

Fictional literature in the English subject

A study of feminism and multiculturalism through representation in authentic fictional narratives in six lower secondary schools in Norway.

Sofie Aspli



Master's thesis in English didactics

Credits: 30

Department of Teacher Education and School Research

Faculty of Educational Sciences

The University of Oslo

Spring 2022

Fictional literature in the English subject

A study of feminism and multiculturalism through representation in authentic fictional narratives in six lower secondary schools in Norway.

Sofie Aspli



Mastergradsavhandling ved Institutt for Lærerutdanning og
Skoleforskning

UNIVERSITETET I OSLO

Våren 2022

Copyright © Sofie Aspli

2022

Fictional literature in the English subject

A study of feminism and multiculturalism through representation in authentic fictional narratives in six lower secondary schools in Norway.

Sofie Aspli

<http://www.duo.uio.no>

Abstract

Since fictional literature is a large part of teaching English in Norway, the studying of which texts students read in English subject classrooms is both significant and interesting. Prior research has found that the choice of authors read in the English subject in Norway is mostly concerned with male authors from Anglo America (Brevik & Lyngstad, 2020). Based on fictional literature's place in the English subject, and prior research, this MA thesis aims to discuss and answer: *To what extent do the fictional narratives in English lessons in six lower secondary schools create an environment of representation for students?* To answer this overarching research question, I have used the method of video observation, as well as systematizing and coding notes of the video material, by looking at data material collected through the LISE project. The data material consists of 65 video recorded lessons.

My findings showed that out of 65 lessons, 33 of them were spent working with authentic fictional narratives, where all six schools used before, during and after reading activities. Moreover, the findings showed that there were more texts written by male authors than female authors, however, there were more lessons spent on female authors than male authors. There were only two of the 19 authors that were people of colour, and only four of the 21 texts could be described as having specified main characters of colour.

Implications involve the acknowledgement of the new curriculum and its demand for diversity and inclusivity (UDIR, 2017). By viewing these findings in light of theory and prior research concerning feminism and multiculturalism, as well as representation of diverse cultures in order to develop intercultural competence, this MA study discusses the importance of wide and diverse representations both in the literary canon and in the texts read in the classroom. These findings and this MA thesis discussion, suggest that there needs to be more diversity in the choice of both author and texts read in the English subject in order to create an environment where students can feel and see that representation matters.

Sammendrag

Ettersom skjønnlitteratur er en stor del av engelskundervisningen i Norge, er det både betydelig og interessant å studere hvilke tekster elevene leser i engelskfagsklasserom. Tidligere forskning har funnet at valget av forfattere som leses i engelskfaget i Norge hovedsakelig er opptatt av mannlige forfattere fra Anglo-America (Brevik & Lyngstad, 2020). Basert på skjønnlitterær litteraturs plass i engelskfaget, og tidligere forskning, tar denne masteroppgaven sikte på å diskutere og svare på: *I hvilken grad skaper de skjønnlitterære tekstene i engelsktimene i seks ungdomsskoler et miljø for representasjons for elevene?* For å besvare dette overordnede forskningsspørsmålet har jeg brukt metoden videoobservasjon, samt systematisering og koding av notater av videomaterialet, ved å se på datamaterialet som har blitt samlet inn gjennom LISE-prosjektet. Datamaterialet består av 65 videoopptak.

Mine funn viste at av 65 klasseromstimer ble 33 av dem brukt til å jobbe med autentiske skjønnlitterære tekster, der alle seks skolene brukte før, under og etter leseaktiviteter. Dessuten viste funnene at det var flere tekster skrevet av mannlige forfattere enn kvinnelige forfattere, men det ble brukt mer tid på kvinnelige forfattere enn mannlige forfattere. Det var bare to av de 19 forfatterne som var fargede, og bare fire av de 21 tekstene kunne beskrives som å ha spesifiserte fargede hovedpersoner.

Implikasjoner av denne masteroppgaven innebærer anerkjennelse av den nye læreplanen og dens krav om mangfold og inkludering (UDIR, 2017). Ved å se disse funnene i lys av teori og tidligere forskning angående feminisme og multikulturalisme, samt representasjon av ulike kulturer for å utvikle interkulturell kompetanse, diskuterer denne masteroppgaven viktigheten av bred og mangfoldige representasjoner både i den litterære kanonen og i tekstene som leses i engelskfagsklasserommet. Disse funnene og diskusjonen i denne masteroppgaven antyder at det må være mer mangfold i valg av både forfatter og tekster som leses i engelskfaget for å skape et miljø der studentene kan føle og se at representasjon betyr noe.

Acknowledgments

First, I would like to express gratitude to my main supervisor, Ulrikke Rindal, and my co-supervisor, Lisbeth M. Brevik. Thank you for your excellent feedback, and your helpful guidance, as well as your most valued and uplifting encouragements. To Ulrikke, I am forever grateful for your support and belief in me and this MA study, without your comments and words of encouragement there would be no MA thesis. To Lisbeth, I am forever grateful for our early talks about writing MA theses in English didactics, and for your guidance throughout, both with my specific MA study and the LISE data material. Additionally, I would like to thank Lisbeth, for inviting me to be a part of the LISE project, and for allowing me to study the data material. Being a part of the LISE project has made all the difference, and I will take with me all the marvellous teaching I have seen. I would also like to give a huge thanks to all the participating schools in the LISE project without you this MA thesis would not have been possible.

Additionally, a big thank you is due to both Bjørn Sverre Gulheim and Gunnar Lid for teaching me the software I needed to timestamp, code, and watch my data material, and for always being there to help me along the way.

I will forever be grateful to my EDID-group: Christine, Martin, Ollie and Tollef, for the support and laughter we have shared as a group throughout the subjects of EDID and these months of writing our MA theses.

I would also like to thank my friend group *TEAM GREEN BABES*: Emma, Lotta and Andrea, for taking an interest in my MA thesis and giving me all the love and support, I love you all!

A huge thank you to the group of friends I owe everything to, both throughout my education and the writing of this thesis: *MYSTERY INC.*: Audun, Lisette, Dagne, Silje and Eileen, you are all impeccable human beings which I owe everything to. I would not be where I am without your never-ending love and support, I love you all!

Last but not least, my wonderful family! Thank you to my Mom, you are my everything and my rock! Thank you to my Dad, for always being there and for being the most supportive and loving dad! And to the best role models there are, my big sisters, Sarah and Camilla. You are my best friends, and I thank you for all your love and support! A special thank you to Sarah for reading through and being my guide through the field of educational research.

