachers are asked which methods they employ in their teaching of a novel, and in question 6, which of these they believe are most important for the pupils' learning, and why they think so. These questions are directly linked to the third research question: "What methods and approaches do teachers employ in the teaching of a novel, and why?" As was discussed in chapter 2.1.1, the development of *Bildung* and intercultural competence in the EFL-classroom is to a great extent concerned with developing critical individuals who are ready and able to communicate with other cultures. It was also stated that in order to help learners enter into such a dialogue, effective teaching methods are required. One aspect of teaching literature is therefore to choose a novel which the teacher believes is suitable for the students to read, another is to keep the pupils focused, motivated and engaged through meaningful tasks and work methods.

All of the teachers give examples of which methods they think are most beneficial. However, as few as six teachers explain why the methods they mention are valuable for the pupils' learning. Surprisingly, this seems to be a difficult question to answer for the majority of the informants, which may indicate a lack of reflection concerning their choice of teaching methods.

Several teachers state that the methods they employ in the teaching of a novel is related to whether their students are reading the same novel or not. One teacher writes that, "[i]t might have been better to have the students read the same book and discuss them in smaller groups" (Appendix 5: 146). The same opinion is expressed by a teacher who explains: "Since they read different novels this time, they worked individually with their novels, before sitting for a mock exam [...]" (Appendix 5: 144.). These teachers seem to be indecisive about either offering opportunity of learner autonomy in the form of letting pupils choose which novels to read, on one hand, and employing communicative language learning methods, by

letting pupils work together, on the other. The assumption seems to be that if pupils read different novels, group work or whole-class discussions are not beneficial. Oppositely, if the pupils all read the same novel, group work can easily be arranged, and each pupil may receive more support in their reading process. In this way, however, the pupils do not get to choose individually which books to read, which may affect their motivation to work on the novel altogether. Yet, as can be seen from figure 4.1, the majority of the teachers seem to combine the two options.

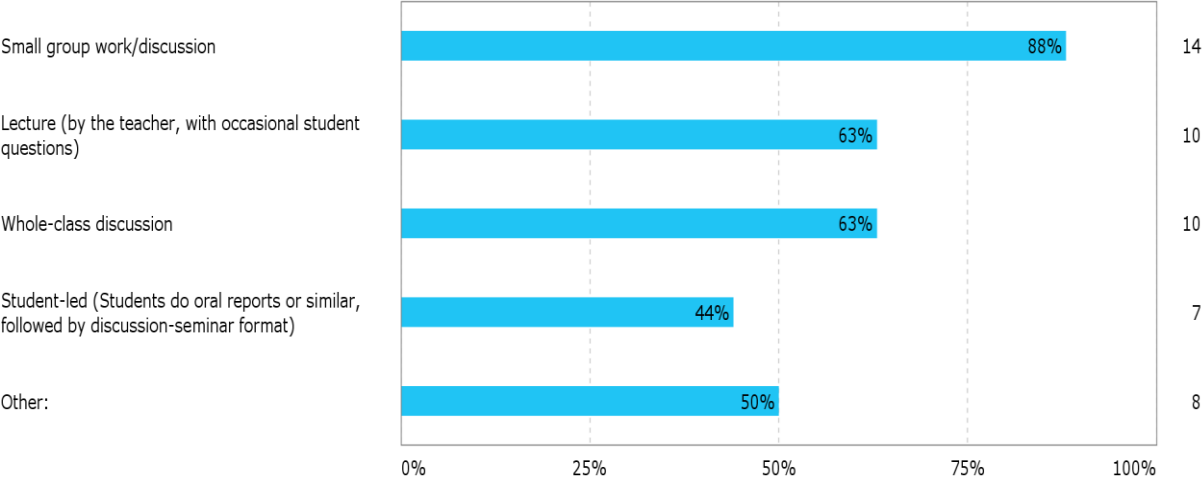


Figure 4.1: The methods teachers employ in the teaching of a novel.

Figure 4.1 shows that fourteen of the teachers make use of small group work and group discussions, the most frequently employed methods. Also, ten teachers use whole-class discussion. Literary discussions in groups or in class, where students have read the same literary texts, are often referred to as literary circles, literature study groups, reading groups or “book clubs”. Within the didactics of literature, this method has been established as a field of its own over the last twenty years. Literary circles are grounded in sociocultural perspectives on learning, the belief that students learn from participating in social interaction. Moreover, this method involves a teaching of literature which is based on reader-response theories, where the reader’s active role is in focus (chapter 2.2.3). This correlates to some of the teachers’ reasons behind their choice of method.

While nearly all of the participants state that they use group work and discussion, many of the teachers do so in combination with delivering lectures, as can be seen from figure 4.1. One of the teachers expresses how she uses lectures and group work for different purposes: "...lectures are useful for learning how to work with literature – what to look for while reading [...] It is easier to express your opinion in English in small groups and scarier in front of the whole class" (Appendix 5: 145). Lectures are given in order to give the students the basic knowledge of reading literature, or, as is evident from other parts of the questionnaire, to present background information and the context of the literary work. Group work however, is carried out in order to include all of the individual voices in the classroom. This view is supported by another teacher, who states: "[the different methods] all have certain merits, but group discussions in smaller groups ideally involve every pupil, which is positive both with regards to reflection and speaking competence" (Appendix 5: 145). Such accounts are in line with the communicative approach, where language learning is promoted in activities which involve using language for carrying out meaningful tasks. Interactive tasks on literature may also enhance the development of intercultural competence and *Bildung*, because students see that others may understand the texts differently from themselves. Hence, they must accept new ideas and learn to interact with respect for other opinions.

Although most of the teachers believe students learn better if they work together with others, some teachers emphasise the work students do on their own when reading a novel: "[t]he combination is key. But it is [important] that they write themselves" (Appendix 5: 145). One teacher stands out in that, although he uses a variety of methods, he believes that pupils learn best if they work "in isolation" (Appendix 5: 146). In his experience, it is "[...] best to present the kids with a varied set of tasks with which to explore complex works" (Appendix 5: 146). In total, six teachers state that their students must do some form of writing. The writing exercises mentioned vary from essays of their close readings to informal activities such as writing a blog: "Writing about the novel in a blog gave the students freedom to express personal views/analysis in an informal way..." (Appendix 5: 145).

The written tasks mentioned reflect very different approaches to literature. The

teachers who present their pupils with close reading tasks, reflect a New Critical view on reading. In close reading, the specific meanings of the text must be found within the text itself, and is an activity which is supposed to open up for a better understanding of the text. However, these teachers are less concerned with what personal reflections or ideas the pupils add to the text, since the meaning lies innate in the text, uninfluenced by the reader. Other teachers believe a text can have several meanings, and are more concerned with having pupils entering into a dialogue with the text, in line with reception theory: “[s]tudents are supposed to write a creative text, e.g. a new ending, change of point of view for a particular scene, a letter, a diary entry, an interview etc. to explore something in the novel they find interesting” (Appendix 5: 146). These are methods which enhance creativity, an aim mainly expressed in the Core Curriculum (1996), but which is also mentioned in the subject curriculum (2013) (chapters 2.5 and 2.6.1). In such activities, the pupil is believed to develop his critical judgement, which will help him not only in the meeting with literary texts, but also enhance both intercultural competence and *categorial Bildung*.

Furthermore, seven of the participants state that they employ student-led methods. However, only one respondent gives further explanation of what this involves. He states that he “[s]pent time in class talking about the oral presentation” (Appendix 5: 145). This could be interpreted as though the pupils were given a lecture on how they were to approach an oral presentation of a novel before they were left to read and work individually with their chosen novels. Without knowing the criteria of the presentations, it could be argued that this might have been a difficult task for many of the pupils: As many of the respondents have pointed out, pupils are not always used to responding to literature. Thus, asking pupils to present their readings of a novel in front of the whole class, might not necessarily have been a way of promoting language learning or the joy of reading.

To sum up, the most apparent similarity is that they all employ a range of different methods with which to help their pupils along the way, and to keep up their interest. Most of the teachers employ small group work, in order to involve all students in the work. Also when it comes to written exercises, many teachers report that they try to engage their students by

employing different types of writing tasks to stimulate different ways of reflecting on the novel they read. Such methods can be related to a *formal Bildung* tradition, but there are also traces of *categorical Bildung*. In discussing aspects of the novel such as content, themes and literary devices, the teacher is concerned with how a student reacts and responds to the novel, and whether it has the ability to affect him and his personal development. There are also some teachers who express views which connect the reading of literature to the New Critical movement and a *material Bildung* tradition. They believe that learning the one correct way of interpreting a text is useful knowledge which gives them a better understanding of the text and the target culture.

Up to this point, the questions have all been related to teaching novels. The following questions, which constitute the second part of the questionnaire, deal with literature in general.

4.1.4 Learning aims

Questions 7 and 8 are directly related to the second research question: which competences do teachers think can be enhanced through literature, and how? First, the teachers were asked to rate what they think are the most important learning aims to focus on when teaching literature. In the next, they had to give an account of the aims they had ranked most important. One of the benefits of teaching literature is that several learning aims can be covered, as shown from chapters 2.1 through to 2.1.4. The categories designed for question 7 are aims which derive from the subject curriculum as well as traditions which are prevalent within the field of English didactics concerning literature teaching.

One of the teachers comments on both of the questions: “[t]his was a difficult one. Very hard to decide on a specific order” (Appendix 5: 147). Another teacher commented: “Not quite sure what you meant by ‘aesthetics’. In my rating I assumed it meant [an] appreciation of stylistic devices and an understanding of their effects” (Appendix 5: 147). There might have been other participants who felt the same frustration of not knowing exactly what the different categories represented. If the categories had been explained better, perhaps it would have helped the teachers to make a decision. Another option could have been to let

the participants write in their own words which learning aims they emphasise. Nevertheless, the data gives an overview of what competences the teachers believe can be enhanced through literature.

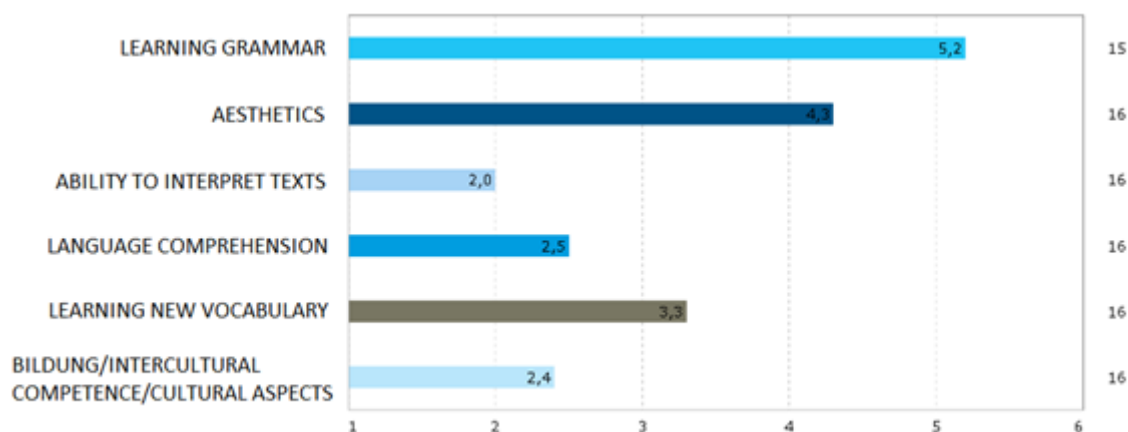


Figure 4.2: Ratings for learning aims to be enhanced through literature

Figure 4.2 shows the average rating of the different learning aims (what each teacher answered can be found in appendix 5: 147). The horizontal axis shows how the different learning aims are rated, where 1 is the most important learning aim, and 6 the least important learning aim. The vertical axis shows how many teachers ticked off the different learning aims. As the figure shows, the aims considered the most important to focus on are first, the ability to interpret texts, secondly, the *Bildung* and intercultural aspects, and thirdly, language comprehension.

Even though literature in foreign language education is seen as beneficial for the development of multiple skills and competences, the interpretative skills are focused on to a great degree; more than half of the teachers rate this learning aim as the most important one. This may be due to the long tradition of practising interpretative skills in literature teaching in the EFL-classroom in Norway, as was demonstrated in chapter 2.3. Another reason may be that, compared to the other learning aims listed, the ability to interpret a text is a more concrete learning aim which can be directly tied to the text the class has been working on.

The figure shows that *Bildung* and intercultural competence are the second most important aims the teachers focus on. There are several statements in the follow-up question, number 8, which point out the importance of literature as a way of enhancing *Bildung*. Some of these teachers have a view which relates to Klafki's concept of *material Bildung* (chapter 2.1.1). One teacher writes: "It is very important to make the student capable of thinking independently and analysing, I think that is an important preparation for future university studies" (Appendix 5: 148). The teacher expresses how competences are relevant in order to do well at university, but does not see how they may be relevant for the pupil in other aspects of life. One teacher has a view which is closer to a *formal Bildung* tradition: "It is more important than anything else to enjoy literature, in order to do that it might be useful with some tools to understand and interpret texts" (Appendix 5: 148). Most of the respondents, however, express views on literature which reveals both *material* and *formal* aspects of *Bildung*, and shows how literature can lead to a meeting between the subjective and the object. One teacher reflects such a view: "... literature has both a social and educational value. Good literature is uplifting, enlightening and above all has a character formative function" (Appendix 5: 148). These factors point to how reading literature can be a way of promoting *categorical Bildung*. In the way literature can interest and engage the reader, it can help students gain lasting knowledge and develop identity

Learning aims that can be related to the development of intercultural competence, on the other hand, are only mentioned by two of the respondents. One of these two teachers connects literature to the learning aim of developing empathy: "[...] to understand people who are very different from themselves and live under totally different conditions" (Appendix 5: 147). The other writes: "Literature can be used as a way to understand other cultures" (Appendix 5: 149). Considering the other parts of the questionnaire, however, the teachers show that they have a focus on learning about other cultures and the Other (see discussion of question 12).

The teachers also emphasise language comprehension. This may be seen in line with Krashen's (1982) theory of the distinction between learning and acquisition, which was put

forward in chapter 2.1. According to his theory, reading offers extensive ‘input’. This means that reading a novel will help pupils ‘pick up’ the language, and help them develop their language comprehension in a natural way.

This is also seen in relation to the linguistic learning aims. Not surprisingly, maybe, ‘Learning English grammar’ is the learning aim which is rated as the least important by the teachers. Perhaps this is because teachers view this as an additional factor to the other categories. Such a view is expressed by one of the teachers: “Literary texts expose the learners to a fuller experience of a language and culture. Vocabulary, grammar and syntax [are an] added bonus” (Appendix 5: 151). This teacher focuses on the authenticity of the text as a way of experiencing language and learning from a culture. The linguistic learning process, however, is not a focus per se, but rather a development which happens automatically, again, in line with Krashen’s (1982) idea of ‘input’.

“Aesthetics” being rated the penultimate category is a somewhat unforeseen result. Literature is, one could argue, the most important aspect of the English subject that enhances aesthetic awareness and appreciation. It could be that “aesthetics” creates associations that the teachers are more aware of while working with other literary forms, such as poetry. On the other hand, it could be assumed that the teachers have a limited understanding of aesthetics. As was shown in chapters 2.1.4 and 2.5, aesthetics is a wide concept, which is not easily defined. Furthermore, the mentioning of aesthetics is restricted to the Core Curriculum, and is not mentioned in the subject curriculum. For these reasons, the pupils’ development of an appreciation of art may be something the teachers do not give much thought to, a process they think happens indirectly in the meeting with literature and other art forms. This finding might also be due to the fact that the questionnaire focuses largely on novels.

The results show that the aim which the majority of the teachers’ focus on is the interpretative skills. Interpretative skills in language learning is often related to how there might be various understandings of a text, which opens up for new ideas of Self and Other. The teachers also point to how literature may enhance the development of *Bildung*, although, how the different teachers understand *Bildung* may vary. The most surprising result is that

aesthetics is an aim very few of the teachers point to, which might indicate that the teachers do not have a clear idea of how aesthetics relates to literature. This confusion can be confirmed by the theoretical disagreements on the topic.

4.1.5 Genres of preference

The next question concerns what types of literary genres the respondents prefer teaching and is linked to the first research question, “How do teachers view the teaching of literature in the EFL-classroom?” Novels, novel extracts, short stories, plays and poems were to be rated. The respondents were also allowed to add genres which were not included as alternatives and to comment on the question. Again, this was a difficult question for the participants, as became apparent from the comment field. “[Can’t] really choose here” was one of the comments. Also, one of the participants skipped the entire question.

The results show that 73 per cent enjoy teaching short stories the most. The participants who did not rate short stories highest, rated short stories as what they enjoy teaching the second most, followed by novels, which 33 per cent have rated highest. For students to become engaged in literature, they need to be influenced emotionally by the literary work they are dealing with. Rosenblatt (1994: 54) states that the most basic drive for young people to read a literary work, is the urge to find out what will happen next. In reading short stories and novels, the pupils get to follow a story from beginning to end, and they are engaged affectively and emotionally. This may be the simple reasons why the participants enjoy teaching short stories and novels the most.

For a teacher, time is of the essence; reading a novel inevitably takes up a lot of time in the classroom, whereas a short story can be worked on in the course of a single lesson or two. Moreover, the latter does not require as much work from the students, and it may therefore be easier to motivate pupils to read a short story than a novel. These may be arguments for why most of the teachers prefer teaching short stories. On the other hand, one teacher expresses that she enjoys teaching novels because: “[...] it allows the students to focus on one story and one set of themes at a time [...] this type of leaping from one text to the other challenges the pupils’ attention span and ability to focus. When they have one book

to focus on they tend to do better” (Appendix 5: 149)

Poems are rated third among the alternatives of what the teachers enjoy teaching. An advantage in teaching a poem is that, like a short story, it does not necessarily take up too much time to go through in class. For instance, pupils can read through a short poem within thirty seconds. However, responding to a poem is a complex process which, of course, requires more time. While in short stories and novels there is a story line which works as a frame of reference for the learners, making the text easier to grasp, this is not the case with poems. Learners must take into consideration language use, content, rhythm, meters, symbols, metaphors and other literary devices to a larger degree in poems than in novels and short stories. Rosenblatt (58) states that to the experienced reader, the linking of symbols, expectations and references happen more or less automatically – whereas to the inexperienced reader, this competence must be acquired through reading. Poems are complex literary texts which may easily put both teachers and pupils off, if they are not confident in interpreting them.

Another issue of teaching poems, is that the long New Critical tradition of finding the “one correct interpretation”, which was discussed in chapter 2.2.2, may still scare pupils into thinking poetry is difficult or boring. However, as one teacher states in the questionnaire about a lesson which was remembered as successful, where the class worked with Edwin Morgan’s poem *In a Snack Bar*: “The lesson worked extremely well as the students could trace the development of various emotions as portrayed in the poem and relate to their own experience of personal taboos and stereotypes” (Appendix 5: 150). This shows that if teachers allow students to contribute with their own personal interpretations, poetry lessons may be exciting both for teacher and pupils.

As was shown in the historical overview presented in chapter 2.3, plays constituted a large part of the content of English education in Norway for more than a century. In fact, novels were not included in the curriculum until the mid-seventies. In this survey, however, plays are ranked closer to “least preferable” by more than half of the participants. It is safe to say that plays are not a part of the average pupil’s diet, and especially not in its basic form as

a literary work. Plays are simply no longer a part of popular culture, and since most students are not acquainted with reading plays, and are not likely to pick one up by themselves, it may be even harder to motivate a pupil to read a play than a novel or a poem.

Such arguments could, however, constitute reasons why plays *should* be taught in upper secondary. As plays are a part of our culture which students will not necessarily read themselves, students should be introduced to this literary genre in school. There is reason to believe that teaching plays in the EFL-classroom could open up for a range of different tasks and activities which could be both fun and interesting for students to work with. This finding shows that there may be a hidden potential in the teaching of English as a foreign language, which could be explored further.

Novel extracts are what the teachers least prefer to teach. In chapter two, it was expressed that novel extracts are not considered authentic texts because they have been removed from their original context and included in schoolbooks (Wiland, 2000a; Vicary, 2013). Moreover, it has been stated that the most basic motivation for readers to read a literary work is the curiosity to find out what will happen next – a possibility of which students are deprived when working with extracts. Central reasons for teaching literature are thus missing when it comes to the teaching of novel extracts. These may be reasons why the teachers enjoy teaching novel extracts the least. This finding is noteworthy, as novel extracts are quite common in textbooks distributed in Norway. As suggested earlier, including novel extracts in textbooks might be attempts of textbook authors to motivate pupils to read the whole novel. From the results of the questionnaire, however, it would seem that such attempts have not been very effective.

What is also noteworthy is that no additional literary forms were added in the comment field. It was expected that some teachers would add, for instance, the graphic novel, which is becoming more and more popular and recognised as a literary form of its own. Also, it was expected that some would mention songs or lyrics, which are found in many textbooks, and which are easy to find online.

To sum up, the data shows that teachers prefer teaching short stories the most,

followed by novels. Rated third is poetry, followed by plays and novel extracts. It seems as though the teachers like teaching what their pupils enjoy working with. This could be related to the importance of motivation and *savoir s'engager* in working with literature. For the teacher to carry out an interesting literature lesson, he needs different voices and opinions. Therefore he is very much dependent on pupils who are willing to engage and participate.

4.1.6 Approaches to literature

Question number 10 is linked to the third research question: “What methods and approaches do teachers employ in teaching a novel, and why?” It consists of four closed-ended questions with nominal response options, asking which approaches the teachers generally employ when teaching literature:

10 a) When I teach literature, I generally focus on issues such as the history and characteristics of literary movements, the social, political and historical background to the literary text.

10 b) When I teach literature, I generally encourage students to relate the topics and themes of the literary text to their own personal experience, opinions and emotions.

10 c) When I teach literature, I generally encourage students to reflect upon cultures and beliefs different from their own which are expressed in the texts.

10 d) When I teach literature, I generally ask students to look for underlying meanings in literature.

These questions were also included to investigate whether any specific traditions of reading could be detected. Before discussing the result, some aspects of the design of the question will be discussed.

First, the response alternatives were formed with even Likert scales, which do not offer the respondents a mid-point, where they can stay, at least to some degree, neutral. Such scales are sometimes called “forced-choice” scales, as it could be argued that respondents are

forced to take a stand, although they may be undecided. Secondly, all of the four questions include approaches which are drawn from theory, and are thus relevant for any teaching of literature. When these alternatives are presented, therefore, the respondents are likely to answer “agree” or “strongly agree”, because answering “disagree” will suggest that they are paying little attention to an approach they should employ, according to theory or the curriculum. Even more so, answering “strongly disagree” will suggest that they do not only pay little attention to a certain approach, but that they have taken a strong stand on the matter, and have decided that they will not employ that particular approach.

In 10 a) the teachers are asked how much they focus on the context of a literary text in their teaching. It is the statement to which most of the teachers disagree. Surprisingly, four teachers disagree and one teacher strongly disagrees with this statement. This means that four of the teachers disregard the importance of context in the teaching of literature to a certain degree. It also suggests that one of the teachers strongly refrains from focusing on these issues in his practice of teaching literature. Such an approach can be related to New Criticism, where pupils are to develop an appreciation of the artistic discipline.

In the New Critical approach, pupils learn to search for certain aesthetic features in a text - the use of rhythm, syntax, imagery, metaphors, ambiguity and irony - and how these are used. As such, it is an approach which puts great emphasis on aesthetic elements in a text. The literary work is, however, to be understood on the basis of the text itself, and, as was shown in the theory chapter (2.2.2), the New Critical approach has thus been claimed to create a process where the reader’s role remains receptive instead productive. For this reason, some claim that this is an approach which is not very beneficial in language learning, as the learner’s role becomes passive. Furthermore, according to Byram (1997), in order to develop intercultural competence, students must gain declarative knowledge, *savoir*, of the target culture. The background and context of works of literature should therefore be presented, so that pupils can understand it in context.

All of the teachers agree, and one teacher strongly agrees, with 10 b). This teacher has a strong interest in hearing the students’ individual interpretations of texts, which is to say he

is not interested in the “correct” reading of a literary text. Such an approach is closely related to Iser’s (1978) reader-response theory and Rosenblatt’s (1978) idea of an aesthetic reading, which were discussed in the theory chapter (2.2.3 and 2.1.4). According to Iser and Rosenblatt, it is only when the reader relates the literary text to his own life and is able to relate his own experiences and background to the text, that the literary text reaches its full potential. In such readings, he learns not only about the fictitious world, but also about himself. Moreover, relating experiences to one’s own life can be linked to Byram’s *savoir être*, which is related to openness and curiosity in the meeting with others. It involves reconsidering one’s own ideas and seeing oneself from the perspective of others. This is also associated with Klafki’s principle of ‘the dual opening’: for the learner to participate in the learning process, the example (in this case the literary text), must be related to his prior knowledge and background. Klafki considers ‘the dual opening’ a prerequisite for *categorial Bildung*.

Four teachers strongly agree, eleven teachers agree, and only one teacher disagrees with statement 10 c). Statements 10 b) and 10 c) are similar in that they both relate to reader-response theories, where pupils are encouraged to interact with the text. However, the latter has a stronger focus on the culture-specific elements in a text and pupils’ ability to explain and reflect upon cultural differences. It is a question of whether teachers ask their pupils to identify differences between the reader’s own culture and the culture he meets in a literary text. As such it relates to *savoir comprendre* and *savoir s’engager*. When pupils are engaged in comparing their values and beliefs to those they encounter in literature, they are given new perspectives, and may develop critical cultural awareness.

Half of the participants strongly agree and the rest agree to the last statement, 10 d). This result correlates with the results to question 7, which showed that the ability to interpret texts is ranked as the most important learning aim in the teaching of literature.

When all the data to these questions are seen together, the most prominent result is that the teachers agree with almost all of the statements. This tells us that the respondents combine a great variety of approaches to literature in their teaching. Instead of regarding literary texts

from a particular perspective, the teachers seem willing to let pupils explore literature from different angles. By using a variety of approaches, students are challenged in a process of developing their interpretative skills, their appreciation of artistic devices, and their ability to engage critically with other cultures.