Table of contents

1.0 Introduction	1
1.1 Representation: gender and culture	2
1.1.1 Literary canon	3
1.1.2 The old and new curriculum	3
1.2 My research questions	4
1.3 The LISE project	5
1.4 Thesis outline	5
2.0 Theory and Prior research	7
2.1 Feminism and the literary canon	7
2.2 Multiculturalism and the core curriculum	8
2.3 Representation	10
2.4 Fictional literature in the classroom	12
2.5 +experiences, in-depth learning and mucking around with fictional literature	13
2.6 Intercultural competence	14
2.6.1 Knowledge, skills, and attitudes	15
2.6.2 Model of the intercultural reader	17
2.7 Prior research	18
2.7.1 Fictional literature in the classroom	19
2.7.2 Reading, working with texts, and Intercultural competence	19
2.7.3 Working with texts, feedback, and time management	21
2.7.4 Relevance for my study	21
3.0 Methodology	22
3.1 The LISE project	22
3.2 Participants and sampling	23
3.3 Research design	24
3.4 Data material and collection	26
3.4.1 Video recordings	26
3.5 The use of secondary data material	28
3.6 Data analysis	29
3.6.1 Coding	30
3.6.2 Video recordings and InterAct	32
3.7 Research credibility and ethical considerations	33

3.7.1 Reliability	33
3.7.2 Validity and trustworthiness	34
3.7.3 Ethical considerations	35
4.0 Findings	37
4.1 Time, reading activities and genre	37
4.1.1 Time spent on authentic fictional narratives	38
4.1.2 Reading activities	39
4.1.3 Genre	41
4.2 Gender: Time and texts	42
4.3 Culture: author and text	44
4.4 Summary of findings	49
5.0 Discussion	51
5.1 Gender	52
5.2 Time and reading activities	53
5.3 Culture and intercultural competence	55
5.4 Whiteness and white privilege	57
5.5 Representation and the English curriculum	58
6.0 Conclusion	60
6.1 Summary of findings and didactic implications	60
6.2 Suggestions for further research	61
6.3 A concluding remark	62
References	63

List of figures and images

Figure 2.1 Byram's model of ICC (Byram, 1997, p. 34, Figure 2.1 Factors in intercultural communication)	16
Figure 2.2 Hoff (2019) Model of the Intercultural Reader	17
Figure 3.1 Overview of the phases in my mixed methods research design	24
Figure 3.2. Classroom video angles Brevik (2019). Reprinted with permission.	27
Figure 3.3. Overview of codes, and category of codes in InterAct	32
Figure 4.1 Overview of number of lessons spent on authentic fictional narratives in Round 1 (light green) and Round 2 (dark green)	38
Figure 4.2 Number of reading activities (before reading, during reading, and after reading)	39
Figure 4.3. Different genres of authentic fictional narratives and their frequencies	41
Figure 4.4 Number of texts written by male authors and female authors in the six classes	43
Figure 4.5 Number of lessons spent on female authors and male authors in the six classes	43

List of tables

Table 3.1. Overview of sampling _____	23
Table 3.2. Overview of my sequential explanatory mixed methods research design _____	25
Table 3.3. A step-by-step overview of my analysis _____	29
Table 3.4. Overview of codes _____	31
Table 4.1 Overview of school and grade, authentic fictional narratives, author, gender, nationality, genre, and the text _____	46

1.0 Introduction

I have, for as long as I can remember, felt an attraction towards fictional literature. Ever since I was a little girl, my mom and grandfather would read children's literature to me. This attraction kept growing through my school years. During my school years in lower secondary school, I remember having a 15-minute reading session at the start of every day no matter what subject it was. Just the experience of choosing your own book and starting the day with a 15-minute read was great. This experience created a joy for books and reading. Moreover, these experiences of reading by myself, or being read to by people close to me, taught me that reading is not only access to knowledge, but also an escape from the troubles of everyday life. Reading literature became an escape, and a place where I could relate to characters like me and understand people through characters unlike me. This joy and attraction to literature has followed me through life and influenced the choices I have made. During my education at the University of Oslo, I have had the opportunity to explore the world of literature both for myself, but also in the context of teaching. In courses such as *Women Writing: Feminist Fiction in English*, I was introduced to the world of feminist fiction, the perspective of feminism in literature and its importance, which motivated me to explore this theme in a teaching context.

Fictional texts have been a part of the English school subject for many centuries, and it still holds a central position (Brevik & Lyngstad, 2020). Due to my personal and academic experiences with fictional literature, as well as its position in the English subject classroom, I chose to write my MA thesis on the use of authentic fictional narratives in six lower secondary schools. I want to look closer at the representation of authors in English subject classrooms. I personally felt throughout all my school years that there was a lack of both female authors, and authors of colour in English subjects. I therefore decided to closer examine the representation of female and male authors, as well as authors of colour and authors of diverse cultural backgrounds when looking at, and working with, fictional literature in the English subject in lower secondary school. This MA thesis shows its relevance in the discussion of representation and fictional literature. In addition, through discussing representation in light of LK06 and LK20, it shows how representation is present and of high value in the English subject classroom. To actualise this MA thesis, and to highlight needed information, I have chosen to define glossary concerning gender, both binary and nonbinary, and cultural background, and why it is important to write about representation in the English subject (1.1), as well as the literary canon (1.1.1). and relevance in terms of the curriculum (1.1.2).

1.1 Representation: gender and culture

The English subject is an important subject “when it comes to cultural understanding, communication, all-round education and identity development” (UDIR, 2017). It is a subject which relates to what is called in Norwegian a “dannelsesfag” or “bildung”, meaning that through education students will also develop their identity as citizens in this world. Representation is an important part of this as the core curriculum of both LK06 and LK20 focuses on inclusivity and diverse classrooms (see section 1.1.2). The perspective of gender and culture, in terms of representation, has shown its relevance in the educational field through prior research and theory. Prior research, in the field of education, has revealed that there is little representation of female authors and authors outside of Anglo America (Brevik & Lyngstad, 2020), which means that students will have fewer perspectives of the world if this does not change. Furthermore, theory on female writers, and black female writers, tells us that there is a shortage of representation of female authors in the literary canon. The issue is not that there is a lack of female writers, or of people of colour, however, there is underrepresentation in the literary canon (Obsidian, 2017).

The concept of gender has become a highly discussed topic, and in this MA thesis the definition of gender is “the behavioural, cultural, or psychological traits typically associated with one sex” (Merriam-Webster, “Gender”). However, in order to discuss *representation*, it is important to also mention the concept of *nonbinary*, defined as “relating to or being a person who identifies with or expresses a gender identity that is neither entirely male nor entirely female” (Merriam-Webster, “Nonbinary”). This study wants to look closer at authors, and their cultural background. Furthermore, it will base its understanding of cultural background on these definitions of “culture” and “background”: Culture: “the way of life, especially the general customs and beliefs, of a particular group of people at a particular time” (Cambridge Dictionary, “Culture”) and background: “the things that have made you into the person you are, esp. family, experience, and education”. The cultural background of the authors looks at both nationality and heritage, especially in regard to seeing whether there is representation of people of colour.

Following this comes a discussion of why the literary canon and the curriculum of LK06 and LK20 are important topics when discussing representation.

1.1.1 Literary canon

A literary canon is often described as a list of approved books, often assumed to be ‘the best’ (Fleming, 2010, p. 62), which creates the perspective of some books being better than others, as decided by a small number of people (Lyngstad, 2019). A literary canon can be helpful in many ways, as it may guide teachers when they are choosing which texts to read in class. It can also create a common ground, per say, a common pool of knowledge each student must get familiar with. However, it may also lessen teacher autonomy as well as student autonomy, if there is a shared literary canon in a common curriculum that all students share across all academic levels (Lyngstad, 2019), then there is left little self-choice. Furthermore, a literary canon is not only connected to education, but also viewed in terms of high culture and society, and is therefore highly esteemed, the problem of underrepresentation is thus highly important to look at.

The traditional canon centred largely on issues of quality and was associated with preserving what was thought to be ‘the best’. Much contemporary thinking has challenged the simple making of absolute judgements but, on the other hand a relativist position which sees judgments about quality as a purely personal matter is hardly helpful in the context of designing a curriculum (Fleming, 2010, p. 61-62).

Stated by Fleming (2010) the judgment of the literary canon from a strictly personal view is not helpful. However, this MA study will argue that through prior research as well as the research done in this MA, and theory, there is proof that the literary canon lacks in its representation of genders, both binary and nonbinary, and its representation of people of colour and people of other cultural backgrounds than western. Due to this underrepresentation, it is valuable to research whether this is mirrored in the texts read in the English subject in Norway.

1.1.2 The old and new curriculum

The teaching and learning activities in the classrooms observed in this study followed the previous curriculum of 2013 (UDIR, 2013), which therefore is the relevant background for this study. However, the new curriculum of 2020 (UDIR, 2017) is relevant to include in the discussions of the implications the findings in this study have for teaching English. Consequently, both curricula will be referred to in this thesis. LK06 highlights that in the English subject curriculum, students should gain knowledge and an understanding of culture, society, and literature, in combination with each other (UDIR, 2013). Therefore, the curriculum

of LK06 shows its significance in terms of representation of diverse cultures. The curriculum of LK20, in the English subject, highlights diversity and inclusivity, especially when students are working with texts. The core element states that when working with texts, students “shall build the foundation for seeing their own identity and others’ identities in a multilingual and multicultural context” (UDIR, 2017, p. 3). Moreover, LK20 and its interdisciplinary topics in the English subject, highlight *Health and life skills* and *Democracy and citizenship*. These topics further express the importance of culture, relating to the exploration of one’s own, as well as others’, identity. The interdisciplinary topics mentions that through working with texts students can learn to communicate with other people around the world. As well as to promote curiosity and inclusivity to prevent prejudices (UDIR, 2017). The curricula shows that there is substance in the wish to research representation in the hope of creating environments where students feel represented and classroom environments where there is a focus on inclusivity and diversity.

1.2 My research questions

In my study, I examine which authentic fictional narratives and authors students work with in class, as well as discuss how representations both in the texts, as well as the authors themselves, can create environments of representation in the English subject classrooms. I will do this by analysing video material by observation, additionally, I will analyse notes from previous observations. The aim of this MA thesis is to examine the use of authentic fictional narratives related to gender and culture. To do this, I will research and observe whether there is a difference between lessons spent on male authors and female authors, and what the students do when they work with these texts through reading activities. Additionally, I wish to examine the author’s cultural background, and their nationality. I, also, want to look closer at the texts to say something about how author and text can help create environments of representation for students. Based on these considerations, my overarching research question is:

To what extent do the fictional narratives in English lessons in six lower secondary schools create an environment of representation for students?

To answer this overarching research question, I have formulated three sub-questions (RQ):

RQ 1 *How many lessons are spent on authentic fictional narratives in the English subject, and how are these texts worked with in six lower secondary classrooms in Norway?*

RQ 2 *What characterises the choice of texts used in the classrooms, in terms of gender of the authors?*

RQ 3 *What characterises the culture represented by the nationality of the author and the culture represented through themes in the text?*

The method I have deployed to answer my overarching research question, as well as my three sub-questions is observation of video recorded lessons, which enabled examinations of naturally occurring language lessons.

1.3 The LISE project

The data material and participants that are used in this MA thesis are sampled from the Linking Instruction and Student Experiences (LISE) project, which I have been able to be a part of during this MA study. I was lucky enough to be invited to be a part of the LISE project, where Kirsti Klette is the project designer and Lisbeth M. Brevik is the project leader. The LISE project builds on the existing Linking Instruction and Student Achievement (LISA) project that filmed and studied 8th grade Norwegian and Mathematics subjects in Norwegian schools. Through the master programme at the Department of Teacher Education and School Research, master students have the opportunity to become familiarised with the research design in LISE, as well as getting access to the data material. Students are also taught how to analyse the data using digital tools. The LISE project's data material suited my research aims as I wished to look at a selection of schools and what type of authentic fictional narratives they read, and how they work with these texts.

1.4 Thesis outline

Following this introduction chapter, Chapter 2 presents the theoretical framework for my MA thesis, as well as relevant prior research concerning literature in the English subject, the reading of literature, and how intercultural competence is and has been combined with working with texts. In Chapter 3, I present the methods I have used to answer my RQs, including the sample and data material I have used, and the data collection procedures in the LISE project, the analysis of the data material, and research credibility and ethical considerations. In Chapter 4,

I present my findings based on my data analysis, which is followed by Chapter 5 where I discuss my findings in light of the theory and prior research I have presented. Chapter 6 includes concluding remarks and suggestions for further research.

2.0 Theory and Prior research

In this chapter I present the theoretical framework of this study and prior research, which I will use to discuss the findings in this MA thesis. Firstly, I present the theoretical framework within which this MA thesis is based, namely Feminism and the literary canon (section 2.1) in combination with multiculturalism (section 2.2). Next, I look closer at theory involving *representation* in terms of both gender and culture, arguing for why it is important (section 2.3). I, then, move on to theory on fictional literature in English as a school subject (section 2.4), and theory on literature and in-depth learning (section 2.5). Before I move on to theory concerning intercultural competence (section 2.6) and Byram's Intercultural Communicative Competence model (section 2.6.1), before looking at intercultural competence related to English texts, including a model for the intercultural reader (section 2.6.2). Lastly, I present prior research (section 2.7) from the fields concerning literature in the classroom (section 2.7.1) as well as reading instruction, working with texts, and intercultural competence in terms of teaching (section 2.7.2), and quality teaching in working with texts as well as giving feedback and managing time (section 2.7.3).