4.1.7 Reflections on a lesson

In question 11, the respondents were asked to reflect on a literature lesson, or a series of lessons that they thought of as successful. This question was included because it could give valuable insight into all of the three research questions. However, many of the respondents skipped or gave short answers which did not provide the information or insight which had been hoped for.

Nonetheless, a pattern can be detected in the respondents' answers. All of the experiences accounted for, except for one, describe lessons where pupils worked together; either in groups or in whole-class discussion. This is an example of the many accounts of teaching and learning which are in line with communicative approaches: “[*Disgrace*] works as a key to unlocking topics like apartheid, gender roles, colonialism, violence and guilt... It ends with an oral hearing in conversation form where groups of five discuss topics related to the book” (Appendix 5: 150) Communicative approaches emphasise that learning takes place if students are invited to engage in meaningful communication about meaningful topics (Fenner, 2001: 14-15). The respondents explain different exercises which revolve around an authentic and meaningful situation, namely discussing and responding to literature.

The teachers explain lessons where communicative learning is combined with the exploration of literature. Engaging students in discussion about themes and topics, or letting them unfold creatively in responding to a literary work challenges pupils to consider different ideas and possibilities in literature, and in other aspects of life. As such, some of the experiences accounted for might be examples of learning which may enhance *categorical Bildung*. For example, one teacher explains that group discussions were successful in that: “...students were able to discuss and learn from [each other], as well as receiving questions and different approaches to the topic and the text” (Appendix 5: 151). She thinks the lesson

was successful because her students entered into a dialogue with both the text, the teacher and other pupils. As such pupils had to be open to other interpretations of the text, and thus reconsider their own immediate thoughts. This interrelationship between one's own background and presuppositions and the learning content is key to the development of *categorial Bildung*.

4.1.8 Benefits of using literary texts

In chapter two, a theoretical background for working with literary texts in the English subject was discussed. It is interesting to investigate what the teachers themselves see as beneficial and challenging when using literary texts. In questions 12 and 13, therefore, the respondents were asked to reflect on what they regarded as benefits and challenges, respectively, of using literary texts in the EFL-classroom. In this section, the results of question 12 will be discussed, while the results of question 13 will be treated in the following sub-chapter. Table 4.2 shows the different categories which have been distinguished from the respondents' answers to question 12.

Table 4.2: Question 12: "What do you think the benefits of using literary texts in EFL-classrooms are?"

Benefit	Number of Respondents
Language/vocabulary/syntax	8
Learning about culture, new perspective to important issues	6
Authentic text	5
Interpretative skills	4
<i>Bildung</i> /intercultural competence	4
Enjoyment/engagement	2
Variation in approach to English	2
Practice oral activity, produce texts	2
Introduce pupils to literature	1
Focus on one topic for a long period of time	1

As can be seen from table 4.2, the benefits of teaching literature which are most commonly mentioned by the respondents, are linked directly to linguistic aspects of language learning. This result corresponds to question 7, where language comprehension was ranked the third most important learning aim to focus on. One teacher states in question 8: “Language/vocabulary is also obviously very important here, as it is the means by which one expresses one's thoughts [...]” (Appendix 5: 148). As was shown in the theory chapter (2.1), literature offer rich language and extensive input. These teachers might trust Krashen’s idea that reading literary texts may help pupils in “acquiring” the target language instead of “learning” it. It is, however, surprising that what most of the respondents consider benefits of working with literature, are related to utilitarian aims in school.

Similarly, five respondents state that one of the benefits of working with literature is that students get to work with authentic texts. One of the teachers reflects on how the experience of authenticity may affect the students:

You can use authentic narratives written by people who belong to the cultures you are dealing with ... Achebe is one of the most read authors on the African continent, and through his work we receive a unique insight into the minds of Africans ... to have Norwegian pupils read the same literature as African pupils ... gives an air of authenticity and international connection. (Appendix 5: 152)

He illustrates the difference between learning about a culture in a factual text and becoming involved with a fictional text, which represents the target culture. This teacher, along with several others, believes that the use of authentic texts may help develop intercultural competence. He points to how authentic literature gives “a unique insight into the minds” of others, which might cultivate students’ empathetic skills. Empathy and the understanding of other cultures is also important for the development of *Bildung*, because the confrontation with radically different ways of thinking, might challenge one’s own perspective, and lead to personal development.

In fact, six teachers see literature as a gateway to engaging pupils in discussions on various topics. One teacher states that “literature, more than factual texts I think, can discuss important issues on a level that is more engaging” (Appendix 5: 152). Through its portrayal of characters and presentation of issues, themes, cultures and people, a literary text can stimulate curiosity and engage its readers to interact with a culture. This can be related to Byram’s (1997) aspect of *savoir s’engager* in his model of intercultural competence, which stresses the importance of an open and curious mind set in the meeting with other cultures.

The English subject curriculum states that literary texts can be a foundation of personal growth, can enhance the students’ knowledge about and understanding of other people and cultures. It is therefore surprising that only two teachers express how literature may be a way of developing accepting attitudes of openness and curiosity towards others.

One respondent states that reading literature is a way of acquiring language, but above all, it opens up for students to consider themselves in relation to other people and different cultures: “Not only does the use of literary texts teach students English, it also teaches them something about the world, literary texts are part of a bigger context, and might broaden a students’ horizon” (Appendix 5: 152). According to Appleyard (1991), the adolescent reader is able to think hypothetically and to distinguish between “the me I am”, and the “the me I would like to be”. While reading a novel, the reader compares himself to the characters in a book, discovers differences and similarities, and is inspired to imagine his ideal self. In this process, he may see new possibilities for himself and the world he lives in. The identification and the evaluation of Self and Other correspond to the *savoir être* of Byram’s (1997) model of intercultural competence, which was presented in the theory chapter (2.1.2). According to Byram, openness toward other people and cultures is essential in the development of ICC. This self-evaluation of one’s cultural, personal and social abilities is part of an identity development, which is a central in *Bildung*, which is a process of personal transformation.

One benefit which was widely discussed in chapter 2.1.4, namely the aesthetic dimension of literature, is not mentioned by any of the teachers. This result corresponds with the assumption made in the discussion of previous questions, that the teachers may not have a

clear idea of the role of aesthetics in literature teaching.

To sum up, the data shows that the teachers have diverse ideas concerning the objectives for using literary texts in the EFL-classroom. In answering question 12, a few teachers mention benefits of teaching literature which are mainly tied to what Klafki (chapter 2.1.1) calls a *material Bildung* tradition. These teachers have a large focus on becoming proficient readers and English-users, and do not show much reflection on what other benefits there might be to reading literature. Most of the teachers, however, have views which can be tied to a *formal* tradition, but also to *categorial Bildung* in the sense that they believe literature can give pupils insights which may affect them personally. A few teachers give answers which are clearly linked to *categorial Bildung*. For example, one teacher writes: “It enables the students to work with many different skills: expanding vocabulary, using different levels of language [...] interpreting, relating topics to own experiences and to historical context, speaking and expressing opinions [...]” (Appendix 5: 152). This teacher expresses how literature combines the material and formal aspects of learning, which can lead to a development of the whole person.

4.1.9 Challenges of using literary texts

In the previous sub-chapter, what the teachers see as benefits of using literary texts in the EFL-classroom were discussed. In the following, the challenges they see in literature teaching will be treated.

Table 4.3: Question 13: “What do you think the challenges of using literary texts in EFL-classrooms are?”

Challenges	Number of respondents
Motivation	9
Understanding, including everybody, bridging gaps	6
No problems	2

Two teachers skip the question altogether, and two teachers state that they cannot think of any challenges. From the other participants' answers, the difficulties of working with literature in the EFL-classroom can be divided into two categories: motivation and inclusion. It is interesting to compare the answers to question 13 with the data collected from question 3, which shows which novels are being read in the different classrooms. Here, it was pointed out that a large number of the novels listed in question 3 are quite challenging for young readers.

There are several cases which show that the teachers who give their pupils the most varied selection of novels to choose from, are the teachers who give the most reflective answers to question 13. For instance, one teacher states:

...In each and every classroom you will find learners with very different abilities. I prefer to have all pupils read the same book, but [that's] not always possible... You also have to deal with the preconceived notions of your pupils that literature is boring and difficult.

(Appendix 5: 153)

The novels this teacher reads in class are listed as follows:

Disgrace by J.M. Coetzee in international English

The Fault in Our Stars by John Greene in English for the vocational subjects

Revolver by Marcus Sedgwick in English for the vocational subjects

(Appendix 5: 63)

The teacher shows awareness that reading a novel is not an easy task for all pupils. Therefore, he has chosen novels according to the different language levels of the pupils. Furthermore, he reflects on how many students lack motivation to read a whole novel. *The Fault in Our Stars* and *Revolver* are youth novels which correspond to the criteria for what adolescents like to read, stated by both Appleyard (1991) and Williams (2013) (chapter 2.1.5).

Table 4.4 below illustrates that there are some teachers who skip the question, or who answer that they do not know which challenges there are to teaching literature in the EFL-classroom, and that the novels these teachers read are quite demanding for young readers.

Table 4.4: Teachers' answers to questions 13 and 3, seen together.

“What do you think the challenges of using literary texts in EFL-classrooms are?”	“Which novel(s) did you read/will you be reading?”
“Are there any?”	<i>The Reluctant Fundamentalist</i>
No answer	<i>Heart of Darkness, Death in Venice, Jane Eyre and All the Pretty Horses</i>
No answer	<i>Of Mice and Men</i>

It is hard to believe that these teachers never face challenges in teaching literature in their classes while other teachers do. Especially since the teachers who state that there are challenges of understanding and motivation, teach less challenging novels than the ones listed above. In fact, according to more than half of the teachers, creating an interest in literature among the pupils is a difficult task for the teacher.

For instance, some teachers state that their pupils have not had much experience in reading literature, and that they do not see the reason for doing so. One teacher states: “In today’s information digital/information age [it is challenging] to motivate young readers to actually read a proper text” (Appendix 5: 153). This teacher points to how literature is being overshadowed by the endless alternatives of digital entertainment and information. This means that today it might indeed be increasingly important to introduce students to literature in school. As was indicated in the theory chapter, if nothing is learnt about reading literature in school, there is less chance of picking it up outside of school. Another teacher points to how language barriers make reading novels complicated: “[...] some students struggle with literature in their mother tongue so it can be difficult to learn the same things in a foreign

language” (Appendix 5: 154). Although this is a valid argument, the defensive attitude is not likely to be of much help to learners of a foreign language. Instead, teachers should try to find suitable novels, approaches and methods of teaching literature which makes it possible for all students to feel included and to experience the joy of reading.

The data shows that most of the teachers face difficulties when it comes to engaging their pupils in reading a complete novel. In the answers to question 3, it was impressive to see how many of the teachers have their pupils read challenging novels. However, the accounts of challenges in teaching a novel have made it clear that many of the teachers may be choosing novels which are too difficult for their pupils. In the light of Klafki’s theories, one of the fundamental ideas of *exemplary* learning is that there must be a relationship between the student’s prior knowledge and the new learning content. Without a connection with the interests, abilities and competences of the student, *exemplary* learning cannot happen. That being said, it is apparent from the data that most of the teachers have this in mind in their selection of literature, methods and approaches.

4.1.10 Concluding statements about the questionnaire

The results from the questionnaire show that no clear connection can be traced between the different teachers’ backgrounds and their reflections on the teaching of literature in the EFL-classroom.

All of the respondents state that they read whole novels in class, and most of the respondents let their pupils have a say in which novels to read. The novels range from complex adult novels from the English Literary Canon to recently published youth novels. The work methods they employ also vary. A large number of respondents carry out different types of group work or provide pupils with a variety of writing exercises opening up for reader-response approaches. One teacher in particular gives answers which reflect an approach to literature which is closer to a New Critical tradition of reading. This teacher thinks it is best to explore novels by letting pupils work individually with a text.

The questionnaire shows that the majority of teachers mention the ability to interpret texts as the most important competence aim to focus on in the teaching of literature. This

reflects the long tradition in language learning of practising interpretative skills. *Bildung* aims are also ranked as an important objective of reading literature, although the teachers' answers reflect either a *material* or a *formal Bildung* tradition. A few give answers which can clearly be related to *categorial Bildung*.

The teachers in the study prefer teaching short stories the most, followed by novels and poems. Plays, which used to constitute the main content of literature teaching for a century, are rated as the literary form the teachers prefer teaching the second least, followed by novel extracts.

There is also much variation in the respondents' approaches. Their approaches seem to be spread out on a continuum between a New Critical approach and various reader-response approaches. In terms of developing *Bildung* and intercultural competence, employing the New Critical approach could perhaps lead to *categorial Bildung*, although this would require efficient readers who are able to engage in detailed literary analysis. As for intercultural competence, however, you do not involve yourself with the foreign culture in the same way, with the New Critical approach. For this reason, employing mainly a New Critical approach leaves little possibility for the development of intercultural competence. It should be noted, however, that most of the teachers employ a combination of the four different approaches which were listed, and are thus placed somewhere in the middle of the continuum.

Towards the end of the questionnaire it is made clear that the challenges of teaching literature in the classroom are linked to including all of the pupils, making sure that everyone can understand the texts and motivating them to read. There is incoherence between this information and the novels the respondents state that their pupils read. Although there are respondents who list a variety of novels, which makes it possible for the pupils to read a novel that suit their learning level, far from all do. There is a possibility that some of these teachers are presenting their pupils with novels which are too difficult for learners in upper secondary school, and the question arises: do such literary texts instil a lifelong joy of reading and a deeper understanding of Self and Other?

4.2 The interviews

Based on their answers to the questionnaire, four teachers were asked to participate in an in-depth interview. In the questionnaire the teachers expressed different opinions on some aspects of teaching literature, and the same ideas on other aspects. With the interviews, I wanted to explore further both the similarities and the differences in their statements.

As discussed in chapter 3, the interviews were semi-structured, and therefore some questions were posed to all, whereas other questions were prepared specifically for a particular teacher. Additionally, based on the interview type, some questions occurred spontaneously, and are thus not found in the interview guide (Appendix 4). Interviews A, B and C were carried out in the respective schools of the teachers. Interviewee D insisted that that interview took place at the workplace of the researcher, the University of Bergen.

The analysis of the results from the interview are structured around the themes, which can be recognised from the questionnaire: choice of book, methods and approaches of teaching the novel, learning aims. However, the order of the themes will vary to some degree in the different interview discussions.

In the following, the results will be discussed and compared, but first, the interviewees and the reason for interviewing them will be presented. The interviews are called interview A, B, C and D, and accordingly, the interviewees will be called A, B, C and D (appendices 8-11).

4.2.1 The interviewees

The respondents who were chosen to do the interviews will be presented in this sub-chapter, before discussing the results from the interviews.

Interviewee A is a male teacher with a Master's degree in English, who has worked between five and nine years as an English teacher. He was chosen because he lets his pupils choose which novels to read from a list of different types of novels. He uses a combination of methods, but focuses to great extent on his pupils' ability to interpret texts. From his answers, one can see that he encourages his pupils to look for specific underlying meanings of literature, to a certain extent in line with a New Critical approach. An example of this is when he describes a lesson on Ted Hughes' *Wind*, which he thinks was successful: "It is hard to

understand, but once they understand the words, see the metaphors and symbols, they actually get the poem” (Appendix 6: 160). The fact that he wants his pupils to “get the poem”, indicates that he thinks there is one correct reading of it. However, interviewee A also focuses on language comprehension, *Bildung* and intercultural competence.

The second interviewee is also a male teacher with a Master’s degree, who has been practising as a teacher between ten and fourteen years. Interviewee B teaches English as a first language in the International Baccalaureate programme, but the class also includes Norwegian students who are not bilingual. In the questionnaire he states that his pupils read novels from the English Literary Canon. The books he mentions are quite challenging, and this is the main reason for interviewing him. He states that he uses various methods, but stresses that he believes students learn best if they work alone with a set of tasks. *Bildung*/intercultural competence, the ability to interpret and aesthetics are the learning aims he rates as most important, “[b]ecause it is what the IB Learner Profile says! (And these are skills they need to learn before their final exams)” (Appendix 6: 164).

Interviewee C has worked as an English teacher for a period of ten to fourteen years, and has ninety credits of English. Among the respondents, she is the teacher who emphasises the enjoyment of reading the most. From the interview, it might seem strange that interviewee C does not rate “aesthetics” as the most important learning aim in the questionnaire. While interviewee A and B focus largely on Canon literature as something they want their pupils to be acquainted with as a part of a culture, interviewee C sees quality literature as important because it speaks to the reader’s emotions and because of its language.

The last interviewee is a female teacher, with a Master’s degree, who has worked for less than five years. In the questionnaire, interviewee D demonstrates a reflected view of using literature as a way of enhancing *Bildung* and intercultural competence, and was therefore chosen for the interview. She teaches two different English classes: one for students who are preparing for university or college (International English), and one for students who are doing vocational studies. She states that there are obvious differences in students’ levels of

English language development in the two classes, which leads to considerably different choices in her literature teaching.

4.2.2 Discussion of interview A

As stated above, interviewee A lets his pupils read different novels by choice. In the question of why he prefers to let his pupils to pick which novel to read themselves, he answers:

...if they're going to do a lot of work on the novel, not just read it...in a sort of [dispassionate] way, they have to be interested in it...motivation is often encouraged by choice as well, so. (Appendix 8: 178)

This is in line with learner autonomy, the idea that pupils will feel a stronger personal relation to the process and content of learning if they are given responsibility. The importance of motivation and engagement is also related to Michael Byram's concept of *savoir s'engager*. If learners do not have an attitude of interest and curiosity towards the learning content, they will not interact emotionally with a topic.

As for methods, he states, "...they read different novels, right, so we can't spend a lot of time on that one novel..." (Appendix 8: 180) Thus, the only work they did on the novel project together in class were five to ten tasks before the pupils worked individually doing written analyses. As was shown in the discussion of the questionnaire, there are several teachers who experience a dilemma between letting pupils read different novels and carrying out group work.

There are several reasons why he believes writing an analysis on the novels is good exercise for the pupils:

I: ...it's a good way for them to start learning how to *² use the language, a style, a sort of, approach to writing. That's important for the English subject... you can discuss literature, but sort of, deal with a novel, and get something important from it * I think you need to work more in-depth, than just sort of, talking about it. (Appendix 8: 179)

Through writing analyses, his pupils get practice in writing a formal text, which is one of the competence aims in the subject curriculum. His pupils will also get practice in expressing themselves about literature in an informed way, which exceeds mere discussion. At a later point in the interview, he continues to reflect on why interpretative skills are important:

I: ...Because it's reality isn't it... since we live in an increasingly sort of text-focused society...being able to understand people's intentions and, sort of, what the purpose of a text is, whether it's fiction or not, is, is key I guess. To everything you're going to do later on * and all the other subjects they take as well. (Appendix 8: 181)

His statements show that he believes a general knowledge of literature and how it can be interpreted are important for his pupils, not only in relation to their education, but also as valuable knowledge for their daily lives. He points to how our society requires us to be critical to the texts we receive, and, in order to develop a critical mind, interpretative skills are essential. Although interviewee A mentions that literature may help pupils understand the intentions of other people, there is otherwise little mentioning of how literature may help pupils develop an understanding of the Other, or how it may affect their personal development. His views on why it is important for pupils to practice interpretative skills are mostly connected to seeing learning content as an object. Hence, his teaching seems to be in

² * Symbol indicating a pause in the interview, the more asterisks the longer the break.
... Symbol indicating that parts of the citation has been removed.
See appendix 7 for list of symbols which are used in the transcriptions.

line with a *material Bildung* tradition. This view is also expressed when he is asked if he is conscious of promoting *Bildung* in his literature teaching:

I: I...try to encourage just * a wide base of knowledge...because if you read literature, sometimes students will see that...they'll have a frame of reference that helps them in...normal conversation as well... Which, if you don't have, will make you just understand half of what is going on. (Appendix 8: 182)

As can be seen from the statement, he connects the concept of *Bildung* to having basic knowledge which is important to understand one's own society and culture, in line with a *material Bildung* tradition. This also shows that he has a stronger emphasis on the *savoir* in the model of intercultural competence, than the other aspects.

At times, his approach gives associations to the New Critical reading tradition, in that he believes there are correct and wrong readings of literature. His account of lessons on both novels and poems makes it clear that he focuses to a large extent on interpretative skills, where he wants his students to find and explain the use of literary devices.

On the other hand, he states that he also wants his student to experience the joy of literature; a process he believes is related to the aesthetic aspect of literature, which is also something he focuses on. In the citation below, he considers the role of aesthetics in relation to literature:

I think * [aesthetics is] not something you would necessarily interpret as such ... it's connected to style, if anything... I think maybe... just trying to enjoy literature without all the other * elements of analysis overshadowing the pleasure of reading as well. (Appendix 8: 183)

As can be seen, his understanding of aesthetics resembles Rosenblatt's counterpart to efferent reading, namely aesthetic reading (chapter 2.1.4). He wants his pupils to get a chance to read

without looking for literary device, and rather have an emotional experience from reading literature:

I: I think...some of the students who are generally into literature feel that you sometimes just rip apart ... what they enjoy. And, not always will that lead to them sort of feeling that they've discovered something new. (Appendix 8: 183)

The teacher shows awareness that not all pupils take an interest in interpreting novels. In order to solve this problem, he states that he sometimes gives his students literature to read without asking more of them than to read it. However, for pupils as well as teachers, school work takes time, and is to many related to grades and results. Therefore, it can be assumed that not many students will see the point in reading a novel without getting any credit for doing so.

It seems as though interviewee A has conflicting ideas of what he wants his pupils to learn from reading literature. This conflict lies within the struggle between objective and subjective aspects of learning. While he wants his pupils to experience an aesthetic reading, or the joy of reading, he focuses to a large degree on the learning content and the skills his pupils should get from reading literature. His methods mainly consist of working individually with an analysis, and his approaches focus to a small extent on the pupils' personal experience of literary texts. Thus, interviewee A describes a teaching of literature with a focus on Byram's concept of *savoir*, and which correlates a *material Bildung* tradition in that the content, the object, is not linked to the pupils' emotions and experiences, the subject.

4.2.3 Discussion of interview B

Interviewee B reads novels from a prescribed list of authors, designed for the IB programme. The teacher points to how the motivation and interest in literature, which he sees in many of his students, makes it possible for him to teach Canon Literature:

I: ...[the students] approach Shakespeare...with respect ...for a sixteen year old Norwegian kid it must be very difficult to read Shakespeare. But they...do want to read Shakespeare because they do have a healthy dose of respect for the man and his works. (Appendix 9: 188)

His pupils' attitudes of curiosity towards Shakespeare may not be traced in every student, nevertheless, in every EFL-classroom there is probably a number of pupils who would enjoy working with literature they have heard about, but never explored themselves. In terms of understanding the foreign culture, this attitude relates to *savoir s'engager* (chapter 2.1.2) and is essential in order for pupils to develop an understanding of the Other. In addition to this, interviewee B points to how his students have a foundation of knowledge and understanding of literary devices, which makes it possible for him to teach Canon Literature:

I: I'm not a fan of these ideas of art and literature that state that art and literature is democratic...if these are... sort of artistic modes that they are acquainted with, then obviously they will do a lot better than students who come from families in which these * modes of expressions have...never been mentioned. (Appendix 9: 189)

Coming from a teacher, such statements are conflicting and surprising, since the skills and competences of the pupils in a classroom will vary considerably. The teacher has a responsibility always to consider such differences, and try to make the material accessible to all. Of course, teachers must take into account the different backgrounds of their pupils and consider the learning content accordingly, but pupils' background do not decide or limit what they can learn. However, the fact that most of his pupils already have a basis of knowledge, and take an interest in Canon Literature, undoubtedly makes it less challenging to work with Canon Literature in his classroom than in many other classrooms.

When he is asked why he thinks it is important to make learners of English acquainted with Canon novels, he answers:

I: ...we want them to, to be able to understand their own culture and their own society... it would be difficult for... someone to feel that he's in Norway without ... at least a cursory knowledge of Ibsen, for instance, or Hamsun.... There are so many references to these great names...and their works...in media that, I mean, they would be... completely lost... (Appendix 9: 188)

His main belief of why students should read Canon novels, is connected to *material Bildung* traditions. The English Literary Canon constitutes documents, which are a part of the English culture in its presentation of values and ways of thinking. Thus they say something about the identity of the English. Knowing about great classics, such as Shakespeare, for instance, is therefore an essential part of understanding, or being a part of English culture. However, when the focus on literary works from the Western Canon happens at the expense of exploring literature from other parts of the world, his pupils lose a possibility of insight into more cultures than that of the English. When asked whether he focuses on intercultural competence in his teaching, he states:

...[intercultural understanding] is a very important part of the [IB-] programme... So it's relevant for the students when they come to their exams...that they are able to read texts...and the importance of context, and the importance of cultural context...and reading texts...from sort of an intercultural perspective. (Appendix 9: 191)

Interviewee B's reasons for focusing on the intercultural aspect of learning are related to the guidelines from his school programme, and accordingly, what his students must be capable of in their exams. However, he does not give any other reasons why it is important for pupils to develop this competence, or how it may be developed through literature. As is apparent from the interview, he shows little awareness of or reflection on how intercultural competence may be relevant for the pupils' lives. Instead, it is seen as a competence, which students should develop in order to achieve good results in their exams.

Interviewee B states that one of the benefits of working with complete literary works is that it allows him to employ a variety of work methods. As they read a whole play or novel, different skills and competences can be stimulated, which are "not terribly academic" (Appendix 9: 190). He states:

[they will be] assessed according to their academic abilities, and not their artistic abilities ... but I think...nurturing that artistic...element...is important. And it's also part of the ...wider * idea of what we're doing here. (Appendix 9: 190)

He shows awareness that the learning activities employed in working with literature do not necessarily have to be directly linked to the skills and competences which are measured in exams. Instead, activities can be carried out which cultivates other aspects of learning, which constitute essential parts in the personal development of the pupils.

While interviewee A sees aesthetics as something one cannot interpret as such, and which is linked to experiencing the joy of literature, interviewee B, on the other hand, thinks aesthetics is closely linked to analysis and stylistic devices:

...these sort of stylistic devices, and...how they function, that is also at the heart of the IB-programme, they are required to...present...very detailed close readings... it is the sort of foundation of any good analysis... But I felt that I had to sort of...define that, because aesthetics is... (Appendix 9: 193)

The teacher does not finish his sentence with a definition of aesthetics, although he attempts by saying: “[I]t can also be... ‘oh, it's beautiful’ [without] any further description of what is meant by ‘beautiful’” (Appendix 9: 193). From both the interview and the questionnaire, it is obvious that the teacher is not entirely convinced by what he himself regards as aesthetics, which is not so strange, since it is a wide concept, which is defined in many ways. However, while interviewee A sees aesthetics as the appreciation of literature without the focus on literary devices, interviewee B understands aesthetics as being related to skills and competences which are useful for interpreting texts. However, as was shown earlier, interviewee B does create room for his pupils to respond creatively to the texts.

Both interviewee A and B have an idea of how a literary work should be interpreted, which according to interviewee B is “...informed by all these great thinkers, and, and professors that've given lectures on these texts...” (Appendix 9: 193). However, compared to interviewee A, interviewee B appears more inclined to accept students' readings, although he admits it is often difficult:

I: ... I have on occasion...wrongly dismissed eh, a student's reading, because of my sort of preconceived idea of what a text should be about...I think that's very hard for us teachers, to

admit that...there are...other readings than the one we've read in university, that... are acceptable. (Appendix 9: 194)

Here, he points to the long tradition of New Criticism, where the teacher's role is to teach pupils the correct readings of literature. Although reader-response approaches have emerged, both interviewee A and B give information which makes it clear that there is still a tendency of teaching pupils specific interpretations of literary texts. Although he states that he tries to be more open to students' readings, his approach remains mainly that of searching for specific underlying meanings of literature, instead of relating texts to pupils lives.

Interviewee B states that it is frustrating for the pupils to read excerpts, as they do not get to know the context of the text, or what is going to happen at the end. Another reason why he dislikes reading excerpts with the class is because he thinks it demands a very wide base of knowledge of literature from the teacher:

...if you want to say something meaningful about an excerpt ... it almost requires that you've read the whole thing yourself, as a teacher, and I, I haven't" (Appendix 9: 191).

This attitude may be connected to his idea of the teachers' role in literature lessons as the expert and the one who has the correct interpretation. Of course, it is always preferable to have read a novel before recommending it to pupils, that being said, no teacher has the possibility to go through all works of literature when promoting learner autonomy or a variety of texts.

To conclude, we see that in several ways, interviewee B has an idea of literature which is connected to a *material Bildung* tradition. Yet, there are also aspects in his teaching which can be related to *formal Bildung*: he tries to engage his students in activities such as role play, to nurture creativity. Furthermore, he focuses on interpretative skills because "[w]hen you teach them to interpret properly, you teach them to work on their own and to think for themselves" (Appendix 9: 191). Since there is an interrelationship between the *material* and the *formal* in his views and choices, his teaching could perhaps promote *categorical Bildung*. However, the intercultural dimension of language teaching is significant in relation to

Bildung, and interviewee B shows little attention to this aspect of learning. In relation to Byram's model of intercultural competence (chapter 2.1.2), the factors interviewee B seems to promote are *savoir*, and to some extent, *savoir apprendre/faire*. He wants his pupils to gain knowledge about the target culture, and he wants his pupils to be able to use their acquired knowledge and skills in the cultural meeting. However, the aspects of Byram's model which are related to skills of discovery and interaction or to the development of attitudes such as openness, curiosity and a willingness to reconsider own values and behaviours in relation to others, are not a focus for interviewee B.

While there is reason to believe that his literature teaching opens up for positive learning situations, there is also the question of whether all of his pupils are included. Although he states that his pupils are generally interested in literature and have a positive attitude, there are, conceivably, pupils in his class who struggle with interpreting literature at this level.

4.2.4 Discussion of Interview C

In the questionnaire, interviewee C states that her pupils chose to read Steinbeck's *Of Mice and Men*. Since it is a very challenging novel for 16-year-olds, it would be interesting to know how they had reached this decision:

R: [...] Did they choose to read *Of Mice and Men* by themselves?

I: [...] They had a choice...to choose, uh, a novel freely...Or, that I chose one for them...and eh, the majority wanted that...they didn't know what to choose themselves, so they...agreed to go for that one [...] Because so many didn't know what to pick.

(Appendix 10: 196)

When asked why she thinks it is important that the pupils take part in this decision, she states that letting the pupils have a say in decisions is something that "has just become a natural thing" (Appendix 10: 196), referring to learner autonomy. However, the quotation above shows that choosing which book to read may be a difficult decision for pupils. How can

inexperienced readers select from a collection of fiction about which they know little or nothing? In this case, as interviewee C is aware of, the students decided on the novel the teacher wanted them to read:

I: ...one of the reasons this was one of the choices I suggested was because we have a full set of them...Sometimes it can, it can be as simple as that.

I: I enjoy it... and I probably influenced them * in their choice.

(Appendix 10: 197)

Even though the teachers want their pupils to take part in deciding on the novel, interviewee C mentions some of the obstacles which may arise in this process. One is the insecurity shown by the pupils concerned with reading a whole novel in English. Another is the physical limitations of the school, namely which novels are actually available in the school library. Although learner autonomy is an important part of the learning process, it might be argued that the pupils also like it when their teacher helps them reach a decision, as they may become motivated and inspired by the enthusiasm of their teacher.

The work method interviewee C employs is very different from the methods explained by the other teachers, in several ways. First, whereas the other teachers have their pupils do the same types of tasks — for instance to write an analysis or to present an oral report — in this class the pupils are provided with different types of tasks. She explains that by choosing different roles such as that of an anthropologist, a historian, stage director, journalist or an illustrator, the students are to understand the novel on a physical, mental, psychological, moral, philosophical, dramaturgic and artistic level. Here is how she reflects on why this method is beneficial:

I feel that when we did this, uh, people can draw on their strengths, and ...to some degree, they can challenge themselves and do things that they like...And, uh, that makes them engage with the literature that they're going to present...

(Appendix 10: 199)

The teacher states that the method she employs promotes learner autonomy, in that pupils are offered different possibilities of how to work with the novel, according to their skills and interests. She believes that this method makes her pupils engage with the text, and that they can learn from each other. It could be argued, however, that this method will make the pupils focus only on their own assignment, and will therefore get a limited understanding of the other aspects of the novel.

Interviewee C stands out in that she emphasises the joy of reading as a learning aim in its own right. She states that this was something she worked on explicitly with her last group of students, and that this work gave her a new perception of literature teaching:

I: I became, more than before, convinced that...reading for enjoyment, is valuable in itself...when you enjoy reading, you may be inspired to read some more. And, through the reading, you experience things...that you would not- I mean, you don't do it in real life, but...many of the things that you actually imagine... in your brain, it can be very close to experiencing some of those things.

(appendix 10: 200)

She sees reading for enjoyment as beneficial for three reasons: one is that English skills will improve, in line with Krashen's acquisition theory (chapter 2.1), which states that the development of a second language may happen subconsciously once we receive extensive 'input'. The second reason relates to the aesthetic aspects of literature, as described in the theory chapter (2.1.4), namely the experience of literature, of being affected emotionally and gaining insight. The third reason she mentions is that reading literature may be a way of developing *Bildung* and intercultural competence. When she is asked how, she states:

... literature gives you access to...so many...aspects of...life...even more than films, and, and documentaries... can make you imagine other realities ... it can give you an understanding of different time...cultural setting...background... (Appendix 10: 201)

Literature, she believes, in the way it speaks to our imagination and emotions, enhances personal reflection and may increase the understanding of other cultures, times and people. In

this process, if the reader takes an interest in the literary text, it may open up for an encounter between the pupil and the Other.

Like interviewee A, she wishes there could be space in school for pupils to read just for the sake of it. They share a mutual understanding that reading for educational purposes in school is not the same as reading for themselves:

...Sometimes... the people who...have great grades...haven't necessarily * got * a lot of novels that they've enjoyed...I actually think we should * put more emphasis on reading for enjoyment, and maybe create some more room for that. (Appendix 10: 201)

What interviewee C explains here are readers who are only used to what Rosenblatt (1978) refers to as efferent reading, the type of reading which has the outlook of solving a specific task or remembering specific information. The teacher wants these students to know what it is like to open a book with the purpose of understanding someone else's experience, which requires a different approach from the reader. To her, being a good reader means not only to understand the content of a text and to discover literary devices, but also to be open to the possibility of being affected by a text. As such, she relates being a good reader to what Byram (1997) calls *savoir être*, having an attitude of openness and curiosity which makes it possible to relate to others.

Despite her wishes to let her pupils read more without giving them any specific task other than merely to read it, she states that the time pressure in school makes this difficult. However, in order to engage the students and to make the reading experience more pleasurable, she avoids traditional tasks. When interviewee C is asked if she is not very interested in the pupils' ability to interpret the literary text, she answers:

I: [...] I love to attack a poem, or short story, even a novel... it's part of the reading experience, and understanding literature, it's a really uh, great thing. Especially if you're interested. But I think it's not essential * to language learning. (Appendix 10: 203)

Like interviewee A, she is sceptical to whether all pupils enjoy interpreting novels.

Interviewee C, however, has made a choice to move her approach away from that of focusing

on interpretative skills in her teaching. She bases her thought on the idea that what is essential in the English subject is language learning, which she believes may not necessarily be best enhanced through working with written analyses.

In conclusion, interviewee C has a view of literature which focuses to a great extent on the aim of developing an appreciation for literature and reading. She used to think that interpretative skills were the most important learning aim, but now she believes that literature in relation to language learning can just as well focus on the experience of reading literature and developing attitudes of openness and curiosity towards the Other. This curiosity and involvement towards the Other is a prerequisite for development of intercultural competence, which is linked to Byram's concept of *savoir s'engager* (chapter 2.1.2). Because she feels her students may not have got much out of the traditional approach, interviewee C has made an attempt to try something new with literature which has a greater focus on the enjoyment of reading and developing pupils' personalities through engaging with and identifying with the literature. However, in her new approach there seems to be very little focus on the *savoir* from the model of intercultural competence. The method she uses in teaching the novel appears to happen at the cost of learning valuable ways of reading literature, through discussions of important themes where pupils develop critical ways of thinking. It is positive that the teacher has made an evaluation of her own teaching practice and tried to change it accordingly, however, at the point of the interview, there is no dialogue between the object of learning and the subject. As such, interviewee C has made a transition from focusing clearly on *material Bildung*, towards a teaching of literature which focuses mainly on *formal Bildung*, instead of balancing the two aspects of learning to promote *categorial Bildung*. Moreover, she points to how literature might open up for a wider understanding of Self and Other, but sees this mostly as having to do with the development of pupils' attitudes, *savoir être* and *savoir s'engager*, and not with gaining knowledge and skills.

4.2.5 Discussion of interview D

Interviewee D is certain that for her students to read a whole novel, they have to be engaged in it. Consequently, she chooses novels she believes will give them the motivation they need.

In the International English class, she chooses quite demanding novels: *To Kill a Mockingbird*, *Disgrace* and *Things Fall Apart*. The reasons for choosing these books are that they deal with engaging topics, and have characters with which readers can engage and empathise. According to studies conducted by Appleyard (1991), which were discussed in the theory chapter (2.1.5), adolescent readers want books which make them think, include elements of involvement and identification, and which are realistic. These are factors she seems to be aware of when it comes to the International students. For the vocational class, on the other hand, the criteria she requires are considerably less challenging:

I: ...my main goal, that was to get fifteen guys through a book... Not that important what it was about, as long as they read it, and we can talk about it in English. * But when it comes to International English...we can't just read rubbish, needs to be something that can teach them about the world, and, themselves in a way. (Appendix 11: 213)

Although the vocational students may not be at the same level in their English learning as the International English class, they are the same age, and cognitively they will want the same things from a novel. Thus, how she teaches literature in the vocational class relates to Vicary's (2013) theories on extensive reading (chapter 2.1.5). It might be that in expecting too little from the vocational pupils, her attempts to have them read extensively are likely to be rendered unsuccessful.

Interviewee D uses whole-class discussions to work on the novel, followed by an assessment in the form of a "literary conversation". As was mentioned in chapter 4.1.3, these are methods of teaching literature based on sociocultural perspectives on learning, and which are in line with reader-response theories. She explains how the assessment works:

I: ... They get the questions in advance, like ... theme, plots, you know, discussion question...the best things that happen in these conversations is... they forget that I'm there. And they start talking about the book amongst themselves...

I: And they're engaged. They like talking about the books... (Appendix 11: 207)

Interviewees C and D promote methods which are in line with communicative language learning. Whereas the method explained by interviewee C can engage pupils in different types of creative activities, where pupils get to practice their English in different ways, the method explained by interviewee D seems to spur actual conversation and discussion based on topics the pupils are enthusiastic about.

Her understanding of interpretative skills can be associated with Iser's (1978) reception theory, which was discussed in chapter 2.2.3, where the reader's background and personal ideas are essential in filling the "gaps" of meaning within the text:

I: ... I am willing to give them credit for any interpretation, as long as they can give me proper arguments for them....I don't really think that I have answers... that I have any right to lead them towards what I think...That's what's so great about literature.

(Appendix 11: 209)

We can see that interviewee D has an approach to literature which is closely related to reader-response theories in that she encourages pupils to communicate with the text, and to look for underlying meanings themselves. To some extent, her approach is also influenced by the historical-biographical method (chapter 2.2.1) in that she emphasises the significance of context in reading literature:

I: [...] You can't really talk about, *Things Fall Apart* or *Disgrace* without going into race, apartheid, South Africa, politics ... And we're using [*To Kill a Mockingbird*] ... to segway into...Civil Rights Movement, race issues...the US, you know it can be used for so much.

(Appendix 11: 206)

To her, literature is a way of entering a bygone era, or a different culture, but she believes a literary work cannot be discussed without considering its context. Therefore, she compliments literature with factual texts to help them understand better the time and circumstances during which the novel was written. This is in line with the idea that for the development of intercultural competence, students must also have a foundation of declarative knowledge,

savoir, in the meeting with the target culture.

Interviewee D admits that one of the reasons for teaching the pupils how to interpret texts is the exam at the end of the year. However, like interviewee A and B, she thinks interpretative skills are important for several more reasons:

I: ...it's an important skill they need to know, and I think they can use it in other ... sciences [subjects?]...the ability to not just read...it gives them the opportunity to mix their own ideas and their own personalities into the matter... (Appendix 11: 210)

Here she is talking about interpretative skills as a way of developing the ability to evaluate texts critically, as was also pointed to by interviewees A and B. They all see interpretative skills as important for pupils to activate their own thoughts and emotions in the meeting with a text. In the question of what role she thinks aesthetics play in literature, she concludes that it is a very important element:

...Because [the aesthetic] is so subjective, right. Teaching them ... to think for themselves, and be subjective, and put themselves into the matter. Which I think is, you know, it's easier to do with art, than it is with, like, factual texts. (Appendix 11: 211)

Thus, interviewee D gives a third understanding of the concept of aesthetics in literature among the interviewees. To her, the aesthetic element is connected to training the development of independent, critical thinking. She also points to how reading literature is different from reading non-fiction, in that it speaks to the empathy of the reader, and becomes a different experience: "I don't really think you can draw [the pupils] in with factual texts. You need to read about lives lived" (Appendix 11: 213). This understanding that literary texts speak to the mind in a different way than fiction, is also pointed out by Rosenblatt (1994). Developing the ability to think for oneself and to empathise with others are very much related to Byram's (1997) *savoir être*, which is concerned with the development of the individual's personality traits, for example attitudes of valuing others or willingness to engage with others.

In conclusion, we see that interviewee D has two very different classes, in which the examples and methods she chooses vary. In the vocational class the reason for reading

literature is reduced to communicative purposes, the book being merely something which can act as an incentive for conversation. From her experiences in the International class, however, the purpose of teaching literature is related to the development of *Bildung* and intercultural competence. First of all, she tries to choose examples which engage the students, so as to motivate them. Secondly, she contributes with the contextual information the pupils need in order to understand fully the context of the novel. Furthermore, she states that novels can be used as a way of developing intercultural competence: "...developing empathy for characters, and understanding what they are, and why they do what they do. I think that's, that is a great potential for *Bildung*" (Appendix 11: 209). In addition, she describes how literature, as an aesthetic artefact, may enhance pupils' ability to think critically and independently. From the accounts the interviewee gives from the International English class, she tries to spur attitudes of openness and curiosity towards the literary texts with her approaches and methods. Thus, in creating this interrelationship between the pupil and the world, through both emphasising the content and how the pupil responds and reacts to the content, her lessons in the International English class can lead to *categorial Bildung*.

4.2.6 Concluding statements about the interviews

The interviews show that the teachers have very different views on the teaching of literature in the EFL-classroom. In his teaching of literature, interviewee A describes a New Critical approach to literature which can be linked mainly to *material Bildung*, although he also expresses a focus on the enjoyment of reading, which relates to a *formal Bildung* tradition. He thinks it is important to show his pupils correct readings of literature, and spends much time practising literary devices and their uses, because he believes interpretative skills enhance critical thinking. Intercultural competence, however, is an aspect of reading literature which interviewee A does not point to. In employing mainly a New Critical approach, he pays no attention to the development of intercultural competence, a very important aspect of literature in relation to the English subject and the development of *Bildung*.

While his views on reading literature are mainly based on *material Bildung* ideas, the IB-teacher, interviewee B, thinks it is important for his pupils to read novels from the English

Literary Canon because they are valued cultural artefacts which his students should know in order to understand the English speaking cultures. He has a view on the teaching of literature which is generally connected to a *material Bildung*. However, like interviewee C, he also thinks it is important for pupils' learning process to engage in creative activities, in addition to the more academic activities. Thus, some of the elements in his literature teaching, also relates to *formal Bildung*. However, like interviewee A, interviewee B shows little awareness of how literature connects with the development of intercultural competence. Thus, a great potential of teaching literature is overlooked.

Interviewee C states that she has made a conscious choice to move away from an approach centred around interpretative skills, towards an approach which concentrates on the joy of reading. Like interviewee D, she expresses a view that reading literature should be an experience which can give insights into other cultures and people. In relation to Byram's (1997) model of intercultural competence, the factors of *savoir être* and *savoir s'engager* are central to her teaching. The approaches and methods she employs encourage pupils to personally involve with the text in order to develop both in relation to Self and Other. However, the factors of Byram's model which are related to gaining knowledge and learning skills, are hard to trace in her accounts. Thus, in her shift towards a less traditional way of teaching literature, the acquiring of knowledge, skills and competences which are linked to *material Bildung*, and which are central to understanding literature and a different culture seem to be lacking. Thus, her view on literature relates only to a *formal Bildung* tradition.

Interviewee D focuses to a great extent on how literature may help develop both *material* and *formal Bildung*, as well as intercultural competence. Her approach is in line with reader-response theories, where pupils are encouraged to interact personally with the novel. In the way literature speaks to the readers' emotions, she believes it enhances empathy and gives insight into different cultures, from different periods of time, giving pupils a better understanding of themselves and the world. To interviewee D, literature can engage the pupil to get involved with the learning content in a dialogue, in a way that interrelates the object and the subject. Thus, her teaching can be said to promote *categorial Bildung*.

4.3 How do teachers view the teaching of literature in the EFL-classroom?

The findings of the questionnaires and interviews show that the teachers have different views on the teaching of literature. One evidence of this is which novels the teachers consider good examples. Since they cannot teach the whole Canon, or every book they think is suitable for their pupils to read, they make a selection. Some of the teachers choose texts which are difficult even for adult readers, while others choose young adult novels, nonetheless, they all use examples they think can lead to a development where pupils acquire new insights about themselves and the world. This shows that they all plan their literature lessons in accordance with exemplary teaching. However, I have argued that some of these teachers might be choosing too challenging novels, which makes learning difficult for their pupils, whereas others might be choosing too simple novels, underestimating the needs and abilities of their pupils. The learning aim which is rated as the most important is the ability to interpret texts. The ability of interpreting texts is related to the understanding that literature is “open”, and has several possibilities of meaning or empty gaps for the reader to fill. The data shows that there are a few teachers who believe that these gaps can be filled by using interpretations based on specific readings of literary texts, in line with New Criticism. Others give pupils the chance to fill in gaps of meaning without interference from the teacher, allowing freedom of interpretation, more in line with reader-response theories. A number of teachers in this study see this characteristic of literature as important because it can teach pupils to think independently, and to argue for their own convictions which are based on gained knowledge. At the same time, since literature is relatively “open”, it encourages dialogue where students must open up to other understandings than their own. On the basis on Klafki’s (2011) theory, these are aims which are essential in the development of *categorial Bildung*, but also in relation to the factors which must be enhanced in order to develop intercultural competence, which were put forward in chapter 2.1.2, *savoir*, *savoir comprendre*, *savoir apprendre/faire*, *savoir être* and *savoir s’engager*. The last factor, *savoir s’engager*, is seen as vital in the development intercultural competence, but also in relation to *Bildung*.

Savoir s’engager is linked to being personally involved, and is a factor which all of the

teachers focus on in one way or another. Different forms of group work and discussion are the methods which most of the teachers employ. A number of teachers express how, in working with literature and novels in particular, their pupils interact in real dialogue on a topic they enjoy talking about. The teachers all try to use a variation of methods, in order to engage their pupils, and to let them respond to literature in different ways. As was discussed in the theory chapter (2.4.1), the CEFR is weak in relation to literature in that it focuses to a great extent on skills and competences. Also, it was shown that the CEFR does not include the aspect of *savoir s'engager* in its list of general competences. From the teachers answers, however, it is clear that personal involvement is a very important dimension in relation to working with literature, especially for the teachers who focus strongly on learning about other cultures. This shows that in excluding this aspect of learning, an important dimension of learning in relation to *Bildung* is ignored in the framework.

From the teachers' answers to the various questions about aspects they focus on in their teaching, their different views on *Bildung* are made apparent. Though all of the teachers see literature as beneficial in that it may help the development of *Bildung*, their perceptions of the *Bildung* concept and what aspects of it they emphasise in their teaching differ. Some express the opinion that literature is important for pupils primarily because of its learning content, which relates to a *material Bildung* tradition. Others express that they have the pupil as their starting point in their teaching of literature, emphasising more the pupils' experience of reading, focusing less on the content. This is closer to a *formal Bildung* tradition. There are also some teachers who have views of literature which combine the two aspects, linking the learning content and the competences to the individual pupil. These teachers have views of teaching literature which may promote *categorial Bildung*.

Last of all, it is important to mention that the teachers' statements are not dichotomies. All of the teachers clearly show various aspects of the theoretical foundation, as presented in chapter two, in their views of teaching literature.

Chapter 5: Conclusion

This final chapter will revisit the research questions, theoretical background and methods in relation to the findings, in an attempt to answer the research questions of this study. In addition, a section reviewing the main limitations of the current study is included. Finally, the implications of this study are discussed along with possibilities for future research.

5.1 Summary

The study set out to explore teachers' opinions and reflections on the teaching of literature in the EFL-classroom, with a focus on processes of *Bildung* and intercultural competence. The data is mainly qualitative, and was collected from a questionnaire and an in-depth interview. The motivation of this thesis has been to give insight into the current situation of teaching literature by giving an in-depth view of teacher awareness in this context. In doing so, it is hoped that the study will contribute to more effective learning of literature in the EFL-classroom and open up for future research.

The theoretical foundation of the research project was presented in chapter 2. Here, the teaching of literature was discussed in relation to the concepts of *Bildung* and intercultural communicative competence, as defined by Wolfgang Klafki and Michael Byram, respectively. Various aims and principles of working with literature were also presented in the chapter, as well as a historical background of the teaching of literature in Norway, based on a study conducted by Elisabeth Ibsen (2000). Thereafter, a discussion of how literature is treated in the *Common European Framework of References for Languages* (2001), The Norwegian Core Curriculum (1996) and the English subject curriculum (2013) was provided.

In the subsequent chapter, the research methods that were applied in collecting and analysing data for this study were accounted for. The reasons for choosing a qualitative approach with a focus on the participants' personal experiences were also given. The data was collected in two sequences: a questionnaire and an in-depth interview. The questionnaire was intended to show if the teachers shared the same ideas on teaching literature, or if their views varied greatly. Four teachers with differing views on teaching literature were selected to

participate in the interview, which gave them a chance to elaborate on their answers in the questionnaire, providing a deeper understanding of their reflections.

Chapter 4 presented the analysis and discussion of the data gathered from the questionnaire and interview. The results were discussed in accordance with the questionnaire, which asked the following: what literature is read, what teaching methods do the teachers employ, what learning aims are focused on, what genres do the teachers prefer to teach, what approaches are employed, reflections on a lesson, and, to end with, what they see as beneficial and challenging in teaching literature.

The qualitative analysis in chapter 4 showed that the teachers of this study have diverse opinions on the teaching of literature. Their choices of texts, their methods and approaches vary, as do their opinions on which competences they think can be enhanced through literature. This suggests that there might be great variation in the teaching of literature in the EFL-classroom in Norway. In the following, an attempt will be made to answer the research questions while referring to the findings of the data material, which were presented in the previous chapter. The two sub-questions will be considered first, providing the foundation for the answer to the main question of the present study: How do teachers view the teaching of literature in the EFL-classroom?

The first sub-question asks which competences the teachers think can be enhanced through literature, and how? The answers in both the questionnaire and the interviews make it clear that the teachers focus on a range of different competences. Since there are so many different learning aims that can be enhanced through literature, the teachers themselves make decisions of which aims to focus on in class. However, all of the teachers think literature is important for the development of *Bildung*. Several examples of this were mentioned: the great range of topics and themes in literature, how it provides general cultural knowledge, how exposure to literary language can enable pupils to express themselves in English, and the potential for personal involvement. The teachers express views on literature teaching which either focus mostly on the content, the *savoir*, in a tradition of *material Bildung*, or they are concerned with the development of skills and the subjective experience of literature which

relates to *formal Bildung*. A few teachers express views which reflect *categorial Bildung*, in that they try to enhance both of these aspects of learning.