2.1 Feminism and the literary canon

My own definition of a feminist is a man or a woman who says, 'Yes, there's a problem with gender as it is today and we must fix it, we must do better.' All of us, women and men, must do better (Adichie, 2014, p. 10).

According to Adichie (2014), feminism is not, and has never been, only a women's issue. Feminism includes all. Feminism strives to create equal rights and opportunities, and this includes the literary canon. Cixous et al. (1976) state that from a feminist perspective, female voices in speech and writing are essential for stepping out of the silence that has been put on female writers by male dominance:

It is by writing, from and toward women, and by taking up the challenge of speech which has been governed by the phallus, that women will confirm women in a place other than that which is reserved in and by the symbolic, that is, in a place other than silence (Cixous et al., 1976, p. 881).

This quote by Cixous et al. (1976) shows that the literary canon is a feministic matter, as it describes the silencing of women. Therefore, the literary canon can be used to highlight female voices, to the same degree it highlights male voices. The charitable and non-profit journal

published by Illinois state university, *Obsidian*, claims that the literary canon has an underrepresentation of women, arguing that “[t]he real problem here is not that few women write, it’s that few women are represented in the literary world” (Obsidian, 2017, p. 1).

If we do something over and over again, and if we see it being done over and over again, it becomes the default, or the norm, for instance, “if we keep seeing only men as heads of corporations, it starts to seem ‘natural’ that only men should be heads of corporations” (Adichie, 2014, p. 2). The same goes for the literary canon in classrooms; if men are overrepresented again and again, then male authors become the norm. By creating a space in the literary canon, and a space for female writers in classrooms, a patriarchal hold can be removed.

These issues are not necessarily easy to discuss. In her article entitled *Feminist Killjoys (And Other Willful Subjects)*, Ahmed (2010) argues that bringing up issues such as sexism is seen as a way of being a killjoy, meaning killing the joy in a room by bringing up “difficult” subjects. This is relevant to the mentioning of the underrepresentation of women in the literary world (Obsidian, 2017), because many people might ask themselves what is the need for this research, are we not equal enough? Is there a need for more female perspectives in literature? Until there is not more equal representation of gender in the literary canon, there is not gender equality. If fewer women are represented, then fewer women are read, which leads to fewer women’s perspectives of the world. This is unfortunate because female voices are highly needed, as women are half the population, and half the students who work with texts in English in Norwegian classrooms.

2.2 Multiculturalism and the core curriculum

Longley (2020) states that “[m]ulticulturalism is the way in which a society deals with cultural diversity, both at the national and at the community level.” Multiculturalism assumes that a society will benefit from more diversity through a “harmonious coexistence of different cultures” (Longley, 2020). In the new core curriculum (LK20) in Norway it says that:

When developing an inclusive and inspiring learning environment, diversity must be acknowledged as a resource. [...] Knowledge exchange with individuals of all ages and from all over the globe will give the pupils perspectives on their own learning, their all-round development as young people and their identity, and show the value of cooperation across linguistic, political and cultural boundaries (UDIR, 2017, p. 17).

This shows how the curriculum highlights the importance of creating a school environment where pupils are allowed to, and should, feel a sense of belonging, and a place where they can learn to respect themselves as well as others no matter their cultural background. It also highlights the prospect that school should be a place of inclusiveness and diversity (UDIR, 2017). This suggests that the Norwegian school system takes pride in elements of multiculturalism. Related to language teaching, Lund (2019) highlights that in additional (L2) language learning there can be created opportunities where the teacher can expose students to the “expressions of “otherness” and [...] increase their awareness of – and openness towards – cultural diversity” (p. 255). Furthermore, she discusses the importance of texts in the teaching of culture, and how texts can create opportunities for students to see representations of people from other cultures and see them as human beings with feelings, mannerisms, morals, and problems just like themselves. In the English curriculum (LK20) there is highlighted in the core elements that students, when working with texts, should acquire knowledge of intercultural competence, as well as exposure to otherness.

By reflecting on, interpreting and critically assessing different types of texts in English, the pupils shall acquire language and knowledge of culture and society. Thus the pupils will develop intercultural competence enabling them to deal with different ways of living, ways of thinking and communication patterns. They shall build the foundation for seeing their own identity and others’ identities in a multilingual and multicultural context (UDIR, 2017, p. 3).

This quote shows that multiculturalism as well as developing intercultural competence are both focused on in the English curriculum. Moreover, the interdisciplinary topics that are especially relevant to the English subject highlight the value of diversity and intercultural competence. The topic of *Health and life skills* states that “[t]he ability to handle situations that require linguistic and cultural competence can give pupils a sense of achievement and help them develop a positive self-image and a secure identity” (UDIR, 2019, p. 3). In addition, the topic *Democracy and citizenship* state that:

By learning English, the pupils can experience different societies and cultures by communicating with others around the world, regardless of linguistic or cultural background. This can open for new ways to interpret the world, and promote curiosity and engagement and help to prevent prejudices. (UDIR, 2019, p. 3)

These interdisciplinary topics show how one can, and should, incorporate multiculturalism in the teaching of English in Norwegian schools.

2.3 Representation

Representation is defined as “the act of presenting someone or something in a particular way; something that shows or describes something” (Oxford Learner’s Dictionaries, 2022), and is the synonym to *portrayal*. Moreover, representations connect language and culture through meaning (Hall, 1997). It is through representation that we can use language to say something meaningful about the world to other people. For example, through seeing more positive representations of people of colour in fictional literature, can show how positive representation is meaningful to all people, but most notably to marginalized people who are finally represented in a positive light.

When it comes to representation in media and literature one often talks about perspectives and portrayals of people and representations of different people, people of colour, people of different genders, both binary and nonbinary. Representation is a way for people to identify with portrayals of different characters, like in novels, or just people in media and people in power positions. Representation allows for people to see people who look like and act like themselves in different positions and roles. This creates opportunities for people to identify with these roles and positions and see the possibilities for themselves or see themselves represented in roles of power, especially when it comes to marginalized groups. The saying *representation matters* has become very popular on the internet throughout the last years as the focus on representation has grown in many fields such as media, films, the workplace and in literature.

Representations help us understand our own identity, as well as others. Kidd (2016) argues that: “Representations, [...] are tangled up with our understandings, and enactment, of identity. Representations serve to disseminate ‘nutshell versions of the complex configurations of our identities” (p. 11). Therefore, through diverse representations people will learn more about themselves, as well as others, by dismantling dangerous stereotypes. The media and culture people see and consume have an impact on how they view the world itself, and the people in it: “if we only see images of disabled people as marginalized, or as victims, seeing them in other lights, say, as sexual, or funny, or assertive, may seem unfamiliar or indeed, threatening to our understandings of who we are” (Kidd, 2016, p. 8-9). Therefore, there is a need for the representation of diverse people, such as people of colour, and different perspectives of women and men, as well as nonbinary people, indeed different perspectives of all marginalized groups and cultures.