The aspect of intercultural competence is not as frequent in the teachers' answers as the concept of *Bildung*. Some teachers are quite conscious of this aspect, and actively try to enhance intercultural competence through choice of texts, tasks and discussions. These teachers demonstrate a belief that when pupils read literature, they are communicating with the Other. In this process, they think literature can provide new values and perspectives, and help pupils gain a better understanding of other cultures. Other teachers more or less ignore this aspect of literature, particularly the teachers who teach in line with the New Critical approach. In total, the teachers seem to be less aware of this potential in reading literature.

The majority of the teachers consider the ability to interpret texts as the most important learning aim. Some have a focus on interpreting literature in a way which is closer to a *formal Bildung* tradition, in that they focus to a great extent on the pupils' personal experience with the text. Others have views of interpreting texts which is concerned purely with the content of literature, in a tradition of *material Bildung*. A few teachers emphasise how interpretative skills might be important both in relation to other subjects as well as for the students' lives in general, since pupils are confronted with the idea that a text can have several meanings. In this view, learning how to interpret texts might promote *categorial Bildung*.

The third research question of the present study asked: "what methods and approaches do teachers employ in the teaching of a novel, and why?" As for choice of methods, again, there is great variety in the teachers' answers. However, all of the teachers point to using a range of different methods in order to engage their pupils, and almost all of the teachers employ group work, in one form or another.

Many of the methods are in line with a communicative approach to English learning. As such, they rely on engagement and interaction among pupils. In the questionnaire, the teachers state that the greatest challenge of teaching literature is related to motivation. Therefore, it seems reasonable that the teachers employ methods which might spur their pupils' interest and engagement. However, it could be that when only such methods are

employed, one type of learning occurs at the cost of another. An example is interviewee C, who says that her foremost aim of teaching literature is for her pupils to experience the joy of reading literature. Thus, her view of teaching literature might only enhance *formal Bildung*.

As for approaches to teaching literature, the results from the questionnaire show that the majority of the teachers encourage their pupils to explore literature from a variety of angles. According to the questionnaire, almost all of the teachers focus on the context of the literary work and its underlying meanings. Furthermore, they encourage their pupils to relate what they read to their own lives, and finally they try to have their pupils reflect upon cultures and beliefs different from their own which are expressed in the texts. However, the interviews make it clear that it is problematic to employ so many approaches to literature, and that the interviewees tend to base their teaching mainly on one approach.

The investigation has shown that the teachers of this study are all highly qualified, and that they teach literature in a comprehensive and varied manner. They explore literature within a much wider scope than the English subject curriculum requires, a curriculum which has been shown to have a very limited focus on literature. The teachers express awareness that a range of different competence aims can be enhanced through literature, but that it is not realistic to pursue them all. Therefore, the teachers make well-informed selections of literary texts, methods and approaches according to what they consider important aims of working with literature.

Some of the teachers focus purely on the content of literature, in that a specific literary work can provide knowledge the pupils should have. Thus, their views on teaching literature show that they focus on developing *savoir* from the model of intercultural competence (Byram, 1997) and reflect a *material* view of *Bildung*. These teachers think their pupils should be confronted with canonical literature, although this is not a focus in the curriculum. It is impressive how some of these teachers work with literature, as it requires a lot of work from their pupils. However, while providing knowledge and competences is necessary for the development of *Bildung*, it does not alone promote *Bildung*, since *Bildung* is also concerned with personal development in relation to others, which, as both Klafki and

Byram point to, requires engagement and involvement.

On the other hand, a few teachers mainly focus on *formal Bildung* when teaching literature. To them, the content of literature and its context, or the competences that are specifically connected to literature do not seem to be very important. This is not very unexpected, as this is in fact the view on literature that is expressed in the curricula. It does not say much about what literature should be read, or how literature should be worked with.

Finally, it should be stated that very few teachers explicitly point to the concepts of *Bildung* and intercultural competence, which have been dealt with in this thesis. As the Norwegian curricula do not offer any explanation of these concepts, or how they should influence the English subject, this is not very surprising. It would be expecting too much from teachers that they would use these terms. Nonetheless, as has been shown, aspects of both concepts are inherent in the teachers' answers, and the majority of the teachers clearly try to enhance both *Bildung*, and, some, also intercultural competence, when they teach literature.

5.2 Limitations

Although the research was carried out more or less in accordance with the plan, it is obvious that some aspects could have been improved. First and foremost, it would probably have been beneficial to increase the number of respondents to the questionnaire. Out of 30 invited teachers, only 16 teachers participated. However, these teachers showed a great diversity in their answers, and it was therefore decided that the research would proceed as planned.

Secondly, two of the respondents were teachers of English in the International Baccalaureate-programme, which meant that, strictly speaking, they were not representative. However, it was decided to interview one of the IB-teachers, since it would be interesting to pursue the views of the IB-teacher in relation to the rest of the respondents.

Thirdly, there is always the risk that the respondents understood the questions in the questionnaire in different ways. For instance, in question 7 in the questionnaire the teachers were asked to give a rating of a list of learning aims related to literature, without any definitions of the different categories. For this reason, I cannot be sure if the respondents had

the same understanding of the categories of learning aims. Oppositely, there is a chance that statements given by the teachers may have been misinterpreted by the researcher, especially in the questionnaires, where there was no chance to ask or explain further.

Due to the small sample population in this study, there is limited room for generalisation. However, the focus of this thesis has been to investigate how a specific group of teachers in Norway understand the teaching of literature, not to generalise. In spite of the small sample population, differences and similarities between teachers' view of teaching literature have been indicated in the present study. The teachers work with literature in very different ways, but they are all well informed and show a high level of reflection in their various decisions. That there are differences in their views is not a surprising result, since the curriculum does not have very specific requirements in relation to reading literature. It is, however, an unexpected and positive result that they are so aware in their literary teaching.

In hindsight, it is obvious that it would have been interesting to follow up the in-depth interviews with classroom observation. However, due to the limitations of writing a master's thesis, this element had to be left out.

5.3 Further research

As was indicated above, it would have been interesting to carry out classroom observations to see if the teachers' statements in the questionnaire and interviews corresponded with their practice. This could expand the understanding of how literature is taught in the EFL-classroom.

Furthermore, it would have been interesting to pursue the teaching of literature from the perspective of the pupils. Do they, like their teachers, think literature can contribute to personal development in relation to Self and Other? Do they think literature helps them understand other cultures better? Answers to such questions would help to clarify what pupils believe is the purpose of working with literature.

Finally, as has already been pointed out in the introduction to this thesis, very little

research has been done on the teaching of literature in the EFL-classroom in general, and more research on literary teaching in this context is certainly needed.

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Appendices

Appendix 1: Permission from the NSD

Norsk samfunnsvitenskapelig datatjeneste AS
NORWEGIAN SOCIAL SCIENCE DATA SERVICES



Harald Hørfagres gate 29
N-5007 Bergen
Norway
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Anne-Brit Fenner
Institutt for fremmedspråk Universitetet i Bergen
Sydnesplassen 7
5007 BERGEN

Vår dato: 29.10.2014

Vår ref: 40441 / 3 / KH

Deres dato:

Deres ref:

TILBAKEMELDING PÅ MELDING OM BEHANDLING AV PERSONOPPLYSNINGER

Vi viser til melding om behandling av personopplysninger, mottatt 23.10.2014. Meldingen gjelder prosjektet:

40441	<i>An investigation of teachers' views on the use of novels in the English foreign-language classroom</i>
Behandlingsansvarlig	Universitetet i Bergen, ved institusjonens øverste leder
Daglig ansvarlig	Anne-Brit Fenner
Student	Malin Oshaug Stavik

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

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

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

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

Personvernombudet vil ved prosjektets avslutning, 15.06.2015, rette en henvendelse angående status for behandlingen av personopplysninger.

Vennlig hilsen

Katrine Utaaker Segadal

Kjersti Haugstvedt

Kontaktperson: Kjersti Haugstvedt tlf: 55 58 29 53

Vedlegg: Prosjektvurdering

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

Avdelingskontorer / District Offices

OSLO: NSD, Universitetet i Oslo, Postboks 1055 Blindern, 0316 Oslo. Tel: +47-22 85 52 11. nsd@uio.no
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TROMSØ: NSD, SVF, Universitetet i Tromsø, 9037 Tromsø. Tel: +47-77 64 43 36. nsdmas@svt.uit.no

Appendix 2: Written information to the participants

Letter Requesting Participation in Survey of the use of literature in the English foreign- language classroom

University of Bergen

Date 18.11.2014

Dear teacher of English,

I would like to invite you to participate in a study I am conducting as a part of my Master's Thesis in the Department of Foreign Languages at the University of Bergen, under the supervision of Associate Professor Anne-Brit Fenner. This letter is intended to provide you with information about this project and what your involvement would entail if you decide to take part.

The aim of this research is to provide insight into teachers' views on the use of novels in the English foreign-language classroom, in Norwegian upper secondary schools, vg1. Your experience will be of great importance to my research. The questionnaire is not aimed at checking or observing how you teach literature in the classroom; I am solely interested in your personal opinions and views on the teaching of novels.

I am looking for approximately 20 teachers to participate in the questionnaire. It will involve filling in a questionnaire, as well as the possibility of being called back for a voluntary in-depth interview of approximately 20-30 minutes. I wish to invite back 4-5 teachers for the interview, which will take place at a mutually agreed upon location and time. With your permission, the interview will be audio-recorded to facilitate the collection of information, and later transcribed for analysis. The questionnaire and the interview will be in English.

Participation in this study is voluntary, and you may decide to withdraw from this study at any time without any negative consequences. All information you provide will be treated completely confidential. Your name will not appear in any thesis or report resulting from this study. Only my supervisor and I will have access to the tapes and the transcribed data.

If you are willing to participate, please proceed to the questionnaire by entering the link below. I thank you in advance for your assistance in this project.

Link to questionnaire:

If you have any questions, or would like additional information about participating, please do not hesitate to contact me at 40328388, or by e-mail at malin.stavik@student.uib.no. You may also contact my supervisor Anne-Brit Fenner at 55 58 48 50.

With regards,

Malin Oshaug Stavik

5019 Bergen

Appendix 3: Questionnaire

English teachers' views on the teaching of literature in the English foreign-language (EFL) classroom

The purpose of this questionnaire is to provide information for a master's thesis at the University of Bergen which investigates the teaching of literature in the English foreign-language (EFL) classroom. All answers will be treated confidentially. Thank you for taking the time to answer the questions. I will contact some of you again by e-mail for an in-depth interview.

1. Have you had your students read/are you planning on having your students reading a whole novel in one of your English classes?

(1) Yes

(2) No

2. What is/are the reason(s) you choose not to read whole novels with your classes?

- _____

2. The following 6 questions are related to working with novels in class. You may choose whether you would like to link the questions to work already carried out, or if you would prefer to link them work you are currently planning.

(1) work you are planning

- (2) work you have already carried out

3. Which novel(s) did you read/will you be reading?

- _____

4. Why did you choose this/these novel(s)?

- (1) It is /they are part of the English Literary Canon.
- (2) It is/they are on a list of recent prize winners.
- (3) It is/they are possible to get hold of as graded readers (literary texts which have been simplified to an appropriate level for some of the students).
- (4) It deals/they deal with topics that teenagers/adolescents can engage in.
- (5) There are tasks for the novel(s) in the textbook.
- (6) Language level
- (7) I let my students choose which novels they would like/wanted to read.
- (8) Other/comments: _____

5. What method(s) did you use/will you be using in your teaching of the novel?

- (1) Small group work/discussion
- (2) Lecture (by the teacher, with occasional student questions)
- (3) Whole-class discussion

(4) Student-led (Students do oral reports or similar, followed by discussion-seminar format)

(5) Other: _____

6. Which of the above method(s) do you think is/are the most useful for the students' learning? Why?

Part 2.

This part of the questionnaire is related to working with literature in general, and not limited to working with novels.

7. When you teach literature, what do you think are the most important aims to focus on? Rate the importance of these aims in your teaching of literature. (1 = most important, 6 = least important)

	1	2	3	4	5	6
1. Learning English grammar	(1) <input type="checkbox"/>	(2) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>	(6) <input type="checkbox"/>
2. Aesthetics	(1) <input type="checkbox"/>	(2) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>	(6) <input type="checkbox"/>
3. Ability to interpret texts	(1) <input type="checkbox"/>	(2) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>	(6) <input type="checkbox"/>

	1	2	3	4	5	6
4. Language comprehension	(1) <input type="checkbox"/>	(2) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>	(6) <input type="checkbox"/>
5. Learning new vocabulary	(1) <input type="checkbox"/>	(2) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>	(6) <input type="checkbox"/>
6. (danning)/Intercultural competence/cultural aspects	(1) <input type="checkbox"/>	(2) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>	(6) <input type="checkbox"/>

Other aims/Comments

- _____

8. The learning aims you ranked 1-3, why do you think these are the most important?

- _____

9. What genres of literature do you prefer teaching? (1 = most preferable, 5= least preferable)

	1	2	3	4	5
7. Novels	(1) <input type="checkbox"/>	(2) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>
8. Novel extracts	(1) <input type="checkbox"/>	(2) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>

	1	2	3	4	5
9. Short stories	(1) <input type="checkbox"/>	(2) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>
10. Plays	(1) <input type="checkbox"/>	(2) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>
11. Poems	(1) <input type="checkbox"/>	(2) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>

Other/comments:

- _____

10. The next four questions are related to the approach you generally apply in your literature teaching. Please tick off, indicating to what extent you agree/disagree with the statements.

10a. When I teach literature, I generally focus on issues such as the history and characteristics of literary movements, the social, political and historical background to the literary text

- (1) Strongly agree
- (2) Agree
- (3) Disagree
- (4) Strongly Disagree

10b. When I teach literature, I generally encourage students to relate the topics and themes of the literary text to their own personal experience, opinions and emotions.

- (1) Strongly agree

- (2) Agree
- (3) Disagree
- (4) Strongly Disagree

10c. When I teach literature, I generally encourage students to reflect upon cultures and beliefs different from their own which are expressed in the texts.

- (1) Strongly agree
- (2) Agree
- (3) Disagree
- (4) Strongly Disagree

10d. When I teach literature, I generally ask students to look for underlying meanings in literature.

- (1) Strongly agree
- (2) Agree
- (3) Disagree
- (4) Strongly Disagree

11. Do you remember a lesson (or a series of lessons) that you felt was particularly successful? What do you think it was that made this lesson/these lessons so successful?

- _____

12. What do you think the benefits of using literary texts in EFL classrooms are?

- _____

13. What do you think the challenges of using literary texts in EFL classrooms are?

- _____

14. For how many years have you been practicing as an English teacher?

- (1) Less than 5 years
- (2) 5-9 years
- (3) 10-14 years
- (4) 15 years or more

15. What are your formal qualifications in English?

- _____

16. Gender

- (1) Female
- (2) Male

Thank you for your contribution!

Appendix 4: Interview guide

Interview guide

02.03.2015

Interview guide for semi-structured interviews with EFL-teachers for the purpose of a master's degree concerning the research questions:

- 1) How do teachers view the teaching of literature in the EFL-classroom?
- 2) Which competences do teachers think can be enhanced through literature, and how?
- 3) What methods and approaches do teachers adapt in teaching the novel, and why?

Introduction, briefing

(before turning on the audio recorder)

- 1) Thank for participating
- 2) Present the research, general information of what we are to talk about
- 3) What the data will be used for
- 4) Recording device
- 5) Inform about the right to withdraw
- 6) Approximately 15 min
- 7) Questions?

Interview questions

Theme: Choice of novels		Question and sub-questions
Ex 1	You stated that you chose novels which are a part of the English literary canon...	Why do you think it is important for them to have read a classic?
		Can they engage in novels of challenging language and structure?
Ex 2	You stated that you let your students choose which novels to read...	Why do you think it is important for them to take part in this decision?
		Why is motivation important for them in reading a novel?
		How do you deal with having a class reading different novels?
Ex 3	You stated that you chose novels which teenagers can engage in...	Why do you think it is important that the students are engaged in what they read?
		What happens if they are not engaged?

Theme: Methods of teaching the novel		Question and sub-questions
Ex 1	You stated that you among other methods use group work and	How do you think students can help each other interpreting and understanding literature by working in groups?

	discussions when teaching the novel...	While they are working with literature in groups, what is your role?
Ex 2	You state that the method you think is the most useful for students' learning is for them to work in isolation...	Why is it important that they write when working with novels?
		Why do you think it is important for them to work independently with the novels?
		While they were working independently, what is your role?
Ex 3	You state that you ask your students to give oral reports. .	Why is this a useful method when working with literature?
		Who were present while they were giving the oral reports?

Theme: Learning aims		Question and sub-questions
Ex 1	You stated that the aim you think is the most important to focus on is <i>Bildung</i> /intercultural competence...	How do you think a novel may help develop intercultural competence?
		Are you conscious of promoting <i>Bildung</i> in teaching literature? How so? Why? Why not?
Ex 2	I see that you have ranked aesthetics as the least important	What role aesthetics play in reading literature?

	aim to focus on. However, I am curious of...	Do you see reasons why it is important that students learn to appreciate aesthetics?
Ex 3	You stated that you think it is important to focus on the students' ability to interpret texts...	Why is it important that students learn how to interpret texts?
		How do you try to balance an authoritative interpretation with the student's own, personal interpretation of a text?

Theme: Reflections on a lesson		Question and sub-questions
Ex 1	In the questionnaire, you wrote about a lesson where you [...]...	Could you tell me a little bit more about this session, if you can remember?
		How did you experience the lesson, as a teacher?

Theme: Challenges of using literary texts		Question and sub-questions
Ex 1	You state that the biggest challenge lies in motivating the students to work with literature	How do you cope with this situation?
		Have you experienced a time when a student has changed his attitude towards literature?
		Do you think the young people of today are less open to reading literature than before?

Ex 2	You state that the biggest challenge lies in adjusting the literature teaching to students of different abilities...	How do you help students who are struggling to understand?
------	--	--

Theme: Benefits of using literary texts	
Q 1	Why do you think it is important for students to read novels?
Q 2	How is reading literature different from reading factual texts?
Q 3	You mention that literature is genuine (not written for textbooks). Why is it important that the students encounter authentic material?

Conclusion

- 1) Thank for participating
- 2) Interesting input to my thesis

Debriefing

(After switching off the audio recorder)

12. Sum up the main topics discussed
13. Ask if there is anything else

Appendix 5: All answers to the questionnaire

All answers to the questionnaire

3. Which novel(s) did you read/will you be reading?

- The Reluctant Fundamentalist, Black Girl white Girl, Beauty, Childhood of Jesus, Disgrace, Atonement, Half of a Yellow Sun
- A novel of their own choice (choice had to be approved by teacher)
- A thousand splendid suns
Hitchhiker's guide to the Galaxy
About a boy
The help
The Catcher in the rye
A curious incident of the dog in the night time
Hunger games
- They will make a choice from a list I have composed. Some examples:

The Hunger Games, Collins
Slaughterhouse-Five, Vonnegut
Ludmilla's Broken English, Pierre
The Catastrophist, Bennett
The Kite Runner, Hosseini

- Hunger Games. If the pupils have read it, they choose their own novel.
- Disgrace by J.M. Coetzee in international English
The Fault in Our Stars by John Greene in English for the vocational subjects
Revolver by Marcus Sedgwick in English for the vocational subjects
- Animal Farm
- Of Mice and Men
- The students in International English read a novel of their own choice from after 1950, preferably "international" in some way, but there were exceptions. Some of these were (sorry for only writing the titles for some of them, this is from memory only):

Slumdog Millionaire
The Boy in the Striped Pyjamas (Boyne)
The Absolute true Diary of a Part-time Indian
The Kite Runner (Hosseini)
(Un)Arranged Marriage (Bali Rai)
Slam (Nick Hornby)

- The Reluctant Fundamentalist
- My students will choose from a list of novels and read individually. The list includes:

William Golding; Lord of the Flies
 J.D. Salinger; The Catcher in the Rye
 George Orwell; Animal Farm
 F.S. Fitzgerald; The Great Gatsby
 J. Steinbeck; Of Mice and Men
 Kathryn Stockett; The Help
 Harper Lee; To Kill a Mockingbird
 Jane Austen; Pride and Prejudice
 Mark Haddon; The Curious Incident of the Dog in the Night-time
 Monica Ali; Brick Lane
 Arthur Conan Doyle; The Dog of Baskerville

- Students chose which book to read, it ranged from Hemingway's 'The Old Man and the Sea' to John Green's 'Looking for Alaska'.
- Heart of Darkness, Death in Venice, Jane Eyre and All the Pretty Horses (I teach EngA at IB)
- Frankenstein, The Bell Jar, Emma
- The Bell Jar
- The Bell Jar - Plath
 Frankenstein -Shelley
 Emma - Austen
 Mockingjay (Hunger Games) – Collins

4. Why did you choose this/these novel(s)?

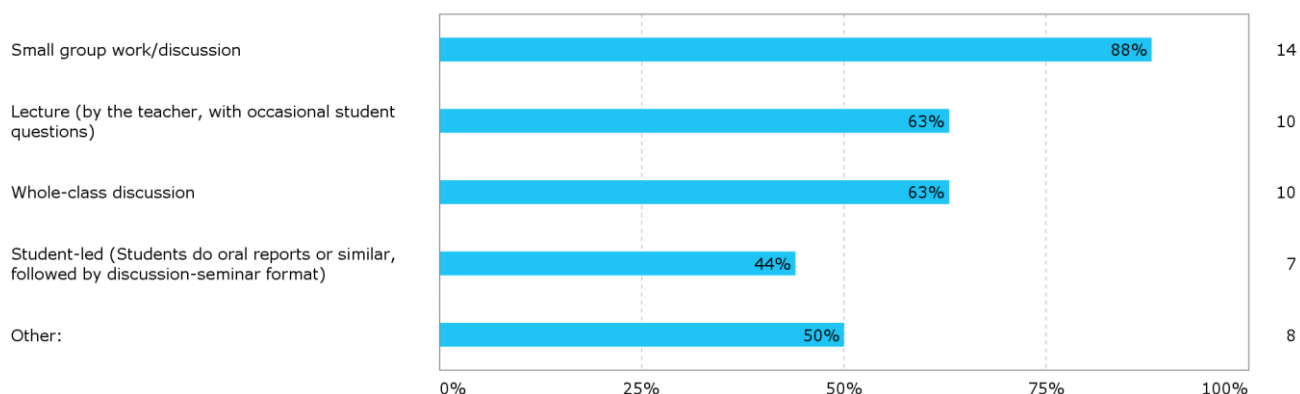
	Respondents	Per cent
It is /they are part of the English Literary Canon.	6	37,5%
It is/they are on a list of recent prize winners.	4	25,0%
It is/they are possible to get hold of as graded readers (literary texts which have been simplified to an appropriate level for some of the students).	0	0,0%
It deals/they deal with topics that teenagers/adolescents can engage in.	10	62,5%

	Respondents	Per cent
There are tasks for the novel(s) in the textbook.	0	0,0%
Language level	3	18,8%
I let my students choose which novels they would like/wanted to read.	8	50,0%
Other/comments:	4	25,0%
Total	16	100,0%

4. Why did you choose this/these novel(s)? - Other/comments:

- These novels specifically target International English and Social Studies English courses.
- varied levels, the pupils can find a novel that fits their level
- The novel concerns interesting political topics, well-suited for discussion.
- Collaborative project between several teachers. The students can choose from this selection of four books.

5. What method(s) did you use/will you be using in your teaching of the novel?



5. What method(s) did you use/will you be using in your teaching of the novel? - Other:

- Writing a blog about the novel, the characters and the theme
- Written analysis
- They will also write an essay about their chosen book after reading it.
- Understanding a novel on different levels (physical, mental, psychological, moral, philosophical, dramaturgic, artistic)
- Since they read different novels this time, they worked independently with their novels, before sitting for a mock exam with specific tasks for the different novels.
- International Baccalaureate: HL Written Assignment (creative writing)

- Spent time in class talking about the oral presentation of the book.
- Students hand in written work, close reading exercises of excerpts, role play etc

6. Which of the above method(s) do you think is/are the most useful for the students' learning? Why?

- Small group discussions and written/oral reports.
- I believe lectures are useful for learning how to work with literature - what to look for while reading. Small group discussions work better than class discussions in the classes I have worked with. It is easier to express your opinion in English in small groups and scarier in front of the entire class.

Writing about the novel in a blog gave the students freedom to express personal views/analysis in an informal way and worked as an incentive to read the novel + dig deeper into the content (tasks to write blog posts about certain aspects of the novel were given along the way).

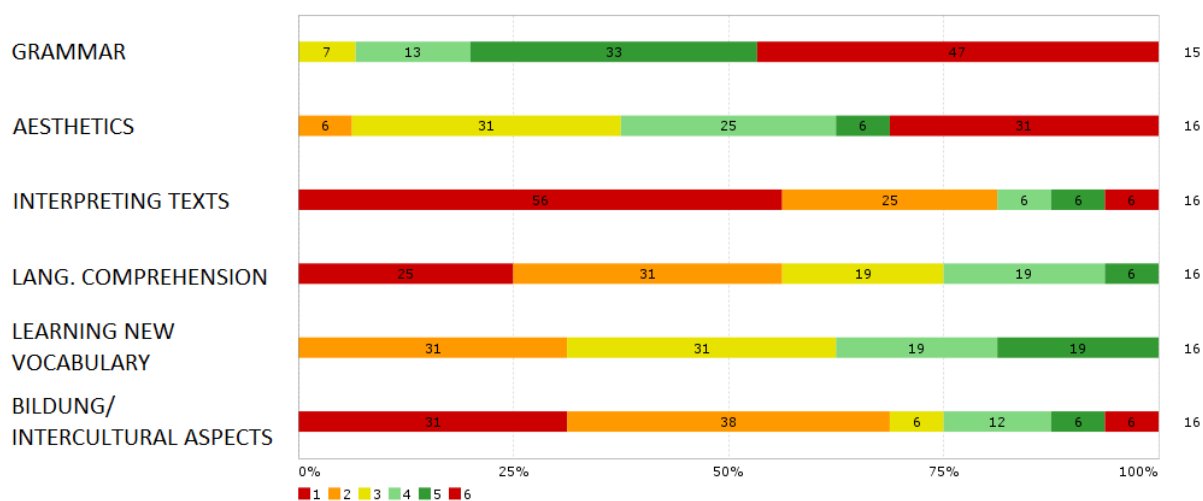
- It depends on whether they are reading the same novel or not. In my experience pupils enjoy choosing from a selection of novels. The pupils read the book on their own, work on tasks in small groups and are evaluated in a group discussion (book bath) together with classmates who have read the same novel.
- The combination is key. But it is important that they write themselves.
- I think a combination is best. I like to introduce the book and run through some elements/areas I find important and then the pupils do most of the work afterwards, either individually, in groups or as a whole class in discussions.
- Book reports and oral hearings are equally important in my view, but I have chosen to carry out an oral group hearing for *Disgrace* and *The Fault in Our Stars* where pupils discuss questions about the book in a group of five with myself and a colleague present. In my experience pupils tend to do better with this form of evaluation because they can be reminded of aspects they've forgotten by their classmates. The pupils who have read *Revolver* are going to write a book report because those particular pupils need to work on their writing skills.
- They all have certain merits, but group discussions in smaller groups ideally involve every pupil, which is positive both with regards to reflection and speaking competence.

- Understanding a novel on different levels.
Because it makes it necessary to explore the basics (setting, characters, plot, etc.) and literary device as well as relating the story to its historical context . Opens up for fun and interesting activities which are also differentiated according to interest and Learning style.
- It depends. Sometimes it can be fruitful and engaging with class-discussions or discussions in smaller groups. Other times, especially when the students are reading reluctantly and are not really used to analyzing and discussing literature, it is more useful with lectures.
- Discussions in small groups followed up by class discussion demand that students are active and contribute their own thoughts.

The creative writing exercise is compulsory at Higher Level in the English B International Baccalaureate Diploma Programme. Students are supposed to write a creative text, e.g. a new ending, change of point of view for a particular scene, a letter, a diary entry, an interview etc to explore something in the novel they find interesting.

- My goal with reading novels is that the students will feel that they have enjoyed reading an entire novel. Therefore it will be of most importance to discuss the books in "book clubs" afterwards based on various questions. This way, the students will be able to express their opinion on the book and explain their views to other students.
- It might have been better to have the students read the same book and discuss them in smaller groups (using questions provided by me), but since I knew that several of my students were not very eager to read a book to begin with, I found it better that they choose their own book, to make them more motivated.
- In isolation: none of the above. It is, in my experience, best to present the kids with a varied set of tasks with which to explore complex works.
- In my opinion, a variation of these methods would be beneficial.
- Group discussions
- Small group work/discussion in combination with some lectures

7. When you teach literature, what do you think... most imp. To focus on?



Other aims/Comments

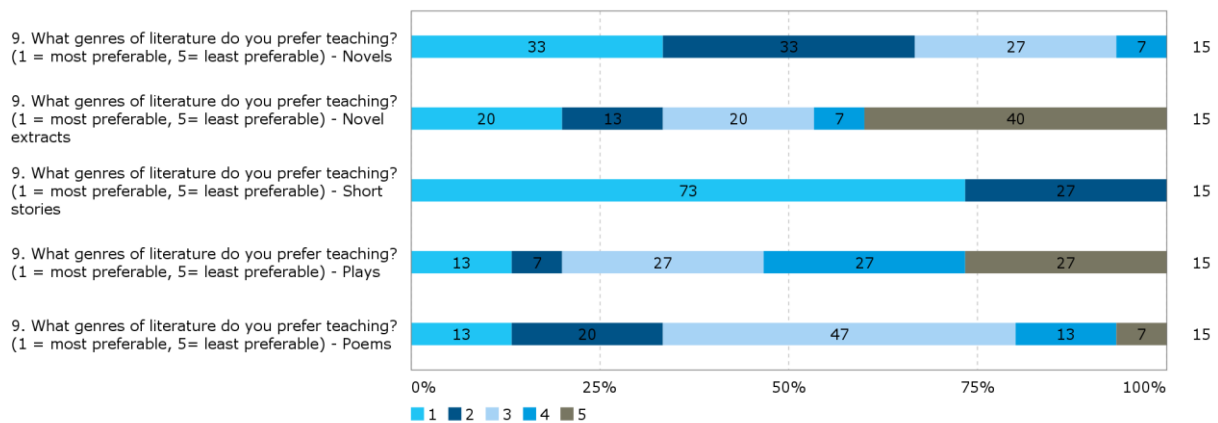
- Reading a novel they have chosen themselves/that they enjoy, and mastering reading an entire novel in English, is important for both language learning and how they relate to reading literature later.
- Reflect on personal experiences
- This was a difficult one. Very hard to decide on a specific order.
- To **enjoy** reading. Reading for pleasure, delight and to be touched or shaken.
- Enjoying literature! But in order to do that, one must of course understand the text.
- Empathy. i. e. to understand people who are very different from themselves and live under totally different conditions.
- Not quite sure what you mean by "aesthetics". In my rating I assumed it meant something like appreciation of stylistic devices and an understanding of their effects.
- Close reading

8. The learning aims you ranked 1-3, why do you think these are the most important?

- These are important as I feel literature has both a social and educational value. Good literature is uplifting, enlightening and above all has a character formative function.
- Because learning the language properly is an important and practical aim at this level (vg1).
- They are all linked; Reading, understanding, Learning New Words, relating texts to their own life
- Because they are paramount in interpreting the world in general.
- Interpretation, comprehension and bildung are aspects best taught through literature because it involves a combination of issues, learning strategies, themes and topics. Consequently, the pupils can be tested in a combination of skills using different forms of evaluation. Literature is also the best suited vehicle for including Bildung in your lessons because it provides values and perspectives one would have a hard time of finding elsewhere.
- As noted above, it is difficult to decide. Another day might have given a different result. To some extent literature in VG1 is used (by me at least) as a way to increase vocabulary etc. But it is also a matter of aesthetics, interpreted as a regard for the value of "Literature for its own sake".
- It is more important than anything else to enjoy literature, in order to do that it might be useful with some tools to understand and interpret texts. But if the aesthetics are good - if students are able to enjoy literature on some level, being able to interpret it is not crucial.
- Literature can give us general knowledge and teach us about life with all its different aspects.
- It is important to understand what one reads as well as constantly learning new words.
- It is very important to make the student capable of thinking independently and analysing, I think that is an important preparation for future university studies. Language/vocabulary is also obviously very important here, as it is the means by which one expresses one's thoughts, language and analytical skills are of course closely

connected.

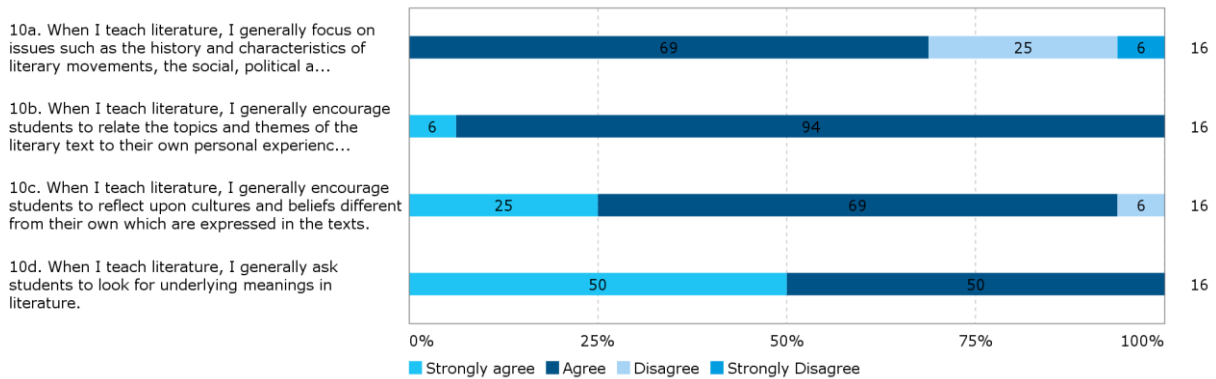
- Because it is what the IB Learner Profile says! (And these are skills they need to learn before their final exams.)
- Because students may not have been trained in these skills during their studies at secondary School.
- If the students are able to interpret texts they will perhaps enjoy the reading more. They will hopefully get a feeling of mastering what is expected from them. I always tell my students that if they want to expand their vocabulary they need to read more English. A perfect way to do this is to read novels or other literary work. The level should not be too high so that they have to look up too many words, but should challenge them. Literature can be used as a way to understand other cultures.



9. Genre of preference. Other/comments:

- Factual texts, good for learning new vocabulary, for example.
- While all genres should have a place in the curriculum, I believe novels are the best because it allows the students to focus on one story and one set of themes at a time instead of leaping from text to text. In my experience this type of leaping from one text to the other challenges the pupils' attention span and ability to focus. When they have one book to focus on they tend to do better.
- Again, difficult to provide an accurate answer. I ranked plays last, but that is perhaps more to do with the fact that I seldom teach plays in VG1.

- Can't really choose here.



11. Do you remember a lesson (or a series of lessons) that you felt was particularly successful? What do you think it was that made this lesson/these lessons so successful?

- We (I and my class) recently worked on a poem "In a Snack Bar" The lesson worked extremely well as the students could trace the development of various emotions as portrayed in the poem and relate to their own experience of personal taboos and stereotypes. As a prep session, we had worked on literary analysis and stereotypes and this made the lesson both lively and interesting.
- The intergration of short stories with the historical/social background of the stories. (Working with the same issue in different ways)
- pre-Reading questions
activities where the pupils pretended to be the characters and interviewed each other
- Poetry lesson where we look at terminology and analyse Ted Hughes 'Wind' in detail. It is hard to understand, but once they understand the words, see the metaphors and symbols, they actually get the poem. It works because it is complex in imagery, but simple in theme. It is also a good example og what pupils can do if assisted properly.
- I used *Disgrace* last year as well as this year, and I have found it to be quite successfull. The book works as a key to unlocking topics like apartheid, gender roles, colonialism, racism, violence and guilt. A brief background is given before the pupils start reading. We narrow in on the most prominent themes and topics when the pupils have read about

them in the book. It ends with an oral hearing in conversation form where groups of five discuss topics related to the book that they've been given in advance. After the hearing we watch the film based on the book to discuss and compare.

- Nope. I do not remember the opposite either, for that matter.
- Understanding a novel on different levels - see explanation in earlier question.
- I taught an International English class last school year that was particularly hard to motivate and engage. I remember reading a short story called "Audio Tour" by Patricia Marx with them, and for once some of them had things they wanted to say about literature. The short story provoked several of them, just by being labeled "short story" (it is rather unconventional), and I was amused and amazed to see the class wake up from their hibernation in anger over this story. I wouldn't really say that it was particularly successful, but relatively so. It was the only time I can remember more than one or two of the students in that class engaging in discussion over literature.
- Reading the play *Kindertransport* by Diane Samuels and discussing both the historical and the personal aspects.
- A lesson on two poems and a painting that were all connected in several ways. It was nice to incorporate a painting, something visual, into the teaching of the written word, that way it might be easier to engage the weaker students as well/those that are not motivated.
- As mentioned I generally prefer using several different approaches to teaching literature, and I believe this mix is the key to success (but not a guarantee for success!) in teaching literature.
- Group discussion together with teacher- students were able to discuss and learn from each other, as well as receiving questions and different approaches to the topic and the text
- I think that having individual conversations with students where they present their novel and their thoughts about the novel is a good experience both for me and the students. I can't think of any particular lessons that were successful.

12. What do you think the benefits of using literary texts in EFL classrooms are?

- Literary texts expose the learners to a fuller experience of a language and culture. Vocabulary, grammar and syntax and added bonus.

- - reading for enjoyment is important for language learning- getting another perspective on an issue (not just facts)
- Variation
- They are genuine (not made for textbook). They are pure expressions of culture. They can challenge interpretive skill. They feature a wide vocabulary.
- Learning language - vocabulary, grammar, etc. Learning about different cultures
Learning to analyze literature
- You can use authentic narratives written by people who belong to the cultures you are dealing with. For example, *Things Fall Apart* by Chinua Achebe is not just relevant in terms of "traditional" discussions about literature in terms of plot, theme and setting, but Achebe is one of the most read authors on the African continent, and through his work we receive a unique insight into the minds of Africans. I also find it an interesting exercise to have Norwegian pupils read the same literature as African pupils. It gives it an air of authenticity and international connection.
- Variation in method/approach to English. A possibility to introduce pupils to literature in general. Language exercise (vocabulary). Intellectual exercises (analysis etc)
- Access to authentic language
- Too many to lists, sorry, I have things to plan for tomorrow and I need to sleep. But literature, more than factual texts I think, can discuss important issues on a level that is more engaging (depending on the class, I guess).
- Authentic language, creative texts, easy to identify (or not, and then ask why)
- Bildung + expanding vocabulary + practice oral activity + production of texts
- Not only does the use of literary texts teach students English, it also teaches them something about the world, literary texts are part of a bigger context, and might broaden a student's horizon.
- the same reasons as in other classrooms where English is the students' mother tongue.
- It enables the students to work with many different skills: expanding vocabulary, using different levels of language (slang, informal, formal), interpreting, relating topics to own experiences and to historical context, speaking and expressing opinions, focusing on one

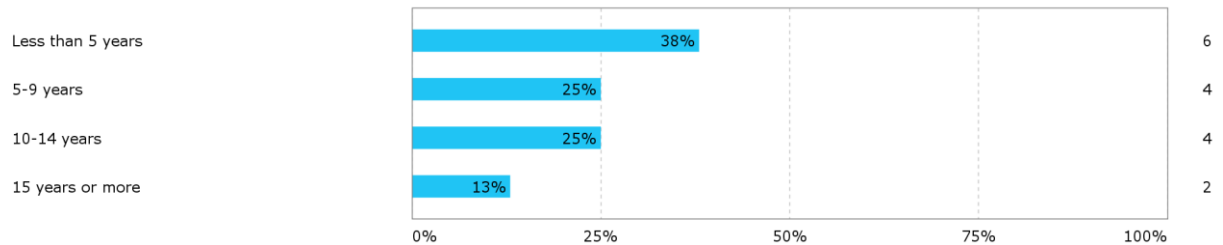
topic for a long period of time.

- Learning new words, learning about culture/history, increasing awareness and level of reflection

13. What do you think the challenges of using literary texts in EFL classrooms are?

- In today's digital/information age, to motivate young readers to actually read a proper text.
- Finding literature that can be engaging for the majority of the students.
- linking the texts to the pupils' lives
- Attitudes to for instance poetry and old-fashioned language.
- Engaging the pupils Understanding - many pupils have trouble understanding literature. Often big gap between students. Difficult to find level to teach from and vary work when class consists of 30-31 pupils.
- Mixed level learners. In each and every classroom you will find learners with very different abilities. I prefer to have all pupils read the same book, but that's not always possible, particularly in the vocational studies. You also have to deal with the preconceived notions of your pupils that literature is boring and difficult.
- Create an interest. Avoid a sense of "why do we need to analyze this poem, teacher"
Include all
- I don't know.
- Are there any?
- Finding suitable texts + interesting texts for all students.
- Adjusting them to the level of each individual student, some texts might be too challenging for certain students.
- Language Challenges. It is important that the students understand the language and the content before starting to interpret and finding the underlying meaning of texts.

- Not all students see the point in working on literary texts, some of them might think it is boring
- Finding a suitable level. Some students struggle with literature in their mother tongue so it can be difficult to learn the same things in a foreign language.



15. What are your formal qualifications in English?

- M.Phil in English literature M.Phil in Media and Communication
- Grunnfag høgskole
- Hovedfag
- MA in Eng. Lit.
- Bachelor + 1 year of master's studies (the of year theory before the writing of the thesis)
- A Master's Degree in English from UIB.
- Mellomfag (90 studiepoeng).
- 90 studiepoeng
- Master thesis.
- "Mellomfag"
- English master from UiB

- Master of Arts (Mastergrad i engelsk).
- Hovedfag
- Bachelor Degree, Master degree in Comparative Literature.
- Bachelor
- Master in English literature

Appendix 6: Individual questionnaire

Participant number 1 (interviewee A)

English teachers' views on the teaching of literature in the English foreign-language (EFL) classroom

The purpose of this questionnaire is to provide information for a master's thesis at the University of Bergen which investigates the teaching of literature in the English foreign-language (EFL) classroom. All answers will be treated confidentially. Thank you for taking the time to answer the questions. I will contact some of you again by e-mail for an in-depth interview.

1. Have you had your students read/are you planning on having your students reading a whole novel in one of your English classes?

Yes No

2. The following 6 questions are related to working with novels in class. You may choose whether you would like to link the questions to work already carried out, or if you would prefer to link them work you are currently planning.

work you are planning work you have already carried out

3. Which novel(s) did you read/will you be reading?

They will make a choice from a list I have composed. Some examples:

The Hunger Games, Collins. Slaughterhouse-Five, Vonnegut. Ludmilla's Broken English, Pierre. The Catastrophist, Bennett. The Kite Runner, Hosseini.

4. Why did you choose this/these novel(s)?

- It is /they are part of the English Literary Canon.
- It is/they are on a list of recent prize winners.
- It is/they are possible to get hold of as graded readers (literary texts which have been simplified to an appropriate level for some of the students).
- It deals/they deal with topics that teenagers/adolescents can engage in.
- There are tasks for the novel(s) in the textbook.
- Language level
- I let my students choose which novels they would like/wanted to read.
- Other/comments:

5. What method(s) did you use/will you be using in your teaching of the novel?

- Small group work/discussion
- Lecture (by the teacher, with occasional student questions)
- Whole-class discussion
- Student-led (Students do oral reports or similar, followed by discussion-seminar format)
- Other: Written analysis

6. Which of the above method(s) do you think is/are the most useful for the students' learning? Why?

The combination is key. But it is importert that they write themselves.

Part 2. This part of the questionnaire is related to working with literature in general, and not limited to working with novels.

7. When you teach literature, what do you think are the most important aims to focus on? Rate the importance of these aims in your teaching of literature. (1 = most important, 6 = least important)

	1	2	3	4	5	6
Learning English grammar	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Aesthetics	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ability to interpret texts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Language comprehension	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Learning new vocabulary	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i>Bildung</i> (danning)/Intercultural competence/cultural aspects	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Other aims/Comments						

8. The learning aims you ranked 1-3, why do you think these are the most important?

Because they are paramount in interpreting the world in general.

9. What genres of literature do you prefer teaching? (1 = most preferable, 5= least preferable)

	1	2	3	4	5
Novels	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Novel extracts	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Short stories	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Plays	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Poems	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Other/comments:

10. The next four questions are related to the approach you generally apply in your literature teaching. Please tick off, indicating to what extent you agree/disagree with the statements.

10a. When I teach literature, I generally focus on issues such as the history and characteristics of literary movements, the social, political and historical background to the literary text

Strongly agree Agree Disagree Strongly Disagree

10b. When I teach literature, I generally encourage students to relate the topics and themes of the literary text to their own personal experience, opinions and emotions.

Strongly agree Agree Disagree Strongly Disagree

10c. When I teach literature, I generally encourage students to reflect upon cultures and beliefs different from their own which are expressed in the texts.

Strongly agree Agree Disagree Strongly Disagree

10d. When I teach literature, I generally ask students to look for underlying meanings in literature.

Strongly agree Agree Disagree Strongly Disagree

11. Do you remember a lesson (or a series of lessons) that you felt was particularly successful? What do you think it was that made this lesson/these lessons so successful?

Poetry lesson where we look at terminology and analyse Ted Hughes 'Wind' in detail. It is hard to understand, but once they understand the words, see the metaphors and symbols, they actually get the poem. It works because it is complex in imagery, but simple in theme. It is also a good example of what pupils can do if assisted properly.

12. What do you think the benefits of using literary texts in EFL classrooms are?

They are genuine (not made for textbook). They are pure expressions of culture. They can challenge interpretive skill. They feature a wide vocabulary.

13. What do you think the challenges of using literary texts in EFL classrooms are?

Attitudes to for instance poetry and old-fashioned language.

14. For how many years have you been practicing as an English teacher?

Less than 5 years 5-9 years 10-14 years 15 years or more

15. What are your formal qualifications in English?

MA in Eng. Lit.

16. Gender

Female Male

Thank you for your contribution!

Participant number 2 (interviewee B)

English teachers' views on the teaching of literature in the English foreign-language (EFL) classroom

The purpose of this questionnaire is to provide information for a master's thesis at the University of Bergen which investigates the teaching of literature in the English foreign-language (EFL) classroom. All answers will be treated confidentially. Thank you for taking the time to answer the questions. I will contact some of you again by e-mail for an in-depth interview.

1. Have you had your students read/are you planning on having your students reading a whole novel in one of your English classes?

Yes No

2. The following 6 questions are related to working with novels in class. You may choose whether you would like to link the questions to work already carried out, or if you would prefer to link them work you are currently planning.

work you are planning work you have already carried out

3. Which novel(s) did you read/will you be reading?

Heart of Darkness, Death in Venice, Jane Eyre and All the Pretty Horses (I teach EngA at IB)

4. Why did you choose this/these novel(s)?

It is /they are part of the English Literary Canon.

It is/they are on a list of recent prize winners.

It is/they are possible to get hold of as graded readers (literary texts which have been simplified to an appropriate level for some of the students).

It deals/they deal with topics that teenagers/adolescents can engage in.

There are tasks for the novel(s) in the textbook.

Language level

I let my students choose which novels they would like/wanted to read.

Other/comments:

5. What method(s) did you use/will you be using in your teaching of the novel?

- Small group work/discussion
- Lecture (by the teacher, with occasional student questions)
- Whole-class discussion
- Student-led (Students do oral reports or similar, followed by discussion-seminar format)
- Other: Students hand in written work, close reading exercises of excerpts, role play etc

6. Which of the above method(s) do you think is/are the most useful for the students' learning? Why?

In isolation: none of the above. It is, in my experience, best to present the kids with a varied set of tasks with which to explore complex works.

Part 2. This part of the questionnaire is related to working with literature in general, and not limited to working with novels.

7. When you teach literature, what do you think are the most important aims to focus on? Rate the importance of these aims in your teaching of literature. (1 = most important, 6 = least important)

	1	2	3	4	5	6
Learning English grammar	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Aesthetics	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Ability to interpret texts

Language comprehension

Learning new vocabulary

Bildung(danning)/Intercultural competence/cultural aspects

Other aims/Comments

Not quite sure what you mean by "aesthetics". In my rating I assumed it meant something like appreciation of stylistic devices and an understanding of their effects.

8. The learning aims you ranked 1-3, why do you think these are the most important?

Because it is what the IB Learner Profile says! (And these are skills they need to learn before their final exams.)

9. What genres of literature do you prefer teaching? (1 = most preferable, 5= least preferable)

	1	2	3	4	5
Novels	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Novel extracts	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Short stories	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Plays

Poems

Other/comments:

Can\'t really choose here.

10. The next four questions are related to the approach you generally apply in your literature teaching. Please tick off, indicating to what extent you agree/disagree with the statements.

10a. When I teach literature, I generally focus on issues such as the history and characteristics of literary movements, the social, political and historical background to the literary text.

Strongly agree Agree Disagree Strongly Disagree

10b. When I teach literature, I generally encourage students to relate the topics and themes of the literary text to their own personal experience, opinions and emotions.

Strongly agree Agree Disagree Strongly Disagree

10c. When I teach literature, I generally encourage students to reflect upon cultures and beliefs different from their own which are expressed in the texts.

Strongly agree Agree Disagree Strongly Disagree

10d. When I teach literature, I generally ask students to look for underlying meanings in literature.

Strongly agree Agree Disagree Strongly Disagree

11. Do you remember a lesson (or a series of lessons) that you felt was particularly successful? What do you think it was that made this lesson/these lessons so successful?

As mentioned I generally prefer using several different approaches to teaching literature, and I believe this mix is the key to success (but not a guarantee for success!) in teaching literature.

12. What do you think the benefits of using literary texts in EFL classrooms are?

13. What do you think the challenges of using literary texts in EFL classrooms are?

14. For how many years have you been practicing as an English teacher?

Less than 5 years 5-9 years 10-14 years 15 years or more

15. What are your formal qualifications in English?

Hovedfag

16. Gender

Female Male

Thank you for your contribution!

Participant number 3 (interviewee C)

English teachers' views on the teaching of literature in the English foreign-language (EFL) classroom

The purpose of this questionnaire is to provide information for a master's thesis at the University of Bergen which investigates the teaching of literature in the English foreign-language (EFL) classroom. All answers will be treated confidentially. Thank you for taking the time to answer the questions. I will contact some of you again by e-mail for an in-depth interview.

1. Have you had your students read/are you planning on having your students reading a whole novel in one of your English classes?

Yes No

2. The following 6 questions are related to working with novels in class. You may choose whether you would like to link the questions to work already carried out, or if you would prefer to link them work you are currently planning.

work you are planning work you have already carried out

3. Which novel(s) did you read/will you be reading?

Of Mice and Men

4. Why did you choose this/these novel(s)?

- It is /they are part of the English Literary Canon.
- It is/they are on a list of recent prize winners.
- It is/they are possible to get hold of as graded readers (literary texts which have been simplified to an appropriate level for some of the students).
- It deals/they deal with topics that teenagers/adolescents can engage in.
- There are tasks for the novel(s) in the textbook.
- Language level
- I let my students choose which novels they would like/wanted to read.
- Other/comments:

5. What method(s) did you use/will you be using in your teaching of the novel?

- Small group work/discussion
- Lecture (by the teacher, with occasional student questions)
- Whole-class discussion
- Student-led (Students do oral reports or similar, followed by discussion-seminar format)
- Other:

Understanding a novel on different levels (physical, mental, psychological, moral, philosophical, dramaturgic, artistic)

6. Which of the above method(s) do you think is/are the most useful for the students' learning? Why?

Understanding a novel on different levels. Because it makes it necessary to explore the basics (setting, characters, plot, etc.) and literary device as well as relating the story to its historical context . Opens up for fun and interesting activities which are also differentiated according to interest and Learning style.