Kidd (2016) argues that it is “through thinking about how and where our image of the world is forged that we can begin to understand it” (p. 8). Thus, since literature is one of our ways of describing the world, it is important to be aware of what views and perspectives we are making available to our students. Students need diversity, and students need to feel represented. Since literature and media are such a big part of the English school subject it is important to look at the representation of authors as well as the representation of texts and what these texts represent in terms of characters, themes, and plots. When the English language has the status of a global *lingua franca*, it is important that more cultures are represented in school, and not only limited to cultures “of native speakers in countries such as the United States and the United Kingdom, but to the cultures of anyone who uses English for interaction” (Rindal et al., 2020, p. 220).

Representation is an important matter when it comes to gender and culture, both in terms of author and literary text. They play a role in making gender and racial equality visible in the classroom. Hence, a more equal presentation of both genders, and more diverse cultures, in the classroom can help students see positive representations of all people of both genders, as well as nonbinary people. Rindal et al. (2020) suggest using portrayals of gender as exercises in the classroom, for example by looking at different portrayals of female and male characters and asking students to reflect “over gender-based stereotypes [...]to be able to reflect over their own understandings of these concepts as well as the author’s understanding” (p. 223). This exercise is easily adaptable and can be used in seeing how different portrayals of people of colour and people of different cultural backgrounds are being portrayed. In addition, one could have students discuss these portrayals, and see if there are any stereotypes that are particularly harmful, and how different portrayals can create prejudices instead of dismantling prejudices, as well as seeing how positive representations can be helpful (Rindal et al., 2020).

Whiteness and white privileged, are both important concepts in relation to representation, and especially representation of different cultures, and groups of people. The Smithsonian Museum, and the department of African American History and Culture (2022) highlight that whiteness relates to the way white people are seen as the standard in which all other groups are compared. In addition, they state that there are advantages to being white, called white privilege. The effects of whiteness and white privilege, when looking at literature and representation, is that from a western point of view, and through white people being the “standard”, when there is mentioning of characters in texts one often assumes that these characters are white, which further establishes the underrepresentation of non-white characters and people. Brooks and Hébert (2006) explain that:

How individuals construct their social identities, how they come to understand what it means to be male, female, black, white, Asian, Latino, Native American—even rural or urban—is shaped by commodified texts produced by media for audiences that are increasingly segmented by the social constructions of race and gender. Media, in short, are central to what ultimately come to represent our social realities (p. 297).

This further shows that media, and literature, are used to construct one's understanding of the world and one's own and other's social realities. Therefore, if there is a lack of representation of people of colour, then a large part of the population lacks ways in understanding themselves, and large parts of white people will not easily be educated on how non-white people live and construct their social identities and realities.

2.4 Fictional literature in the classroom

Literature has always been a part of teaching English, as it has been at the core of the English school subject through centuries (Brevik & Lyngstad, 2020). Literature is not only an escapism, but also a way for students to develop skills such as communication, skills about the world around them and a way for them to look into themselves and understand themselves and others better (Brevik & Lyngstad, 2020). The aim for literature in the classroom is for students to develop insights into literature, cultural and linguistic diversity, and to be able to use this insight in interactions with others (Brevik & Lyngstad, 2020).

In their chapter, Brevik and Lyngstad (2020) present the finding that across 60 English lessons students were working with literature in different forms more than half the time. This highlights the importance of literature in the classroom, as it takes up a lot of the time in the classroom. In addition, the work with literature is at the foundation of developing basic skills such as reading, writing, and working with texts. Literature creates encounters with texts which help develop “new perspectives on the world and ourselves” (Brevik & Lyngstad, 2020, p. 164). Bakken (2017) found that one could identify two main points of reading: reading for exposure and reading to encounter texts. This connects reading with the exposure to knowledge. Bakken (2017) argues that reading is a tool and contributes to create meta awareness. In other words, reading can be a source for students to get knowledge and awareness of more than just the text. Through reading and learning how to read a text by the teacher giving specific reading instructions, the students will not only get knowledge about the text itself, but also how one should read it, as well as how one should understand it, in and out of its context. In the English curriculum, there is highlighted in the *Basic skills* section that reading, which literature is a big

part of as an activity in school, should contribute to develop in students a pleasure for reading as well as language acquisition (UDIR, 2017). Therefore, reading and literature are essential parts of the English subject, as they take up a lot of the time in our classrooms as well as they are basics skills which students need, as well as it creates spaces for which the students are allowed to be and find themselves.

2.5 +experiences, in-depth learning and mucking around with fictional literature

Humans learn from experience. [...] For a human being, every waking (and dreaming) moment is an experience. Thus, any learning must have been associated with some experience or other (Gee, 2017, p. 10).

Gee (2017) argues that experiences are all around, and that the experiences that are best for learning are *focused* experiences. Thus, the concept of *+experiences* are formed. Gee (2017) argues that “most deep human learning is rooted in *+experiences*” (p. 14). Therefore, one can argue that *+experiences* are linked to in-depth learning. *+experiences* are experiences where you take *action*. Gee (2017) moves on to describe how students must *care* about the action, either care about the outcome or just the doing of the action, for it to be a *+experience*. Furthermore, one needs to have *well-managed attention* towards the activity for it to be a *+experience* (Gee, 2017). Thus, one can argue that by creating *+experiences* for students it can help in developing in-depth learning when it comes to literature, as well as creating a place where one is encouraged to care about the fictional literature one reads. Moreover, Gee (2017) argues that even though the proposition of *+experiences* seem simple enough, the reality is quite different. To create an environment for in-depth learning one has to have time, as well as create an environment in which students take action, they care about what they are doing, and they pay attention to the activity.

Gee (2017) also encourages allowing students to *muck around*, or *horizontal learning* as opposed to always thinking about *vertical learning*. Gee (2017) describes horizontal learning as learning without worrying about climbing up a skill tree. In addition, Gee (2017) describes vertical learning as the opposite of horizontal learning, which means that in vertical learning the focus is on helping students climb up the skill tree, in order to help them get to the next level. This means that students are allowed to take part in *+experiences*, for example, reading self-chosen fictional literature, where there are no stakes at risk. It allows students to play, take risks and try out different things such as different reading strategies without it having a high

cost. It can also create an environment in which students are allowed to sit down and actually enjoy the book they are reading, either through independent reading or as a whole-class activity.

Similarly to Gee (2017), Sumara (2002) argues how experiences, much like Gee's (2017) +experiences, such as developing a relationship with literary texts, has to be an interpretive event where one can dive into attentions to detail, as well as develop interpretation skills, and "sustain attention, energy and interest" (p. 150). Furthermore, Sumara (2002) compares the action of "reading deeply" with acts such as gardening where one must take time and cultivate, nurture and tend to the garden, which are all activities which transcends the activity itself, which allows for greater knowledge (p. xiii). This allows for more than the knowledge of the text to be a part of the activity; it creates an opportunity for students to form a love for literature and reading. Sumara (2002) highlights the importance of time, and that:

Becoming immersed in the situation of a character, over time, can help one to escape one's own familiar perceptions, and enter into a critical engagement with the circumstances of one's personal and cultural biographies (p. 158).