Part 2. This part of the questionnaire is related to working with literature in general, and not limited to working with novels.

7. When you teach literature, what do you think are the most important aims to focus on? Rate the importance of these aims in your teaching of literature. (1 = most important, 6 = least important)

	1	2	3	4	5	6
Learning English grammar	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Aesthetics	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ability to interpret texts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Language comprehension	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Learning new vocabulary	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Bildung(danning)/Intercultural competence/cultural aspects

Other aims/Comments

To **enjoy** reading. Reading for pleasure, delight and to be touched or shaken.

8. The learning aims you ranked 1-3, why do you think these are the most important?

9. What genres of literature do you prefer teaching? (1 = most preferable, 5= least preferable)

	1	2	3	4	5
Novels	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Novel extracts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Short stories	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Plays	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Poems	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Other/comments:

10. The next four questions are related to the approach you generally apply in your literature teaching. Please tick off, indicating to what extent you agree/disagree with the statements.

10a. When I teach literature, I generally focus on issues such as the history and characteristics of literary movements, the social, political and historical background to the literary text.

Strongly agree Agree Disagree Strongly Disagree

10b. When I teach literature, I generally encourage students to relate the topics and themes of the literary text to their own personal experience, opinions and emotions.

Strongly agree Agree Disagree Strongly Disagree

10c. When I teach literature, I generally encourage students to reflect upon cultures and beliefs different from their own which are expressed in the texts.

Strongly agree Agree Disagree Strongly Disagree

10d. When I teach literature, I generally ask students to look for underlying meanings in literature.

Strongly agree Agree Disagree Strongly Disagree

11. Do you remember a lesson (or a series of lessons) that you felt was particularly successful? What do you think it was that made this lesson/these lessons so successful?

Understanding a novel on different levels - see explanation in earlier question.

12. What do you think the benefits of using literary texts in EFL classrooms are?

Access to authentic language

13. What do you think the challenges of using literary texts in EFL classrooms are?

14. For how many years have you been practicing as an English teacher?

Less than 5 years 5-9 years 10-14 years 15 years or more

15. What are your formal qualifications in English?

90 studiepoeng

16. Gender

Female Male

Thank you for your contribution!

Participant number 4 (interviewee D)

English teachers' views on the teaching of literature in the English foreign-language (EFL) classroom

The purpose of this questionnaire is to provide information for a master's thesis at the University of Bergen which investigates the teaching of literature in the English foreign-language (EFL) classroom. All answers will be treated confidentially. Thank you for taking the time to answer the questions. I will contact some of you again by e-mail for an in-depth interview.

1. Have you had your students read/are you planning on having your students reading a whole novel in one of your English classes?

Yes No

2. The following 6 questions are related to working with novels in class. You may choose whether you would like to link the questions to work already carried out, or if you would prefer to link them work you are currently planning.

work you are planning work you have already carried out

3. Which novel(s) did you read/will you be reading?

Disgrace by J.M. Coetzee in international English The Fault in Our Stars by John Greene in English for the vocational subjects Revolver by Marcus Sedgwick in English for the vocational subjects

4. Why did you choose this/these novel(s)?

- It is /they are part of the English Literary Canon.
- It is/they are on a list of recent prize winners.
- It is/they are possible to get hold of as graded readers (literary texts which have been simplified to an appropriate level for some of the students).
- It deals/they deal with topics that teenagers/adolescents can engage in.
- There are tasks for the novel(s) in the textbook.
- Language level

I let my students choose which novels they would like/wanted to read.

Other/comments:

5. What method(s) did you use/will you be using in your teaching of the novel?

Small group work/discussion

Lecture (by the teacher, with occasional student questions)

Whole-class discussion

Student-led (Students do oral reports or similar, followed by discussion-seminar format)

Other:

6. Which of the above method(s) do you think is/are the most useful for the students' learning? Why?

Book reports and oral hearings are equally important in my view, but I have chosen to carry out an oral group hearing for *Disgrace* and *The Fault in Our Stars* where pupils discuss questions about the book in a group of five with myself and a colleague present. In my experience pupils tend to do better with this form of evaluation because they can be reminded of aspects they've forgotten by their classmates. The pupils who have read *Revolver* are going to write a book report because those particular pupils need to work on their writing skills.

Part 2. This part of the questionnaire is related to working with literature in general, and not limited to working with novels.

7. When you teach literature, what do you think are the most important aims to focus on? Rate the importance of these aims in your teaching of literature. (1 = most important, 6 = least important)

	1	2	3	4	5	6
Learning English grammar	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Aesthetics	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Ability to interpret texts	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Language comprehension	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Learning new vocabulary	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i>Bildung</i> (danning)/Intercultural competence/cultural aspects	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other aims/Comments						

8. The learning aims you ranked 1-3, why do you think these are the most important?

Interpretation, comprehension and bildung are aspects best taught through literature because it involves a combination of issues, learning strategies, themes and topics. Consequently, the pupils can be tested in a combination of skills using different forms of evaluation. Literature is also the best suited vehicle for including Bildung in your lessons because it provides values and perspectives one would have a hard time of finding elsewhere.

9. What genres of literature do you prefer teaching? (1 = most preferable, 5= least preferable)

	1	2	3	4	5
Novels	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Novel extracts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Short stories	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Plays	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Poems	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Other/comments:

While all genres should have a place in the curriculum, I believe novels are thre best because it allows the students to focus on one story and one set of themes at a time instead of leaping from text to text. In my experience this type of leaping from one text to the other challenges the pupils' attention span and ability to focus. When they have one book to focus on they tend to do better.

10. The next four questions are related to the approach you generally apply in your literature teaching. Please tick off, indicating to what extent you agree/disagree with the statements.

10a. When I teach literature, I generally focus on issues such as the history and characteristics of literary movements, the social, political and historical background to the literary text.

Strongly agree Agree Disagree Strongly Disagree

10b. When I teach literature, I generally encourage students to relate the topics and themes of the literary text to their own personal experience, opinions and emotions.

Strongly agree Agree Disagree Strongly Disagree

10c. When I teach literature, I generally encourage students to reflect upon cultures and beliefs different from their own which are expressed in the texts.

Strongly agree Agree Disagree Strongly Disagree

10d. When I teach literature, I generally ask students to look for underlying meanings in literature.

Strongly agree Agree Disagree Strongly Disagree

11. Do you remember a lesson (or a series of lessons) that you felt was particularly successful? What do you think it was that made this lesson/these lessons so successful?

I used *Disgrace* last year as well as this year, and I have found it to be quite successful. The book works as a key to unlocking topics like apartheid, gender roles, colonialism, racism, violence and guilt. A brief background is given before the pupils start reading. We narrow in on the most prominent themes and topics when the pupils have read about them in the book. It ends with an oral hearing in conversation form where groups of five discuss topics related to the book that they've been given in advance. After the hearing we watch the film based on the book to discuss and compare.

12. What do you think the benefits of using literary texts in EFL classrooms are?

You can use authentic narratives written by people who belong to the cultures you are dealing with. For example, *Things Fall Apart* by Chinua Achebe is not just relevant in terms of "traditional" discussions about literature in terms of plot, theme

and setting, but Achebe is one of the most read authors on the African continent, and through his work we receive a unique insight into the minds of Africans. I also find it an interesting exercise to have Norwegian pupils read the same literature as African pupils. It gives it an air of authenticity and international connection.

13. What do you think the challenges of using literary texts in EFL classrooms are?

Mixed level learners. In each and every classroom you will find learners with very different abilities. I prefer to have all pupils read the same book, but that's not always possible, particularly in the vocational studies. You also have to deal with the preconceived notions of your pupils that literature is boring and difficult.

14. For how many years have you been practicing as an English teacher?

Less than 5 years 5-9 years 10-14 years 15 years or more

15. What are your formal qualifications in English?

A Master's Degree in English from UIB.

16. Gender

Female Male

Thank you for your contribution!

Appendix 7: Conventions used when transcribing

The conventions used when transcribing

Symbols used to represent the transcription categories:

- R: Researcher
- I: Interviewee
- *: Symbol indicating a pause in the interview. The more asterisks the longer the break.
- ...: An ellipsis indicating that parts of the citation has been removed.
- [: Contextual information is added between square brackets.
- Becau- A hyphen indicates an abrupt cut-off or self-interruption of the sound in progress indicated by the preceding letter(s). The example here represents a self-interrupted “because”.

Appendix 8: Transcript of interview A

Transcript of interview A

1 Researcher (R): Okay, so, you stated that, that your students choose what novels to read, and
2 I'm just wondering, uhm, why is it that you want your students to take part in this decision.

3 Interviewee (I): Well, I do both. Uh, I, I sometimes pick, and sometimes let them pick. Uh,
4 the list you've got, uhm, for instance*

5 R: Yes, you crossed off different things

6 I: Yeah. But the ones you've got on the list there, for instance, I sort of picked Hunger Games
7 for the class, but I said they could pick other novels if they wished. Uh, and of course, some
8 had already read Hunger Games, so they had to pick something else.

9 R: Mm

10 I: And, I make some suggestions obviously, but. I generally want them to pick, because then
11 they usually read with more * enthusiasm. So, and, for, for reading a whole novel, that's
12 incredibly important, I think.

13 R: Mm. Why is that important, you think?

14 I: Eh, because, well, first of all, if they're going to do a lot of work on the novel, not just read
15 it * Uhm, in a sort of dispassioned way, they have to be interested in it, and, uhm. Well,
16 motivation is often encouraged by choice as well, so. And it's an easy thing for me to do, of
17 course. Because I can still control which ones they read. I won't just say "Pick whichever
18 novel you want", I'll, I'll tell them to pick, ask me, and I'll see if I think it's a good choice or
19 not.

20 R: Mm. And what are your, eh- On what basis do you make that choice, whether it's a good
21 choice or not. Is it *

22 I: [coughs] Depends on the purpose, I guess. Uhm, if it's just to read a novel, and * Uhm,
23 write some thing, usually it's an analysis. I don't usually do reviews, I usually have them write
24 some sort of analysis. * If it's just a general analysis, it's, it doesn't really matter. It's, it's a

25 question, I guess, of whether I think * it's possible to write anything interesting about the
26 novel. So I'll just have to see. And if it's one that I haven't read, I'll just have to check what the
27 contents are and the theme, and if it's anything I think it's worth working with.

28 R: Mm. Yeah. * Uhm, and, uh. You also state that you sometimes choose novels which are a
29 part of the Canon. You know, like you write Slaughterhouse-five, by Vonnegut, and, uh. Do
30 you think that, uh, that students can engage in novels which are a bit challenging, like this?

31 I: Slaughterhouse-five * Depends on the student. Uhm. Generally the ones who pick that are
32 boys. Uh, and they often pick it because they've read lots of other things, so, they are * they
33 are able to deal with it I think. The ones that have. Well, not all of them. One, one, one time it
34 was a disaster, but * It happens. He liked the novel, but he didn't manage to write anything
35 very good about it. Uhm. But this year, another example would be Lord of the Flies, for
36 instance. Which is more sort of a standard VG1-type of novel, but still a classic * one. And,
37 uhm, the ones who read that, did very well. I had a- an incredibly interesting essay, by a
38 student on psychology and * sort of, the Freudian concepts in the novel, which he did very
39 well.

40 R: Mm

41 I: Uhm, I also, I showed I've got two students in my class this year. Uhm, from, from the
42 University, who- teacher students.

43 R: Okay.

44 I: Uhm, and they, they read the, the text as well and said "It's just * This is almost like
45 university-level". And that's VG1. So, apparently, it works. Not all the time, but, enough
46 times that it's worth it, I think.

47 R: Yeah. So that's, uh, especially when doing maybe a little bit more difficult texts, that there
48 is more to * analyse? Would you think so, or?

49 I: Yes. For, for this particular project, I, I wrote all the thesis statements for them. So I gave
50 them a choice of, eh, three or more, different thesis statements that they were to explore to
51 each novel. Of sort of, various difficulties, of course. So, so they didn't have to write, eh, a
52 sort of, complete analysis of, or I didn't give them the task to just analyse. I gave them the task

53 to discuss * psychology, or to discuss other themes, or use of point of view, different *
54 aspects of the novel to sort of, limit their focus.

55 R: Mm. Yeah.

56 I: And * quite a lot of them did well. Not all of them, but. That's the job. [laughs]

57 R: [laughs] Of course. In your methods, eh, you state that you use a lot of different methods,
58 uhm, and that you especially want them to write an analysis. And, why is it so important to
59 write, when working with literature?

60 I: Uhm. Actually, since you, since you ask. I do both. I do, I do oral, on the, one the poetry
61 part, which I think I wrote something about. Uh, that's sort of an oral presentation.

62 R: But this one is, this questions is especially directed towards the novel.

63 I: The novel. That's right. Yes.

64 R: Since you do interpretations, and-

65 I: [laughs] I think it's important because, it's a good way for them to start learning how to *
66 use the language, a style, a sort of, approach to writing. That's important for the English
67 subject. Uhm, and, and when they come from- Especially when they start VG, videregående,
68 they often haven't written a lot of series, formal texts. Uhm, quite a lot of reviews, instead of
69 analysis. Quite a lot of different types of * They've written creative writing, often. Uh, and I
70 think this is a sort of. It's a bridge to that, and also it's uh, allows them to, to learn very
71 important things about literature. Uhm, you can discuss literature, but sort of, deal with a
72 novel, and get something important from it * I think you need to work more in-depth, than
73 just sort of, talking about it. * They could do an oral presentation, of course, but I chose to do
74 that on poetry this time, instead of on prose.

75 R: Yeah. And when working in class, during the work. Before you have the last, finished
76 product, or, last presentation, or whatever. Uh, you also do small group work? Or is this, eh,
77 in poetry? [refers to the questionnaire]

78 I: Well, eh, we, we'd worked with different texts before they worked with the one they wrote,
79 so, we, well, before we, uh, before they analysed the novel they will have read short stories
80 for instance. And we will have analysed a few of those, and, sort of. And then, of course, the

81 novel. We don't spend a lot of time, because, they read different novels right, so we can't
82 spend a lot of time on that one novel. They get different tasks, I, I, for the, this project, which
83 I described for you there, I think, uhm, I gave them * like, what * five to ten tasks to each
84 novel, and they were to work in groups. Divided by which novel they read.

85 R: Okay, so they did work in groups

86 I: They did work in groups. They did discuss them, and, uh, the questions I gave them were
87 sort of. Because I hadn't given them the thesis statements yet. But the questions were related
88 to what I would ask them in the final tests. And the test also, is, I, I, it wasn't a sort of standard
89 test, it was a full day. Full friday.

90 R: Fagdag?

91 I: Yeah. Uh, but also, they just started the text then. And, uh, there wasn't any sort of, uh, I
92 didn't turn off the internet, I didn't, uh. I, I gave them all the answers they wanted if they
93 asked me, basically.

94 R: Mm

95 I: And, they, and I gave them feedback, I read introductions, I read various parts of their texts.
96 Uh, and they had one more week to finish. And they could still, we didn't work with it in class
97 during that week. * But they could still, I gave them a few minutes each, less than the other
98 week to just, if they had any questions. Or something that they wanted to show me.

99 R: Mhm. And, uh, when they, were working in groups, did they. How do you find that they
100 helped each other, interpreting, or, uh, sometimes when they were reading the same book for
101 instance? Or did they, maybe they didn't? [laughs]

102 I: [laughs] Well, I, I don't, I'm not able to monitor everything that they do, of course. Only
103 when I step in there, I get uhm, an actual insight into what they're saying. I, I, I see that they're
104 able to answer the questions, I know that, but how they do it. Well * I think * they * they
105 probably do, uh, and, I tend to see that they, at least they're able to support each other, if
106 they're insecure of whether what they thought was right. They can back each other up, right.
107 And sometimes they, they call each other on, on sort of, misinterpretations, which is
108 important, I think.

109 R: Mm, yeah. And how is the, when they, uh. When you have these lessons when they're
110 working in groups, uh. How do you feel the activity is, are they * do they do, uhm * Do they
111 engage? Do they seem to enjoy talking to each other about the literature, or are they
112 demotivated?

113 I: Well, that's a very, it's not a complex question, but a very complex answer to that. Because,
114 uh, depends on the class. Uhm, and within the class there will be, so many different reactions.
115 Some of them are really, really enthusiastic, but some of course, aren't very interested in
116 literature. So, they'll usually do it, because the students here aren't, they've all, they've all
117 chosen, uhm, uh, to study further, you know, because they go, they go to
118 studiespesialiserende. Which means they intend to study, and they've got quite good grades
119 from, from before, so * they are skilled. And serious, most of them. So they'll do the work.
120 Uh, but, the level of enthusiasm though, will, will vary quite a lot.

121 R: Mm. Of course. Uhm, okay so. About the learning aims. You've stated that you think it is
122 important to focus on, uh, their ability to interpret texts, like you've just said as well. Uhm,
123 and, how do you try to balance an authoritative interpretation with their own, personal
124 interpretation?

125 I: [coughs] Uh, well [laughs] Uhm, depends on when and how. If it's in a classroom
126 discussion, for instance * I'll, I'll try to sort of * find a way of, of, if, if their interpretation isn't
127 just wrong, but just sort of, a bit wrong. I'll try to just show how what they say is right, but
128 still not quite right. And then, ah, hopefully someone else will step in, or, or I'll just have to do
129 it. Because I, I try to get them to give me the answers usually, I don't try to, to just state them
130 for myself, unless I have to. Uhm, but usually I try to build on what they say. So that they
131 don't feel that I, sort of, just, step on their whole interpretation of what's going on. I guess.

132 R: Mm. And why do you think it is important that they learn how to interpret texts?

133 I: Well * Because it's reality isn't it. Uhm, and, and obviously, since we live in an increasingly
134 sort of text-focused society, where you have to read quite a lot, uhm, online especially. Uhm,
135 being able to understand people's intentions and, sort of, what the purpose of a text is, whether
136 it's fiction or not, is, is key I guess * to everything you're going to do later on * and all the

137 other subjects they take as well.

138 R: Mm. Yeah, so how can you transfer the ability to interpret texts to, uh * what subjects?

139 I: Uh, well. Sometimes, I guess * It's not necessarily relatable to all subjects for instance *

140 interpretations in hard science

141 R: You're thinking maybe the Humanities?

142 I: Yeah. Because hard science, of course I don't think there is a lot of irony that you have to

143 get past

144 R: [laughs]

145 I: Whereas in social science, there will be.

146 R: Maybe in religion, or

147 I: Religion as well, right. So just understanding point of view, understanding tone, mood,

148 irony, will be important. Right.

149 R: Mm. I agree. Eh, you stated that you think the second most important to focus on is

150 *Bildung*. Uhm, yeah?

151 I: [laughs] Yeah. Yes.

152 R: And, uh, are you conscious of promoting this in your teaching? And this is literature in

153 general, by the way.

154 I: Uhm, depends. Depends, uhm. It's not, I don't make big statements about it, but rather * try

155 to encourage just * a wide base of knowledge, just sort of, because, because if you read

156 literature, sometimes students will see that they have, they'll have a frame of reference that

157 helps them in, in sort of, just normal conversation as well, understanding humour. Trying to

158 relate it I guess to sort of, also, things they are interested in. Like, sort of comedy shows or,

159 cartoon shows where, where they play upon classical references for instance. Which, if you

160 don't have, will make you just understand half of what is going on.

161 R: Mm

162 I: So, I, I, I don't focus, explicitly, overtly on this being *Bildung*.

163 R: Sort of like an underlying-

164 I: Yes. And of course, depends on the, on the, on the subject. Because I teach literature in

165 VG3 as well, where it's sort of more important, and easier because, the students there, they
166 will have chosen literature in stead of social English. Uhm, and they will be interested and
167 they'll see the value of just sort of, literature for literature's sake. Walter Pater-like I guess.
168 Uhm, so, depends on who you're talking to.

169 R: Mm. Uhm, you also rated aesthetics quite high. Uhm, as number three. So it's the third
170 most- I know this is a difficult thing to do [ranging the learning aims], but anyway. Uhm, how
171 do, eh. What role do aesthetics play in literature, do you think? For the students.

172 I: Mm. * That's a hard question to answer. I think * it's not something you would necessarily
173 interpret as such, right. Uhm. But it, it's connected to style, if anything. * * That's really hard
174 to answer. How do you focus on that? I think maybe, sometimes * just, just trying to enjoy
175 literature without all the other * elements of analysis overshadowing the pleasure of reading
176 as well. Uhm.

177 R: Mm. So it's about their experience?

178 I: Yes. And, and. And just letting them sometimes read, just for reading. Which I do. I, I, I
179 just give them novels and say "Just read it, I won't ask you anything - Unless you want me
180 to". Uhm, just, just to get them to enjoy * it. As format. Because, I, I talked to a student, I
181 think, a few months back, who said, uhm. She was new in the class, she switched from
182 another English class, and she said: "Know, you know I, I just stopped liking English in" In,
183 well, when was it. Seventh, no eighth grade or something. "Because it just became, just
184 analysis and, I don't want to do that, and it's just, it's just ruining the whole experience for
185 me". And she's a very good student, I mean she's, she is, her English is great, and she's read
186 quite a lot of literature, actually. Uhm, and I said: "Well, okay, okay. I understand" [laughs]
187 Because I think I felt the same, I guess. But also I said, "Well, then you, you, uh, you can read
188 things without just * doing all the things we do, sometimes". Because you do, I think, uh, uh,
189 some of the students who are generally into literature feel that you sometimes just rip apart
190 what they're, what they enjoy. And, not always will that lead to them sort of feeling that
191 they've discovered something new. Uhm. So, I try to also just get them to just read. And read
192 things that I think is * well, good literature. So that I can help them find good texts, you

193 know.

194 R: And they'll probably learn something from that as well. Eh, which is useful for the English
195 subject

196 I: I, Yes. Of course. Because they are reading. [laughs] They're reading English, and they're
197 reading, uhm. Well, various types of English. Yeah. So, undoubtedly they'll learn. I think.

198 R: Okay, moving on to, uh, let's see. * * So, at the poetry lesson where you looked at Ted
199 Hughe's Wind, in detail, uhm. How did you work in this session?

200 I: Well. I feel like I should show you the thing I did, which i can afterwards, I guess. Uhm, I
201 did. It, it's a lecture. It's a two times fortyfive minutes lecture session, where I first * talk
202 about poetry in general, form and content and, various terms. Uhm, explain those, show
203 different types of rhyme, different type of meter as well, just briefly, because meter is hard,
204 uh. So I just sort of, just show it, to make them aware of the fact that, there is something going
205 on beyond rhyme. Uhm. * And then, I move, to a sort of, uh, my analysis of Wind, at the end,
206 where I just analyse Wind in front of them, and just sort of, show them what I just talked
207 about, in Wind. Uhm, and I have Ted Hughes reading it as well, because there are some nice
208 recordings of him doing that. And he, he's a great reader of poetry, because he's very into, into
209 sort of, getting the tempo right. And he reads it with these like, in these, almost gusts, like
210 wind. Which is interesting. Eh, so bacally, I tell them what poetry is, and how it can be
211 analysed, and then I do the analysis. That's what I do. * And then we work with some poems,
212 afterwards, and then they pick a poem themselves. * And they, and then, in this case they
213 made an oral presentation where they analysed a whole variety of different poems. And again,
214 I, I let them pick. I gave them a list of choices, of, of not poems, but poets. * I let them pick
215 songs as well. Because for some people that's much easier, and they feel- So, so, I have some,
216 some people doing Dylan, uhm, and, who else? Beatles, things like that. Uhm. And, well none
217 did Ted Hughes, they, some people did Robert Frost. Tends to reappear quite often. But yeah,
218 so they did what I did, but in their own way.

219 R: Mm. You also say that this is an example of how they, uhm, eh, how they can do well if
220 being assisted, properly. And by assisting, do you then mean yourself, and that you go around

221 and help them, or by helping each other?

222 I: [laughs] Well, both. But mostly, me I think, uhm. They do talk to each other, so they will
223 help each other with basics. But sometimes it's just, sometimes it's just a word that they don't
224 get, and for some reason can't find a dictionary, well I'm there anyway, so I can help them
225 with that. And, uhm, and just understanding metaphors, very often, is something they need
226 help with. Because they don't have all the references, especially if it's dependent on various
227 types of allusions. * Uhm. So it's just me assisting them in the actual interpretation, very
228 often. And also, if they, when it comes to meter, which I did mention, I said that you don't
229 have to worry too much about meter. But some of them always do, so they, they get * hung up
230 on what meter is, and they want to understand the meter, and then they always need help.
231 Because, it is hard, and sometimes it's hard for me as well. Uh, I'm not a drummer or a
232 musician, so. Uhm, but just generally helping them.

233 R: Mm. And how did you, experience this lesson, as a teacher?

234 I: The, the, well this was not just one lesson. Two

235 R: No, but yeah, I mean the series of lessons.

236 I: The series. Uhm, I find it interesting to see what types of things they struggle with. Because
237 some of them are very focused on these minor details, whereas others have a lot of trouble
238 just starting, because they don't * they just see the poem, and they sort of understand it, but
239 "How can I make that into a, a lecture, or a sort of presentation?" Which is what they do.
240 Because they spoke roughly ten to fifteen minutes about their chosen poem. Uhm, just, just
241 the types of things they asked. And I was surprised to see so many people focusing on the
242 meter bit, although I didn't say that that was important. Uhm. Well, I think that's- And also the
243 fact that they, they did very well, some of them, on these presentations. Which is fun to see.

244 R: Yeah. Did they seem to enjoy it as well? Working with it?

245 I: Uhm, yes. Yes. Uhm, because they do say that they're happy to be able to choose. Uhm,
246 and most of them seem to enjoy this. I even asked some of them, they said that they really
247 enjoyed it, actually. * So, I'll do that again, because this is the thing I've done in writing
248 before, and it doesn't work as well. Because * poetry and writing is * hard for them to do.