Therefore, by giving texts and working with texts more time, one can help students gain more in-depth knowledge as well as develop skills which can exceed the actual activity and allow students to delve more deeply into the literature as to escape familiar perceptions. In addition, Sumara (2002) argues that in a teaching situation he does not naïvely think that every student will fall in love with literature, and that most students will, in fact, only read literature that is required of them. However, Sumara (2002) does highlight that in a teaching situation he will "offer interesting experiences within those boundaries that might have a lingering effect" (p. 158). This means that even though one cannot create a love for literature in every student one can try and make it interesting within the boundaries one is given as a teacher.

2.6 Intercultural competence

Byram et al. (2002) defines intercultural competence as "the ability to ensure a shared understanding by people of different social identities, and [the] ability to interact with people as complex human beings with multiple identities and their own individuality" (p. 5). Intercultural competence is thus a way for people to interact with each other, to understand other people as well as oneself on a deeper level, this quality of intercultural competence is something which literature shares. Fictional literature can be used as a tool for people to understand others as well as themselves better, while still being an escapism. Rindal et al.

(2020) highlight that intercultural competence is “an aim for teaching language and culture, focusing on communication” (p. 219). Along with literature being the foundation of this MA thesis, it is important to highlight that literature is both an art and a tool for authors to communicate with the outside world and the reader. Communication between reader and author is therefore important when talking about literature and intercultural competence.

A suggested tool for teaching intercultural competence is the use of authentic narratives (Byram et al., 2002; Rindal et al., 2020). Authentic narratives are texts not purposefully written with teaching as its main purpose. Fictional authentic narratives are thus a way for the writer, without the students being the intended reader, to communicate with students outside of the educational context. Furthermore, authentic fictional narratives can create opportunities for the use of personal accounts, “which might offer a different understanding of cultures [...], creating empathy in the students and illustrating nuances and complexities of culture” (Rindal et al., 2020, p. 222). The use of texts and authentic narratives “will not necessarily develop students’ intercultural competence” (Rindal et al., 2020 p. 222), however, Hoff (2019) argues that when teaching about English texts in the Norwegian school context, literature will always be linked to culture. Through whole class discussions and critical thinking, the teacher can encourage students to explore emotions when reading authentic narratives, creating moments where students are personally involved with the texts, which can contribute to develop intercultural competence. This is because intercultural competence aims to both include perspectives of other cultures as well as one’s own (Hoff, 2019; Rindal et al., 2020).

2.6.1 Knowledge, skills, and attitudes

Knowledge, skills, and attitudes are all components to the teaching of intercultural competence. Byram et al. (2002) present these as “complemented by the values one holds because of one's belonging to various social groups. These values are part of one's social identities” (p. 9). This means that to understand intercultural competence and to become an intercultural speaker, one must look at knowledge, skills, and attitudes, as well as have awareness of the values which lie at the foundation of one’s own intercultural competence. Thus, the teacher must acknowledge respect for human dignity and equal human rights when teaching and developing intercultural competence in students (Byram et al., 2002). Byram (1997) has created an Intercultural Communicative Competence (ICC) model to show the skillset a competent intercultural speaker

should have. The elements of the model are knowledge, skills, and attitudes, all in the context of education.

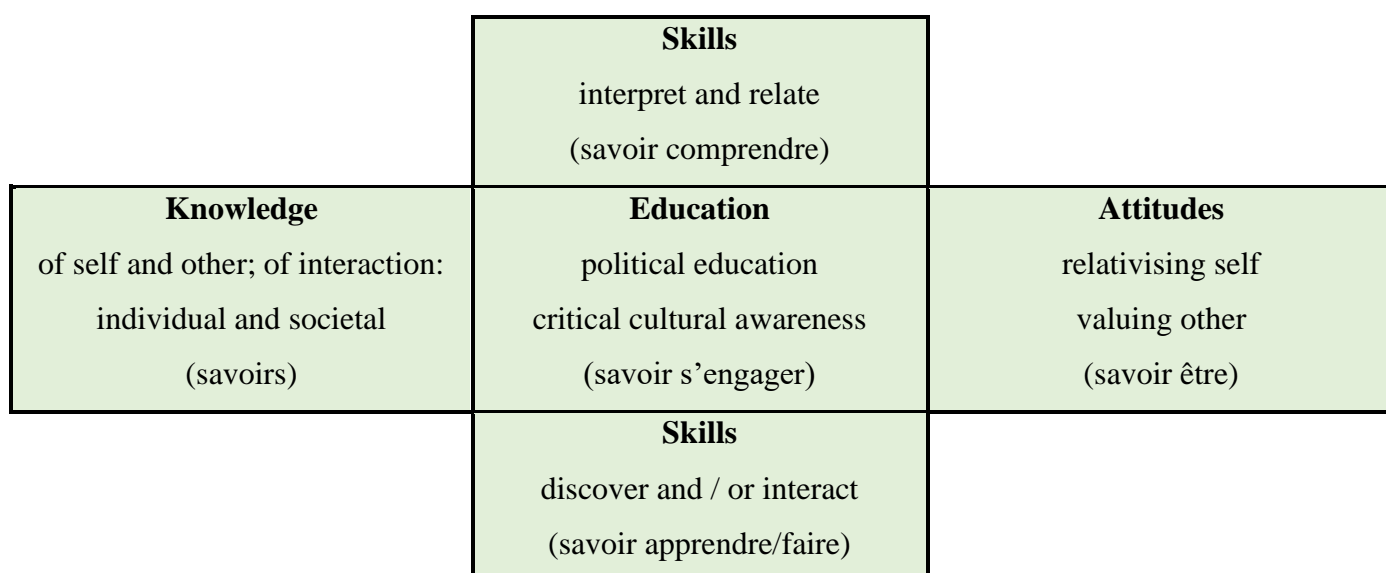


Figure 2.1 Byram's model of ICC (Byram, 1997, p. 34, Figure 2.1 Factors in intercultural communication)

Knowledge

The section of knowledge in the ICC model, as defined by Byram (1997), can be categorised into two categories. The first category concerns knowledge about different social groups and cultures in the students' own country, while the second category looks at knowledge of the interlocutor's country, and knowledge about the process of communication at both societal and individual levels (Byram, 1997). Furthermore, Byram (1997) discusses how the knowledge acquired in schools is often dominated by "'national' culture and identity" (p. 35). The focus on national culture and identity is at the expense of other more diverse cultures, and groups of people. In addition, he highlights the importance of knowledge as a foundation for successful interaction; without knowledge about one's own culture as well as knowledge about the culture of others, there is difficulty in creating successful communication.

Skills

The section on skills takes into consideration the students' ability to interpret texts or events from other cultures, and the ability to then compare them to texts and events from their own

culture (Byram et al., 2002). In addition, these skills all exist on the already established knowledge about these cultures, as well as one's own culture through formal education, such as the English subject here in Norway.

Attitudes

Attitudes mostly concern the attitudes one has towards people from other cultures, especially where one perceives people of these cultures to have different cultural meanings, such as beliefs and behaviours. The section on attitudes in the model looks at the positive and negative possible outcomes of interaction. Byram (1997) discusses how students' attitudes should be of curiousness and openness, and "readiness to suspend disbelief and judgment with respect to others" (p. 34). Rindal et al. (2020) highlights how it takes time to create skills and attitudes, and that it is relevant to teach students about attitudes and skills when looking at nuances of different cultures, and on the basis of this, that teaching students about specific cultures, groups, and nations, can develop students' intercultural competence.

2.6.2 Model of the intercultural reader

Hoff (2019) focuses on socio-cultural approaches to literary narratives, in a selection of upper secondary English classrooms in Norway, looking at how literary texts are being used to teach about culture in the English subject. Through this research, she has created a model to analyse teaching materials and classroom discourse (Figure 2.2).

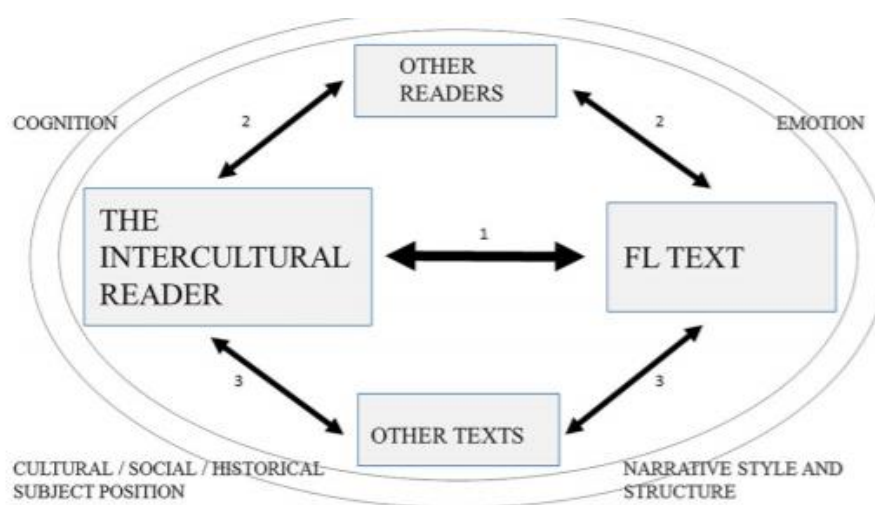


Figure 2.2 Hoff (2019) Model of the Intercultural Reader

The MIR consists of three levels that are all in connection with each other. Level 1 of the model includes the interaction between the intercultural reader and the foreign language text, and its literary voices. Level 2 relates to communication and looks at the consideration of how other readers might communicate with the text. While Level 3 takes into consideration other texts, and how the reader might think the text communicates with other texts. The model is based on the concept of reading as a communicative experience and that reading English texts in Norwegian classrooms implicates a process of intercultural communication.

The MIR is used as a tool to understand how learners interact with texts and how the interaction can develop intercultural competence. Since reading is a personal experience, the interpretations of the texts will be a multitude of different interpretations. These interpretations can be interesting to discuss in the English subject classroom, especially looking at how it can help develop students' skills and attitudes towards different portrayals of characters, including people of colour and gender. The development of intercultural competence is a nuanced process, as portrayals of different stereotypes can also enhance prejudice. The capability to empathise with people who hold different beliefs and desires from oneself can be encouraged through exposure to different texts (Hoff, 2019). The different levels of the model show how different approaches to English texts can enhance different perspectives of intercultural competence, such as knowledge, skills, and attitudes.

2.7 Prior research

Here, I present prior research on the fields concerning literature, reading, time management in quality teaching, and intercultural competence. Lyngstad's (2019) study shows interesting findings concerning the role of women and men in the texts chosen to be read by teachers and is linked to earlier-mentioned theory on the underrepresentation of women in the literary canon. Gabrielsen and Blikstad-Balas (2020) discuss the teaching of fiction in the Norwegian subject, while Brevik (2019) looks at reading strategy instruction in the English subject. The MA theses of Listuen (2017) and Skaugen (2020) discuss the teaching of intercultural competence, as does Lund (2019) in her doctoral research from 2007 about textbooks and the teaching and learning of culture. Hjeltne (2016) discusses the findings of her MA study concerning quality teaching when working with texts and the use of time and feedback. I end this section, and this chapter, with a brief discussion on the relevance of the theory and prior research to my study.

2.7.1 Fictional literature in the classroom

In her doctoral research, Lyngstad (2019) writes about what literature teachers at upper secondary school find suitable and/or use in their classrooms. Lyngstad (2019) found that literature from the United States and Great Britain dominated the teachers' text selections, even though 97% of them agreed that literature in the English subject should reflect variation in English-language literature and culture. She also found that most of the teachers made the same choice of selecting literature from Anglo-American male authors (Brevik & Lyngstad, 2020, p. 167). Moreover, Lyngstad (2019) argues that the choices teachers make in selecting literary texts is based on teacher beliefs about students, teachers and subject matter, and that these serve as filters in the decision making.

Gabrielsen and Blikstad-Balas (2020) write about what types of texts are being used when teaching fiction in the *Norwegian* school subject. What they found was that the literature students encounter is limited to subject-specific textbooks, and that the few novels they read are more meant for individual reading and not shared literary experiences. Moreover, they found that the choices surrounding what types of text the students read or should read in terms of a literary canon is in fact the choice of the author behind the textbook and not the teacher. Because of this, and that the students themselves are left to deciding for themselves which novels to read, there is a wide difference in the experiences and challenges the students meet when reading literature (Gabrielsen & Blikstad-Balas, 2020).

2.7.2 Reading, working with texts, and Intercultural competence

In her article on reading strategy instruction, Brevik (2019) studies seven different schools and their practices concerning working with and reading texts. This study is a part of the LISE project and is also the article from which I have taken inspiration concerning the codes I have used in analysing my data material, which is described in more detail in Chapter 3 Methodology. The study looks at how teachers frame reading comprehension strategy instruction, as observed in 60 video recorded lessons. Brevik (2019) found that text-based instruction occurred in all classrooms. The reading activities had occurrences of before reading, during reading, as well as after reading phases. Moreover, the video recorded lessons showed evidence of students using reading strategies as a regular occurrence.