249 Because it's already quite complex. So when they have to do it in writing as well, it becomes,
250 well, a gap too far, I think.

251 R: Mm. Yeah. And so, with the challenges of using literary texts, you state that, eh, there are
252 the attitudes to old English, or poetry as well. Uhm, and how do you deal with that? Do you
253 have any thoughts on that?

254 I: Well, I, I try to be enthusiastic myself. I think that [laughs] should help, uhm. Because if
255 you teach, and you don't seem to enjoy what you're teaching, that's going to, not, uh, motivate
256 the students very much. Uhm. * Old fashioned language, and old fashioned is sort of, more
257 what they call it: "Old". I would say sort of more sort of, sometimes "stilted", "formal". Uhm,
258 and very often, when it comes to poetry, it's not that it's old fashioned, but rather that it's very,
259 uhm, very stilted, I should say. Uhm. * And I, I try to just make it- Sometimes you can make
260 them find it sort of humorous sometimes. Just sort of, because it's sort of odd, right. And
261 sometimes, if you focus on the uh, on the words, because there will be words that they don't
262 know, uhm * That can, can be interesting, just sort of discovering what all those odd words
263 mean. * But not for everyone. You can't really, you can't. You can't do that, I think. Uh, but it,
264 it's important I think to read what they wouldn't normally read. I think that's part of what we
265 do as well. Because otherwise they'll just read things that aren't all that challenging, uh, and
266 they won't get to see * the, all the varieties of, of English, that still exists in texts. Yeah, from
267 various periods.

268 R: Mm. So now you're sort of moving on to the benefits of using literary texts.

269 I: Yeah. Yeah.

270 R: And, one of the things that you mention there is that they, it's authentic, and that "They are
271 pure expressions of culture"

272 I: [laughs] Mhm, yeah.

273 R: Uhm, and, why do you think it is important that they meet authentic texts?

274 I: Actually that's. I've seen that in most of the text books we've got, use authentic texts. They
275 don't fabricate texts for the students and, which I think is, is very interest- very important.
276 Because, sometimes, even the students will feel the artificial nature of those types of text

277 books-texts that you, that I, remember reading, at least, in school. Uhm, most of what we've
278 got now is, authentic. Of course there will be the facts - bits. Uhm, but they, they are authentic
279 as well, because they, they're written by * at least the ones we've got, by English speakers.
280 Uhm, it will be the author of the textbook, but still it's * They're decent texts, I think. Uhm, so
281 it's not something I feel I have to work very hard for, it's more available now. Uhm, but it's
282 important because otherwise it may feel artificial. And, and that's a horrible thing, because
283 I've experienced it myself, as, as a pupil. It's not very motivating at all.
284 R: Mm. Uhm, yeah. I think that's it.
285 I: Yey [laughs]
286 R: Thank you!
287 I: Okay, thanks.

Appendix 9: Transcript of interview B

Transcript of interview B

1

1 Researcher (R): You stated that you used novels from the English literary Canon.

2 Interviewee (I): Yes.

3 R: And why do you think it is important for them to read a classic?

4 I: Well, I, I, it's not a matter of choice for me, as an IB teacher I have to pick texts from a
5 prescribed list of authors. [sighs] So, we, we do have a list of texts to choose from. Uh, which,
6 eh, but, but, having said that, I do think it's valuable for kids to be acquainted with great
7 classics. And, eh, eh, and, I do think so for many reasons, but chiefly because * I mean, we
8 want them to, to be able to understand their own culture and their own society. And I think,
9 eh, it will be hard, I mean it would be, it would be difficult for, for, eh, you know, someone to
10 feel that he's in Norway without sort of, at least a cursory knowledge of Ibsen, for instance, or
11 Hamsun. There are so many references to these great names and, and their works in, in media
12 that, I mean, they would, eh, they would be you know, completely lost, I think. So I think it's
13 important that they do, you know, learn * you know, about some of the, the sort of, the great *
14 classics, in order to, simply to, to function in society, and to, to understand society.

15 R: Mm. Uhm, and is it. Do you think that they are able to engage in these classics, because
16 they are quite difficult, right?

17 I: Yeah. Uh, well, so that's eh, it's eh, it varies...tremendously from student to student. But in,
18 in general, in my experience, especially, eh, especially for instance, the case with
19 Shakespeare, I mean, kids do, or they, they sort of approach Shakespeare with, you know,
20 with respect. It's something they, they are, eh, they want to read Shakespeare. Eh, even though
21 Shakespeare is very, is extremely difficult to read. And it's difficult for an Englishman to read
22 Shakespeare and not, and * You know, for a sixteen year old Norwegian kid it must be very
23 difficult to read Shakespeare. But they, they do want to read Shakespeare because they do
24 have a healthy dose of respect for the man and his works.

25 R: Mm

26 I: Eh, but, eh. But certainly, eh. * Eh * It, it, some of these things do rely, eh. * Uhm * I don't,
27 I think the appreciation of literature is in many ways... depends on, uh. I don't know if I
28 should use the word intelligence, but, I, I'm not a fan of these ideas of art and literature that
29 states that art and literature is democratic. Because you do need a certain degree of, I don't
30 know, uhm. Eh, you, you need to be uh, acquainted with these forms, in order to understand
31 them, and, and obviously people from... Kids from a certain background, for instance, if their
32 parents have gone to university for instance, if their parents read, and if these things are
33 [sighs] eh, texts, or, eh * sort of artistic modes that they are acquainted with, then obviously
34 they will do a lot better than students who come from families in which these * modes of
35 expressions have never been eh, never been mentioned. Uh, so, so, eh, I think perhaps their,
36 sort of, background, eh * per-perhaps primarily family background has a lot to do with how
37 they, they, how well they, they, they, uh, understand these texts. * If you can use that term.
38 R: Mm. And, as for your methods, you stated that you think it is important that they work in
39 isolation, and with tasks, so that, eh *
40 I: Isolation? Wh-what did I mean by that?
41 R: 'Cause this is what methods [points to the questionnaire], and I asked * But that's just one
42 of the learning aims that you think is the most important for their learning. Uhm, so I was just
43 wondering, eh, why do you think it is important that they work individually, with the
44 literature?
45 I: Uh, uhm. Well, they will of course be assessed individually, so [sighs] eh, so there's that.
46 But I think I have, I think I have indicated, or tried to indicated, in, in*
47 R: Yes, you have marked off for each of the methods, I was just thinking, since you made it
48 clear that you think that's important as well.
49 I: Eh, yes, eh, as I said, that, I, I don't think that we should limit ourselves to just using one,
50 eh, one eh * sort of one format, when we teach literature. We should try as many different, eh,
51 activities as possible. Eh, that's uh, s-sometime- eh, well the one part of the activity for
52 instance, or one part of the, the uh, would be having the students on their own, write a text
53 you know, where they comment on, on a passage, for instance. And then they can do, eh,

54 about the next chapter they can do a, sort of a group presentation about, you know, you know
55 the development of one character through uh, through the, through the, you know the next
56 chapter, for instance. [sighs] So, so, in general, what I, I think is important is that we, we try
57 to get as many different, eh, activities, as, as possible going. Eh, which is pretty hard, because
58 quite often you'll find yourself sort of doing the same thing over and over again, and it's uh. It
59 requires a bit of planning. Eh, and I know that I, I, I could have uh, I could have uh, had a lot
60 more variety in my teaching, than, than I do, but I, I try to, to aim for variety, in, in in all
61 things, eh. In the classroom. I think that's important. Uhm * So for instance, when I, like I
62 said, we, would, eh, like we talked about, I teach the IB, so we only [sighs] read whole works,
63 so we read a whole play by Shakespeare, we don't read an excerpt * And that allows me to
64 use, by, as we read through the whole play, we can do many different activities: some
65 individual activities, some in groups, some in pair, some pair activities. So, uh, so, eh, I try as
66 f- as we read through the whole text, uh, I try to, to do as many different activities as possible.

67 R: Mm.

68 I: Eh, eh, and also activities which are more, sort of * tactile in nature. That they act out a
69 scene, or something, or, yeah. Because eh, I'm, I'm not sure if this * there is a sort of, sort of a
70 learning what is going on when they have to act out a scene, even though it's not terribly
71 academic. I guess. Eh, but they eventually, you know, let's be honest, assessed according to
72 their academic abilities, and not their artistic abilities, but, but I think also, sort of nurturing
73 that artistic eh, * eh, element is, is, is important. And it's also part of the sort of, the wider *
74 idea of what we're doing here. So, uh, yeah. So I try to, like I said, aim for variety, and I think
75 the IB programme works really well with this, because we, we do, uh, we look at uh, look at
76 works, at whole works, and not just sort of these excerpts that we read in the Norwegian
77 school.

78 R: Mm. And what do you think is the good side of using, eh whole works? What are the
79 benefits of that, as opposed to using excerpts?

80 I: [sighs] Yeah, the thing is that, is that when you read a whole novel, you, you can really sort
81 of get to grips with, oh and, well, you can really study that text in, in detail. Uh, and you can

82 look at different aspects of the same text. Uhm, eh, and uh * And, uh obviously when you
83 read just an excerpt from a novel, you don't get the whole picture. It's, it's, eh, and also, it
84 requires, if you want to say something meaningful about an excerpt, eh to students, it almost
85 requires that you've read the whole thing yourself, as a teacher, and I, I haven't [laughs] read
86 all the excerpts that are in the, in the textbooks we use. Uhm, so, so I think it's, it's eh. And
87 also, many of these excerpts are, I mean, uh, you can clearly see that they are excerpts.
88 There's something missing, and of course that's frustrating for the students as well. They don't
89 read the whole thing, they don't know what's happening, or what's going to happen next, to the
90 main character. Eh, so, so, uh, * So, I, I definitely prefer reading, eh, whole texts eh, yeah.
91 R: Yeah. Uhm, as for learning aims, you stated that what you think it is the most important to
92 focus on is *Bildung*, and also internation- intercultural competence, and cultur-cultural
93 aspects. And how do you think that, eh, these aims, and these aspect of learning can be
94 developed through reading literature?
95 I: [sighs] Well, there, there's the obvious. Well, there's one thing eh, there's one aspect, which
96 we've already mentioned, and that was, that's the Western Canon. And, and eh, uhm. Even,
97 even if the Western Canon is [unclear] by sort of * dead, white men, it, it's still an important
98 part of our culture, I think. Uh, and uh, and uh. And it is an important part of, sort of, for these
99 young people to find their place in society. It involves them sort of, recognizing all these sort
100 of cultural artefacts that are still with us, even though they are centuries old. Eh, eh, so there's
101 that aspect. But there's also the aspect of, of, which is important for us at IB: The intercultural
102 understanding, as it is an international programme, and, and, so, eh. It's a very important part
103 of the programme * for IB, and uh, it's also something that is assessed on the exams. So it's
104 relevant for the students when they come to their exams. How that they, eh, that they are able
105 to read texts, eh, eh, and uh, and the importance of context, and the importance of cultural
106 context. Eh, so that's something that they specifically will have to address on their exams. So
107 that's also part of why it's so important for us here at the IB. This uh, this, this concept of
108 intercultural competence, and, and reading texts uh, from sort of an intercultural perspective.
109 Mm. Eh, yeah.

110 R: Yeah. * Uh, you also stated that you focus a lot on their ability to interpret texts. Which
111 you, I know this [points to the task of rating learning aims] is a bit, eh, you know. But, eh,
112 anyway [laughs]. You rated it quite high up there, so I'm just wondering, why do you think it
113 is important that they learn these things?

114 I: Eh, well, it's, it's because in, it's, eh. An ability to interpret texts is, is * * If you teach them
115 to interpret texts, you teach them to work on their own, and to think for themselves. That's
116 ideally, what should happen. Eh, we quite often fail with our students, but, eh, but eh. If
117 they're able to interpret texts properly, that means they are able to think for themselves, and
118 to, to gather data in a text and to, to put it all together and see if there's a system, if there's a
119 pattern somewhere, which could, eh, you know, yield interesting results. Eh, so, eh, so I
120 ticked that box as the most important, or the second most important, because it, it * Because I
121 think it, it sort of. It gets the most sort of cerebral- cerebrally challenging, uh, learning goal, I
122 think. [sighs]

123 R: So in that case, does it have anything to do with assessment, as well?

124 I: Eh, y-yeah, well, yes, obviously. They are, again, a part of the exam is to eh, is to write a
125 comparative analysis of two texts. So obviously, it is the main focus for us. Eh, we don't
126 focus, for instance, on English grammar, because, we assume they know * English grammar.
127 Eh, so we. We focus on the things that willll, will be uh, tested on the exams, and their ability
128 to analyse texts certainly, uh, is very important in that respect, yeah.

129 R: Yeah. And as number three, you've got aesthetics. And you were, eh, a bit uncertain of
130 what I meant by that, but I think that's important as well, that you sort of figure out your own
131 way of seeing aesthetics. And you also wrote what you [coughs], what you thought it meant,
132 for you, so, uhm: "Something like an appreciation of stylistic devices and an understanding of
133 their effects".

134 I: Yeah, uh. If that's what you mean by aesthetics, eh, it sort of means the nuts and bolts of
135 literature, which uh, which, in a sense ties in with, with analysis, obviously. But, uh, but if
136 that's what you mean by aesthetics, or if that's what I, I'm allowed to *

137 R: Yeah. Yeah, you're allowed to, uh, yeah. It's your, eh

138 I: Yeah. [laughs] Then, then I think that's important, because it's, it is an important part of
139 analysis, and it is, eh, it is, like I said, these sort of stylistic devices, and how they work, how
140 these different sort of, things, that we use in literature, how they function, that is, is eh, is also
141 at the heart of the IB-programme, they are required to sort of, present close readings, very
142 detailed close readings, of very short excerpts. And, and uh, it, it, it is the sort of foundation of
143 any good analysis. That you have all these, that you've studied these details. All the stylistic
144 devices. Mm. Ehm, eh, yeah. But I felt that I had to sort of, uh, define that, because aesthetics
145 is * *

146 R: It's very large, yeah.

147 I: Yeah. Uhm. It can also be, you know, "oh, it's beautiful" and uh, no any further description
148 of what is meant by "beautiful", so. Yeah. Mm.

149 R: Yeah, uhm, and like you've said now, uhm. I'm just curious, because, you're obviously *
150 ehm, you want them to know how to interpret a text, and give them devices. But is there, is
151 there a balance between a more authoritative interpretation, and their own, personal
152 interpretation of the text?

153 I: Yeah. That's always difficult, I find, because, of course you, as a teacher you come into the
154 classroom with * your reading. And your reading is of course informed by all these great
155 thinkers, and, and professors that've given lectures on these texts, and. And, uh, then of course
156 you have these student who, you know, you know they, they try their best, and the-they find
157 different things in a text and they say "well, hang on, can't it be..." you know, "...this or that".
158 [sighs] And uh, it's, it's, I think it's perhaps as, as a teacher it's very easy to dismiss a student's
159 reading, saying well, "No, it's not that". Uh, but of course, and quite often you, you are quite
160 right in dismissing * eh * their reading, because it is very, sort of, they've taken just one
161 sentence and sort of * [sighs] and, and run off with it, eh, * in the novel. But, uh. But you
162 have to explain, eh, so. Quite often it involves dismissing their interpretation, but also trying
163 to explain why, sort of * Quite often they read too much into just one image, or one little
164 thing that they find. Uh, you have train, you have to teach them to, sort of, look for patterns,
165 things that reoccur in a text. Uhm, but uh. But I have, I have on occasion I think, dis-,

166 wrongly dismissed eh, a student's reading, because of my sort of preconceived idea of what a
167 text should be about, yeah. And I think that's, I think that's very hard for us teachers, to admit
168 that there is, there is [sighs] Well, there, there are other readings than, other readings than the
169 one we've read in university, that, that, that are acceptable.

170 R: Mm. [laughs] Uhm, just to round off: Uhm, I'm wondering uh, how do you think that
171 reading literature is different from reading factual texts?

172 I: Well, do you mean for students? Yeah.

173 R: For their learning, and for their...

174 I: Do you mean the, the learning outcome of reading literature?

175 R: Uh, maybe not just the learning outcome, but maybe more how they experience it, or how.
176 But it could also be learning outcome, of course.

177 I: Okay. I don't know, eh, I haven't thought about that, uh * Eh, I, I * * Eh, I think that * Eh, I
178 don't know [sighs] Ehm. In, in my experience, they eh, they approach literature with uh. I
179 don't know, I'm * They're not intimidated by it, in my experience. They, they uh, they uh, as
180 long as you know, when you prepare them for it, and uh. And explain why they have to read
181 it, eh then, then they're fine and uh, yeah. So uh. So I do think perhaps they can be intimidated
182 by a sort of heavy volume of, you know, mathematics or chemistry. But I, I've read, you
183 know, we've read sort of four hundred page-Victorian novels, Jane Eyre, for instance, and no
184 problem. So, so no one complains about the length of it or anything, so. So, uh. So I think
185 perhaps that, that they, you know, they have a positive, uh, you know, attitude towards
186 literature and the not, sort of, yeah * Uh, if that was what you wa-, yeah.

187 R: Yeah, I guess so. I'm just wondering how it's different for them * Just the reading of a, you
188 know, a factual as opposed to literature.

189 I: Ah, ah, I think it's ah, you know. The stories. And, and, they like stories. Eh, and uh, as
190 opposed to a textbook, or uh, yeah. They uh, it's something that they, uh * that is enjoyable
191 for them. Uh, I have to bear in mind that this is a school of very bright kids, and, and most of
192 them read- are avid readers, and most of them really like school. So, you'll probably find a
193 different, different answers somewhere else, in different, eh * I, you know, I've worked at

194 other schools as well, and I know that this is, is, this isn't your average Norwegian sixteen-
195 year-old kids here. [sighs] Uh, but uh, at least the students here are, are, yeah, interested in
196 literature and, uh they, they're not uh, yeah. You don't have to explain to them why we're
197 reading this. There, there's no, you know they understand that. Yeah. Mm.

198 R: Yeah. Okay, I think that's it.

199 I: Okay!

200 R: Thank you so much!

201 I: Glad to be of help.

Appendix 10: Transcript of interview C

Transcript of interview C

1 Researcher (R): Ehm, you stated that in your class you read Of Mice and Men? And you also
2 state that your, you let your students choose which novels they wanted to read. So that made
3 you, made me curious, eh, Ehm, did they choose to read Of Mice and Men by themselves?

4 Interviewee (I): Did they all choose to do that one?

5 R: No, actually, not. Ehm, So uh, talking about this group. * Eh, they had a choice you know,
6 to choose uh, a novel freely. You know, any novel. Or, that I chose one for them. Or
7 suggested one. And so, uhm, of Mice and Men was one of the suggestions, and eh, the
8 majority wanted that, and they actually wanted- because they didn't know what to choose
9 themselves, so they, they, eh, agreed to go for that one. So it was not like everybody chose the
10 same title. So that would be * I think that would probably never * happen.

11 R: No. [laughs]

12 I: So, I have done both things. So, this year, we went for that, eh. Because so many didn't
13 know what to pick.

14 R: Mm. And why do you think it is important that, eh, that they take part in that decision? Of
15 what to read.

16 I: Well, I think that's just a, something that's been with us for many years now, that we, we
17 ask students, eh, to engage in, eh, making decisions about learning activities and, and suggest
18 things. And, eh, in general, have say. In what we do in school. Mm. You know, all sorts of
19 activities.

20 R: Mm.

21 I: So, I think that's uh, has just become a natural thing.

22 R: Yeah.

23 I: For me at least.

24 R: Uhm * And what do you think that does to their eh, wanting to read a book. Do they *
25 Would they have read something that you just: "We're gonna do this one".

26 I: Yeah, that's an interesting question. Uh, sometimes they can become curious. Uh, because,
27 you know, in this case, I think two students knew about *Of Mice and Men*. But not because of
28 the book, but because of the film. Because they had watched the film at some point. Eh, and
29 they were rather curious, because you know, they said they didn't quite understand it, because
30 they must have been a good deal younger then. Uhm, and * Well, I think they become
31 curious, and sometimes, eh, maybe * You know, they, having- let me choose for them, or
32 suggest for them, uh, is just a simple choice, and maybe they don't have a lot of expectations.
33 I don't know. Hopefully curiosity. Mm. It's difficult to say. It's difficult to say. Sometimes
34 they can be sceptical. And of course, I also have to add that one of the reasons this was one of
35 the choices I suggested was because we have a full set of them [laughs]. Sometimes it can, it
36 can be as simple as that.

37 R: Mm. Because it's quite complicated, the book. Eh, for some of them I can imagine.

38 I: Oh yeah.

39 R: So, it's. Because some of the teachers have chosen more popular books for their students to
40 read. And I see that this one is quite complicated, so, ehm, it's fun to see that you've chosen
41 that type of book.

42 I: It is. And I enjoy it, so, uh, maybe I, I put a- you know I, I'm biased, and I probably
43 influenced them * in their choice. I haven't asked them about that. [laughs] Actually, that
44 could be interesting to know. Mm.

45 R: Uhm, you also stated that you use a lot of different methods in teaching the novel. And that
46 one of them was "understanding the novel on different levels". I'm just curious, what- could
47 you explain that a bit further?

48 I: Yes. Yes, this is something that I am particularly happy with. That I did * one year when I
49 had an English teaching assistant with me. And, uh, she * mentioned this method that she had
50 used with one of her professors in the US, and uh, so. I actually made a, I made a whole, you
51 know, activity that is very interesting. I really love it, and I really recommend it. Uhm, you
52 know, to work * I think this * novel in particular, eh, is good for this kind of study. And so,
53 understanding it on different levels, means then, that you can have different roles. So you can

54 take the eye of an historian, a journalist, a psychologist, anthropologist, philosopher, a stage
55 director or film director, or illustrator. So, so, there are some matching levels of understanding
56 them on a physical level, a mental level, psychological level moral level, philosophical,
57 dramaturgic and artistic. Yeah. So, and then I've made some questions to go with that. And,
58 eh, it's just a, a really great way to do it. And I did it for this novel, and I have only done it
59 with this novel. So I've not applied it for, uh, a different novel. Yet. But uh, it really- and it
60 doesn't take much time to do it. Because, the students can choose which role they want to
61 have in this, and then I put them into groups according to what they want to do. And then I, I
62 don't show them what they're going to do if they choose this or that role, I just, I just give
63 them like, the jobs. So, okay: "do you want to be historian?", "Do you want to be a
64 journalist?". And then they have to choose. And then, you know, they go into groups. And
65 then I give them uh, uh, you know an explanation of what this level means, you know,
66 understanding it from an historical point of view. Uhm, and then I give them the tasks. So that
67 they're, you know, less likely to pick a role, just because they feel that "oh, that's less work, so
68 I'll do that". Or, you know, "that's not too scary, so I'll do that".

69 R: Mm

70 I: Of course, I allow for that. You know, if they panic. Sometimes, you know, people say "oh
71 no! I don't want to be on stage". Of course, that's very obvious, so, you know, the people who
72 like to be a, you know, on the stage, or act and perform. Of course, they know that that's in
73 being a stage director. Uh, but * Let's say the anthropologist, that's when they have to * * No,
74 no, philosopher. That's when they have to do an interview. You know, in front of the others,
75 and like, make a television show. So that's, sometimes they can choose that, but then not want
76 to * perform so much, in front of the rest, so, yeah. And, uh. So, that's what I meant by
77 "understanding a novel on different levels".

78 R: Mm. And how do you think they learn from each other, using this method?

79 I: Uh, well, they open up. Uh, they're quite curious about eh, what's, what the historians are
80 going to say. So, the historians, they make a time line. And, so that's, they're quite obvious.
81 And we discuss that, you know, when they present their time line. Uhm, so, the rest of the

82 group can say: "do you think there's something missing on this time line?", "Would you
83 arrange the events differently?" or, yeah. So-

84 R: So then it becomes like a class discussion? Instead of just a performance, or an oral test.

85 I: Yes, absolutely. Yes. So, this completely depends on the group you have. Eh, how willing
86 the students are to engage, uh, with the questions. And uh, take part, and if they dare to.

87 Sometimes. So I've had really clever students, eh, because you know, they have a, they have,

88 they have good grades. And, English, very often they're quite strong. So, but still, you know,

89 they can be very shy in a group setting, because they feel everybody else is so much * you

90 know, better than them. You have all those groups mechanisms. Uh, but. I feel that when we

91 did this, uh, people can draw on their strengths, and uh, they can uh, you know to some

92 degree, they can challenge themselves and do things that they like. You know, and, and

93 choose not to do some of the things that they don't like. And, uh, that makes them engage with

94 the literature that they're going to present, and uh. I feel that they're really, they're really open

95 towards what the others, you know. How do they solve their challenge, and how did they go

96 about their work. So, uh. I have, I've enjoyed it enormously. And, uh, sometimes, you know.

97 The results can be very amusing, and, or, interesting. Uh, they can also challenge each other,

98 you know, from, from the audience, let's say. So, "why did you put that there? How come, I

99 don't agree with that", and, "I would suggest something else". And they can be very

100 supportive, you know, when they perform something, uh, and act. Or, uh, you know, a, a part

101 of the story. Because, you know, Of Mice and Men is structured very much like a, a play, a

102 theatre play actually. So it's very easy to put into, to put onto the stage. And, uh, so yeah. I

103 just really enjoy that, when the students do things, other than uhm * write, something about *

104 what they've read, or just discuss. So, yeah.

105 R: Mm. And how does this method apply to their own, personal feelings? Do they have any

106 chance to express that, or is that uh, are these more general maybe?

107 I: Well, they, they may be very general, and, uh. But, but, I feel that, you know, where they

108 express most of their personal ideas is maybe in the, in the group that they work in.

109 R: Mm

110 I: So they have to agree, and, uh, disagree, let's say. And discuss, and decide, before they have
111 their final result. So. But along with this, we have readings together, and little discussions. So,
112 in this particular activity [the one explained], uh, you know, I, I don't get to see so much of
113 their personal ideas necessarily. But of course, whatever they come up with is based on their
114 personal ideas. But, uh, there's also a group process, so, uh, you know, sometimes that melts
115 into the results of sometimes you know, that, uh, one group member may be more dominant
116 than others, and. Yeah, so. So, it's uh, it's less prominent * in this activity itself.

117 R: Yeah, interesting. * Uhm, let's see. Uh, about the learning aims. You stated that the aim
118 that you thought it was the most important to focus on is to experience the joy of reading.
119 Uhm, and why do you think it is important for them to enjoy reading?

120 I: Mm. So, that answer is very much influenced by my group last year that, uh, you know. We
121 came, as a group to have a focus on that. Because, there was one student who was particularly
122 interested in that, and she actually did a little bit of research, going through the national
123 curriculum, uh, also in Norwegian [the subject], when it comes to reading in Norwegian. And,
124 uh, she said it was amazingly, uh, you know, it was an amazingly small part of uh, the, the
125 competence aims. And, uh. And then she found all sorts of literature and ideas to support how
126 the, you know, enjoying reading, it develops you as a person, uhm, it, enhances learning in
127 many areas. And, so we started to focus more on that. Uhm, as a, a group. And we discussed
128 it a lot, and, uhm * I became, more than before, convinced that enjoying, reading for
129 enjoyment, is valuable in itself. And why is that? Well. * Uh, it means that, when you enjoy
130 reading, you may be inspired to read some more. And, through the reading, you experience
131 things, uh, that you would not- I mean, you don't do it in real life, but uh. According to some
132 of the research my student came up with, many of the things that you actually imagine, you
133 know, uh, in your brain, it can be very close to experiencing some of those things. And, you
134 know, be it good or bad. I think it gives insight in so many things, uhm, historical contexts,
135 and uhm * I think, you know, the more you read, the better a reader you become. * And,
136 reading for enjoyment, then mostly, I think of fiction, but I think also that you know, it gives
137 you a greater capacity to read all sorts of texts. That's my, that's just an opinion. * And, of

138 course when students said that, and you know, I am guilty of that. You know, whenever we
139 read something at school, it's eh, we have to work with it. Just like this, you know,
140 understanding a novel on different levels. Uh, and sometimes, you know, they wish they
141 could just read, just for the sake of it. Have like ten minutes of reading. Whatever they want
142 to read. And, uh * Of course, I haven't given them those ten minutes to read, anything,
143 because there's not enough time, because there's always something I feel we have to do. So,
144 uh * Well, I think that students read and discover the pleasure of reading. Sometimes some
145 students even, uhm, the strong students, you know, the people who are really, you know, have
146 great grades, they've read a lot, eh * at school, for school purposes, learning purposes, haven't
147 necessarily * got * a lot of novels that they've enjoyed. Because they've focused on reading
148 because they've been told * to do it. * For * a learning purpose. Whereas other students, they
149 have a, a you know, a long list of favorite novels, ehm, that they can discuss endlessly and,
150 that they appreciate eh, discussing, and, and so on. So, uh * I actually think we should * put
151 more emphasis on reading for enjoyment, and maybe create some more room for that. * Yeah,
152 I think being a good reader * is a good thing.

153 R: Mm. Yeah, because, uh, the second aim that you rated was the importance of focusing on
154 *Bildung* and intercultural competence, as well. And how do you think reading a novel may
155 help develop *Bildung*. It's quite related maybe to what you just said, as well?

156 I: Well. Intercultural competence? Mm. Well, actually, literature gives you access to uh, so
157 many, uh, aspects of eh, life. And uh, if you read a novel, in a way you can go to a different
158 setting, a different understanding of the world, or * There, I think, literature more than
159 anything, even more than films, and, and documentaries and so on, can * make you imagine
160 other realities, I, I, I don't mean [laughs] like on a. * I mean, other people's realities, you
161 know, lives, and so on. Uh, it can give you an understanding of different time, of different
162 cultural setting, different, eh, background, all together. Mm. That was maybe a little bit
163 unclear, but.

164 R: No, that's fine.

165 I: It just gives you access. Gives you access to, so many * things that uh, places, and times.

166 Mm.

167 R: Mm. * And you also rank language comprehension and learning new vocabulary quite- as
168 quite important as well. Uh, and, and how do you think that these aims can be reached
169 through reading literature?

170 I: Well, I think they, uhm. Yeah, through reading, you always expand your vocabulary, uhm,
171 and, and, it's easy to see because people who've read a lot, uh, doesn't necessarily have to be
172 fiction, but they have such, you know: they have a great vocabulary, varied, they can use
173 more idiomatic language, and, you know, as a language teacher I think that's an aim in itself.
174 Uh, you know, not necessarily to become like a native speaker, but eh, you know, to have as
175 rich a vocabulary as you can. Uhm. When you read, you meet the same expression maybe
176 several times, and, I feel that the way you learn some expressions and words would be * more
177 similar to an authentic language learning. Because you hear them, and you understand them
178 from their setting and context. Uhm, and uh, you don't necessarily have to look them up in a
179 dictionary. Uhm. And you can also maybe have a wider understanding of words and
180 expressions, and also see that they can be nuanced in themselves. And, and used in different
181 situations, and so on. Uhm. And, it's just and, yeah, very authentic experience, I think. To
182 learn through reading.

183 R: And why is that important, to have this authentic experience, you think?

184 I: [laughs] I don't know. * I mean, some people learn, you know, a lot of language from
185 translating, and working with grammar, and so on. So, I don't think that necessarily stands
186 back, but, uh. I feel that in our culture, we appreciate and, we value that authentic language
187 and that our aim is to become as fluent as possible, and, uh. Yeah. I don't know, actually. I, I,
188 it's, I think, for me, that's what I look for in, and aim for. * But I'm not really sure why. I think
189 it's uh, it's something that we, as a * I don't know, as a learning culture, we appreciate that
190 more than the more mechanic eh, kind of language understanding. Yeah.

191 R: Yeah. And, I also see that you rated the ability to interpret texts quite low. Or lower than
192 the others, I know it's a bit of a difficult task, but anyway. I'm just wondering if this means
193 that you're not really that interested in their aim to interpret.

194 I: Well, actually, I'm very interested in interpreting texts, and I love to do that myself, and I
195 have done that a lot. But I've also tried to move a little bit away from it, because now, in the
196 first year English, it's not that accentuated. So, you know, it has been sort of pushed into,
197 uhm, the second and third year, much more. And, uh, actually I've made it uh, you know, a
198 point, uh, to not hold that out as the thing to do with every text. So, maybe it's a bit forced
199 when I put that a little bit lower. Uhm, because I think, you know, I love to attack a poem, or
200 short story, even a novel. Look at the structure and, eh, symbols, and literary device, all of
201 that. But it can, actually, you know, but some people off a little bit. And I think that * It's not,
202 I mean it's part of the reading experience, and understanding literature, it's a really uh, great
203 thing. Especially if you're interested. But I think it's not essential * to language learning.

204 R: Mm. Yeah. * We're moving onto the benefits of reading the text, and yeah. We've already
205 discussed that actually, the benefits of using authentic texts which you [just talked about].
206 And, after that I'm just wondering, how do you think reading literature is different from
207 learning from factual texts?

208 I: Well. [laughs] First of all, you know, there's different thing to learn, I guess. I actually
209 discussed it the other day with a colleague of mine who writes text books. Uh, he had decided
210 to give a whole chapter to short stories, instead of doing it the traditional way, where you
211 actually put a short story there as a comment to a topic, a certain topic. That you put it in the
212 same chapter. Uh, and so, uhm. So just, just, to, to put some emphasis on the fact that, you
213 know, working with texts is a separate thing, and they can be, actually, kept as * you know,
214 that they're valuable in themselves. Just, for reading, and the experience of it. Uh, but learning
215 from fiction, versus factual texts. I don't, I think it's just, it speaks to your mind in a different
216 way. And for some it's more difficult to learn from fiction. And, for others it's easier, because
217 they can identify with the character or, they can be intrigued by something in the text, it can
218 be more vivid. It, it, it depends on the text.

219 R: Mm

220 I: And, certainly, I think it must be, different. But, I'm not sure in which way. It just invites
221 you in, I think, more. But it, the combination is great. [laughs] You know, factual texts and

222 then supported by something in, in fiction. I mean that's what we're used to, from most
223 textbooks, and. So I, I like a combination.

224 R: Mm. I think that's it.

225 I: Okay.

226 R: Unless you have anything else to add?

227 I: Not really, not that I can think of.

228 R: Okay, thank you!

229 I: You're welcome!

Appendix 11: Transcript of interview D

Transcript of interview

- 1 Researcher (R): Okay. Ehm... So, first of all, ehm.. ehm.. On the theme of choice of books
2 that you did. You said that you eeh.. chose novels which the teenagers can engage in. And I'm
3 just wondering, eh.. why do you think it is important that they're engaged in what they read?
- 4 Interviewee (I): Oh..* If they're not they won't read it you know. That's the deal. So you have
5 to sort of lure them in by choosing a book that looks a bit colourful on the cover. Then you
6 open it and you show how large the letters are, and how easily they'll get through it, and I find
7 uh, using books of short chapters is very easy to sort of entice them to, to read because you
8 know; look how short it is. You can do eight chapters in like an hour.
- 9 R: Mm.
- 10 I: Uhm, then topic wise I think * is, is, they can't be too complicated, because, you know, I
11 have vocational studies as well, right, so you have to be, uhm, realistic about how much they
12 can manage to, to comprehend, really. But you want to use the books, uh, as a source into
13 talking, you know, a passage, sort of, into talking about different topics
- 14 R: Mm.
- 15 I: Global issues, or, you know, race, or whatever, it is that you're dealing with, I think you can
16 use a book as * the introduction, the way in, right.
- 17 R: Mm.
- 18 I: So, so, I think it is important that they at some level will be able to engage in it, right, so.
- 19 R: And do you think that this also, is a nice way to develop skills for them, that it's through
20 this passage * uhm.
- 21 I: Like what skills, in particular?
- 22 R: Uh, it could be any type of skill, but just uh, that they're engaged, and that it might bring
23 some motivation, or?
- 24 I: Of, course, yeah, motivation is key. Because, you know, if they're not engaged, if they don't
25 care they won't read it.

26 R: Mm.

27 I: That's how it is, and most books there is a film that they can watch and you know, you, you
28 do realise the someone that don't really read anything. They watch the film instead. You're
29 trying to trick them into learning, having fun at the same time. So, it is important to me, like
30 for example with The Fault in our Stars, was like the big thing * The film was coming, fairly
31 cute guy was playing in it, you know, they were, occupied with the story. It was a lot easier to
32 get them to read it.

33 R: Mm.

34 I: Because, some of them had already seen it in the cinema, right. So, to choose something
35 that they're familiar with, really. So.

36 R: Uhm * And also, language level, uhm, have you sometimes tried to use harder books, or,
37 more difficult or, and, eh, since you're obviously talking of experience.

38 I: Oh, yeah, and, not for the vocational studies. You know, you have to be realistic. They can
39 get through fairly easy books, Fault in our Stars is not that easy, it's quite long, but it is a
40 youth book.

41 R: Mm.

42 I: But for the other studies, uhm. Students, or pupils who're going to be students, like
43 International English students, you can choose harder books. I chose Disgrace, which isn't an
44 easy book to get through at all. Uhm, and I know my colleague works with Things Fall Apart

45 R: Mm.

46 I: By Achebe?

47 R: Achebe, yeah?

48 I: Yeah. So that, fairly complicated and you do need to know quite a lot of context around.
49 You can't really talk about, Things Fall Apart or Disgrace without going into race, apartheid,
50 South Africa, politics, right, so. So it is, we do choose quite complicated books. Right now,
51 I'm working with To Kill a Mockingbird with my International English class, you know,
52 which, is, it, it is very complicated.

53 R: Mm.

54 I: It is told through the eyes of a child, but it isn't that easy to get through. And we're using it
55 uh, you know, to segway into uhm, Civil Rights Movement, race issues, uhm, the US, you
56 know it can be used for so much.

57 R: Mm. * * Uhm, okay, so. Uhm, moving on to the methods of teaching the novels, you state
58 that you often use small group works, or discussions.

59 I: Yeah.

60 R: Uhm, and how do you think students can help each other in interpreting and understanding
61 literature, by working in groups?

62 I: Well, we've uh, experimented with something we call "fagsamtale", we don't really have an
63 appropriate English name for it, we call it "conversation". Uhm, which is you know, it sounds
64 sort of informal. They choose their group, like five or six pupils in a group. They get the
65 questions in advance, like very, you know, theme, plots, you know, discussion questions.
66 They know the questions when coming in, so it's not really like, uhm. * They're prepared
67 right. And then, they're you know, they're allowed to help each other. It's, you know, I won't, I
68 won't give you a lower grade if you need help, if you're stuck. Then your friend can say,
69 remember that thing about, about love. And "oh yeah", you know. Back on track. So they can
70 help each other, and then, the best things that happen in these conversations, is, is that I, they
71 forget that I'm there. And they start talking about the book amongst themselves and, you
72 know, I can just sit back, and they'll work their way through my list of questions, which is
73 really really lovely.

74 R: Mm.

75 I: And they're engaged. They like talking about the books, you know.

76 R: Mm.

77 I: And they like working in groups, and it's, they help each other. So, you know, I think I
78 recommend that way of doing it. I do it in all my * subjects, not only English. History,
79 religion, everything, right * It works.

80 R: Yeah, and that is, is, at the end of a series of reading novels, or?

81 I: Indeed. After reading the book.

82 R: So it's as an assessment?

83 I: It is the assessment. And in my experience, they get grades for like * I have like two points
84 higher than they would if they had a written test. You know. I'm quite pleased. So that's our
85 evaluation, but while we are reading, we do like, we have like a week plan. You have to be on
86 chapter seven by Friday, then on Friday we talk about chapter one to seven * So then we talk
87 about them continually, and I make sure that I ask them questions that will turn up in the test,
88 in the conversations, so they are prepared. And so, we have talked about a lot by the time we
89 get to the evaluation.

90 R: Yeah.

91 I: So, uh, it really works. The grades show that it works.

92 R: Yeah, and the, I'm sorry [interrupts interviewee]. But does it, uh, do you you get
93 discussions in class, or do you do this as, with the whole class?

94 I: Yeah, I do, like, while we're reading, like discussing chapter one to seven. We do that with
95 the whole class.

96 R: Yeah.

97 I: And they do get participation grades from me, so I do mark down who puts his [unclear].
98 Uh, and then, in the evaluation they are five or six on the group. * They choose their groups
99 most of the time, sometimes I do, based on, you know, who I think will fit together.

100 R: Mm. * Okay, Uhm * * * Yeah, I think we talked through all these * * Uhm * * Yeah,
101 learning aims. You stated that the aim that you think is the most important to focus on is, uh,
102 or there were three, uhm, *Bildung*, and language comprehension, and also the ability to
103 interpret text.

104 I: Yeah.

105 R: So, I'm just going to start with *Bildung*. Uhm, how do you think that a novel may develop
106 *Bildung*? How is this..

107 I: Oh, I think it's the closest we can get to an authentic situation. Can't really bring them to,
108 you know, apartheid South Africa. Doesn't exist anymore, we can't bring students there. We
109 need someway to sort of teach them about what's been going on, which feels a bit more

110 authentic than me talking about it from an as, I mean, perspective of having never *
111 experienced it, and never been there. I think there's something, developing empathy for
112 characters, and understanding what they are, and why they do what they do. I think that's, that
113 is a great potential for *Bildung*. * In, in doing that, you know. So * so I, and it is important, I
114 do think about it when we do read novels. * That there should be some aspect of *Bildung* in
115 there. Developing other skills than just, English. Learning vocabulary.

116 R: Mm. And, are you, conscious of this, while planning your lessons?

117 I: Yeah, yeah.

118 R: So, how, how so?

119 I: Not really, not that I specifically think, this is going to be a *Bildung* task.

120 R: [laughing] No

121 I: But more like, I think this is, uhm, it helps them * to learn more about what's been going on,
122 or by history and by other people, looking outside themselves, and then developing naturally
123 as human beings. * You, you know, empathy, understanding, learning all that

124 R: Mm.

125 I: So I don't specifically plan but, I, I, have it in the back of my mind * That I think this is
126 where the *Bildung* happens. It doesn't happen while we do grammar. You know *

127 R: Mm. Okay, you also stated that you think it is important to focus on their ability to interpret.
128 And, and how do you try to uhm, uh, balance an authoritative, interpretation with their own,
129 personal, interpretation.

130 I: I don't really like to think that I have, the correct answer, you know, and uh, I am willing to
131 give them credit for any interpretation, as long as they can give me proper arguments for
132 them. It's, it's fine if I disagree, but as long as you can explain why you think, you think, why
133 you've reached the conclusion, right. It's fine, I don't really think that I have answers, and that
134 I am, that I have any right to lead them towards what I think.

135 R: Mm.

136 I: That's what's so great about literature. I do tell them * you know: "There's no wrong or right
137 answers, as long as you can explain what you think. And also, when they do come up with

138 interpretations that I've, I've, don't understand where they come from, I never saw that in the
139 book, but they did, you know.

140 R: [laughs].

141 I: That's how it is, it's about who * reads it. The experiences. So * yeah * Try to be a bit more
142 free there, than I would other places.

143 R: Mm * Uhm, why do you think it is important that they learn these skills, to interpret?

144 I: Why, I, you know, to be, very, uhm * I don't like to be aim - driven, but, there is an exam,
145 looming at the end. And I read most of the exams from the last years, last ten years, and I
146 know how they are, and I can sort of predict what is coming. * So first of all, I it's, it is,
147 because they will be able to pass an exam, they need to learn these interpretive skills. * But
148 uhm * You know * I think it's an important skill they need to know, and I think they can use it
149 in other * you know, sciences. Not only just reading literature, but the ability to not just read.
150 * Uhm, I don't think you'll remember what's going on or be able to discuss the sort of plot, or
151 characters, or whatever it is, if you don't interpret, and if you don't think. And, it gives them
152 the opportunity to mix their own ideas and their own personalities into the matter, which I
153 think is quite nice, quite lovely.

154 R: Mm * Yeah. Uhm, I also see that, ehm, what you ranked as the least important, to focus on
155 is aesthetics. Uhm, and I'm just wondering, because, this is [points to the questions], sort of a,
156 you know, you just have to rank it. But, anyway, uhm, I'm just curious: What role do you
157 think that aesthetics play in literature?

158 I: Depends what you mean by aesthetics, really.

159 R: Yeah, I thought that would be a bit difficult one. Uhm, but, eh, aesthetics as the art of
160 literature for instance, or, literature for its own sake.

161 I: Mm. I, I, you know, I think, art has a very important role to play. I remember reading texts
162 about it when I went to the university here, about the importance of including art, I can't
163 remember the article now, unfortunately, but I do think it is a lovely way of segwaying into
164 other aspects, global issues or whatever, it should be a way of working with, to use art. And
165 not just books, I mean by using pictures, for example. To use paintings, famous paintings to

166 teach about point of view for example. Uhm, I think it is, uhm, gives colour, you know. It
167 gives a bit, gives life, to whatever you are doing, you know. If not only theory, because in,
168 again, it, it returns to the interpretation aspects. Because it's so subjective, right. Teaching
169 them to be, to think for themselves, and be subjective, and, and put themselves into the
170 matter. Which I think is, you know, it's easier to do with art, than it is with, like, factual texts.
171 Yeah.

172 R: Mm. So, in that way-

173 I: So, it is quite important, I do regret putting it last now.

174 R: [laughs] You're not the only one.

175 I: [laughs].

176 R: Uhm, okay, so, in the questionnaire, you wrote about the, the lesson where you used
177 Disgrace. * And what do you think, because it was, eh, successful, do you remember it?

178 I: Yes.

179 R: Mhm. And, what do you think it was about this lesson that, eh * and also the book choice
180 maybe, that made it so successful? Or the series of lessons, maybe.

181 I: The book choice was actually a bit random, because we talked about, we had a lot of very
182 old books, in the library. We needed new books, so we sort of discussed "What are we going
183 to do?" Uhm. "We want something by an, not an English or an American writer, we have
184 enough of that. We need someone from Africa, Asia, we need to build a library with Asian
185 and African writers." Uhm, because we can use it towards International English. That's where
186 I've used it. Not for vocational studies. By all means. Uhm. So * I've read Disgrace, and I
187 remember it, you know, it's one of my personal favourites. And I remember that, it was an
188 interesting way of talking about South Africa post-apartheid. And I thought, maybe they
189 would be able to sort of, do something interesting with, with, uh, with, David, the protagonist.
190 And sort of maybe relate to him. You know, uhm, and find him interesting and be able to talk
191 about him. And they did! Which, that's what, was so lovely about it. You know he's in his
192 fifties, he's a teacher - but they found him very interesting, and there was a lot they could talk
193 about. And they were so interested in him, and how he viewed women, and sex, and aging,

194 and they had so many wonderful ideas that I didn't really, anticipate. Really. Because I
195 thought we were talking about South Africa and apartheid, and we ended up talking about *
196 psychology, and, you know, people, and what they do. Why they do what they do, and, you
197 know. It was interesting. And they, what they did with the disgrace concept was like, fantastic
198 when they discovered disgrace, and you know, really took it to heart, what disgrace is. And,
199 you know * Nothing would have brought us to where we got, except for art and literature. So,
200 I think it was a massive success. * And I've done it again, I've done it two times, and it's been
201 equally successful. It's something about that book - that guy. I don't know what it is, but they
202 * I don't know.

203 R: Okay, uhm, so, ehm, in the * one of the last questions, I'm asking you of the benefits and
204 the challenges of literary texts. Uhm, you emphasise the importance of authentic texts. And
205 you give an example of how you read Things Fall Apart. Was that by Achebe?

206 I: Yeah. Mhm.

207 R: Uhm, and you point out that you thought it was an interesting exercise to have the
208 Norwegian pupils read the same as African pupils, or African people, because he's uh, the
209 most read author, or one of the

210 I: Mm.

211 R: from that continent. And, I'm just curious, did you make your students aware of this idea?

212 I: Uhm, not really. I didn't. But I know that it happened more so in my colleagues class,
213 because he did actually have a student from an African country, I can't remember where,
214 unfortunately, who had read uh, Achebe, and sort of internalised him. Uhm, and sort of how
215 that perspective versus the Norwegian students' perspective. Sort of interesting. But I didn't, I
216 did, a lot less with it than I should have. Sort of Disgrace has been my success story, I think.

217 R: Yeah. Uhm, and, uh, with authentic material, uh. Why do you think this is important for
218 the students, in their learning, to encounter?

219 I: Well, it's the *Bildung* thing again. I don't think you can have any *Bildung* if you only read
220 entertainment. Sort of. Or really, I don't know. It depends which pupils you are talking about,
221 because when it comes to my vocational pupils, I didn't end up reading- I know I've read

222 Revolver, but it was taken. I had to find another book, and I chose Holes, if you've heard
223 about it.

224 R: Yeah.

225 I: By Louis Sachar. Which is sort of * I don't know. There is an interesting character, and you
226 can say a lot about growing up and changing, and, you know. It's probably quite relatable, but
227 not that authentic. You know, digging for a treasure, being potentially killed by lizards. It's
228 not that authentic. But you have to be bit realistic, when it comes to the vocational studies
229 about what you can do. With my main goal, that was to get fifteen guys through a book. You
230 know. Not that important what it was about, as long as they read it, and we can talk about it in
231 English. * But when it comes to International English, it needs to be something, we can't just
232 read rubbish, needs to be something that can teach them about the world, and, themselves in a
233 way. So I- I don't know, I just think it is really, really important.

234 R: Mm. Uhm, and just, finally. Uhm, I think we've already been through it, but just to * Uh.
235 How is reading literature different from reading factual texts. How are they used differently?

236 I: Because it's, it's lives, you know. Lives lived, instead of * We can- we do sort of, there is a
237 combination. We do read like, now we're working with To Kill a Mockingbird, we are reading
238 about uhm, you know. From slavery, we're taking the black history from slavery through to
239 the Civil Rights Movement, talking about the pre-civil right era, because that's where it's set,
240 in the nineteen thirties. And we do read factual texts about it. Fine, they learn about the
241 context and the background, but they. Can't really give them the insights that reading about
242 the story of a guy who potentially hang for something he didn't do, based on the society. So
243 we do learn some- something about what, you know, the context is, but it doesn't really draw
244 them in, the way that the story will. Which is, you know, it's sort of based on a real life story,
245 with Harper Lee's father, defending a black man accused of rape. So I mean, there's a
246 combination there, but I don't really think you can draw them in with factual texts. It really
247 can't. You need to, to read about lives lived, in a way, I think. Again, authenticity. *Bildung*.
248 You know, the whole * But, uh, you know. But there's also challenges, I don't know if we've
249 covered that? It needs to be said that uh, mixed level. *

250 R: Yeah.

251 I: You will never get uh, thirty students, if you have International English. Or fifteen students,
252 or pupils, on exactly the same level. Never happens, you know. So you do have a challenge of
253 choosing a book that might be appropriate for everyone. Not too easy for the good ones, not
254 too difficult for the not so * for the low level learners. So I think that's the biggest challenge. *
255 But you know, it works. It will work.

256 R: How about letting them choose uhm, their own books. Or, from a list, for instance. Have
257 you tried it?

258 I: I haven't so far. Because I like * my evaluations where we talk about them together in a
259 group. And if I let them read different books I lose that opportunity. And as I said, they
260 usually get like two grades higher, from those evaluations. I, I, prefer that we can work with
261 it, together. But * It could be an opportunity, perhaps with the vocational studies more, than
262 International English. Because I need to get them in the direction they need to go, like,
263 towards global issues, or towards work experience, or whatever the competence aims tell us to
264 do. Yeah, however sour that sounds. But, uhm, so, I, I don't think so. It would be very
265 difficult. But at some point, I probably will. But I'm not so sure about * that being a better
266 solution. So, well. You can disagree if you want, I'm not [laughs].

267 R: [laughs] I'm not saying anything. I'm trying to be objective. Okay, so, thank you so much.
268 Uhm, it's been really interesting to hear, and * a great input to my thesi