Lund (2007; 2019) did her doctoral research on how textbooks followed up on the cultural topics of the texts. She found that when the class worked with textbooks, they only worked with cultural topics to a limited degree. She found that even though there were several fictional texts that had cultural themes, many of the tasks and activities in the textbook rarely followed up on the cultural topics represented in the texts. In addition, Lund (2019) found that most of the cultures represented had to do with the United Kingdom and the United States. She further discussed that as a result of these findings, what the learners gain from the texts, in terms of knowledge of culture is not stamped as important, as the students only worked with cultural topics linked to the text for a limited amount of time (Lund, 2019).

In her MA thesis, Listuen (2017) found that teachers used both authentic and non-authentic materials to teach about cultural topics, and that the objectives the teachers mainly expressed was linked to the development of students' general knowledge. In addition, she found that the teachers she observed and interviewed used both authentic and non-authentic materials to explore topics which related to intercultural competence. The teachers taught culture by using authentic texts as a basis for interpretation and analysis which led to classroom discussions. In addition, she found that culture was viewed as a humanistic concept, including both *Big-C culture* relating to the teaching of historic events and *Little-c culture* related to cultural expressions such as fashion and food (Listuen, 2017).

Skaugen (2020), in her MA thesis, discusses the presences of the components to Deardorff's (2006) model of intercultural competence, in English teaching in three lower secondary classrooms. By using Deardorff's (2006) model, including the components *knowledge*, *skills* and *attitudes*, Skaugen (2020) found that "[t]he teaching of intercultural competence seems to be rare, and focused on *knowledge* to a greater extent than *attitudes*" (p. 57). She also discussed that the finding of the absence of teaching to develop attitudes contrasted with scholars such as Deardorff (2006) and Byram (1997) as they found that "*attitudes* are the fundamental starting point for developing intercultural competence" (p. 61). Furthermore, Skaugen (2020) argues that there should be more teaching focused on attitudes, especially concerning cross-cultural themes and the new curriculum.

2.7.3 Working with texts, feedback, and time management

In her MA thesis, Hjeltne (2016) looked at quality teaching in text-based instruction. Her study is also part of the LISE project where she observed five lessons in one 9th grade classroom and analysed these on various dimensions of teaching quality. One of her findings concerning time and quality of teaching is especially interesting in terms of my own research. Hjeltne (2016) identified higher quality in teaching in the lessons where they worked with texts for a longer period of time. However, the quality of the *feedback* given by the teachers was not of the same high quality, regardless of how much time was spent on the activities. In fact, feedback was of higher quality in the shorter sessions than the longer sessions working with text. Based on these results, Hjeltne (2016) argued that time may not always be equal to quality teaching, and that the teacher should rather adjust the time spent on a text, to the length of the text in order to provide higher quality teaching.

2.7.4 Relevance for my study

In this chapter, my aim has been to show how theories of feminism, multiculturalism, literature, and intercultural competence are related concepts relevant for the choice of texts in English subject classrooms. Representation is a connecting factor. It is through literature that students will see diverse representations. These representations connect (1) feminism; by having more female writers in the literary canon, (2) multiculturalism; by having more non-white authors and characters in the literary canon, and (3) intercultural competence; which gives us the resources to talk about and teach students how to interpret these representations in literature. In addition, literature can be used to teach students how to develop knowledge, skills and learn which attitudes to have when it comes to intercultural communicative competence. I have also aimed to show how Gee's (2017) concepts of +experiences and mucking around can help in developing in-depth learning, and how in-depth learning lays the groundwork for intercultural competence as well as working with texts. Additionally, in order to develop students' skills and attitudes there needs to be well-managed time use, which prior studies have contributed relevant information on for my MA study. These concepts will all be relevant in the discussion of my findings.

3.0 Methodology

In this chapter I will present the methodology I have utilized to answer my overarching research question: *To what extent do the fictional narratives in English lessons in six lower secondary schools create an environment of representation for students?* Firstly, I present the LISE project, which my study is a part of (3.1), then I discuss my sample and the participants of this study (3.2) which is followed by my research design (3.3). I then discuss my data material and collection (3.4), followed by a discussion of the use of secondary data material (3.5). Additionally, I will discuss my analysis of the data material (3.6). Lastly, I discuss the MA study's research credibility, and research ethics (3.7).

3.1 The LISE project

Linking Instruction and Student Experiences (LISE) is a large-scale video research project (Brevik & Rindal, 2020). Their aim is to gain insights into and new knowledge about “naturally occurring instruction over time in English, French, social studies, science, mathematics and Norwegian.” (UiO, 2022). The LISE project follows seven schools over time in the periods 2015-2017, 2019-2020 and 2021-2022, where 4-6 consecutive lessons per class and subject were recorded each year. Some students and teachers also participated in in-depth interviews and questionnaires. Five of the LISE schools were sampled from the 49 schools of the LISA project (Linking Instruction and Student Achievement), and an additional two schools were added. Professor Kirsti Klette is the project designer and Lisbeth M. Brevik is the project leader of LISE (UiO, 2022). The project has received approval from the National Centre for Research Data. I learned about the project through the English didactics MA program at the University of Oslo, where I was introduced to the data material which serve as the foundation for my MA thesis. The LISE material looked at in this MA thesis is the video observation data concerning the English classroom.

My study builds on the data material and analysis in Brevik (2019), which is also a part of the LISE project, which used the Round 1 data (2015-2017) of the LISE project. My MA study builds on the codes and analysis which has been done in Brevik (2019). It has been developed through coding a new set of data (2019-2020) as well as the adjustment of some of the codes from Brevik (2019), which this study has taken inspiration from.

3.2 Participants and sampling

Since this study is a part of the LISE project its data material and sample are selected out of the recordings and observations done by the LISE project. In the LISE project there are seven schools (S02, S07, S09, S13, S17, S50, S51) filmed in three rounds, Round 1 2015/2017 (9th grade and 10th grade), Round 2 2019/2020 (10th grade) and Round 3 2021/2022 (9th grade). Since the purpose of this MA thesis is to gather more information about the time spent on authentic fictional narratives it was important to include all the recorded lessons and look closer at the lessons where authentic fictional narratives were read and worked with. Because of this, S07 is not included due to the lack of authentic fictional narratives in the recorded lessons. As Round 3 was being recorded in the spring of 2022, these data are not included in my MA thesis. Therefore, I wish to look closer at six of the seven schools that LISE has video recorded, due to their relevance in their use of authentic fictional narratives. Table 3.1 provides an overview of the total sample for my MA study.

Table 3.1. Overview of sampling

Year	S02	S09	S13	S17	S50	S51	Total
2015/2017							
9 th grade	Number of lessons: 6	Number of lessons: 6	Number of lessons: 4	Number of lessons: 2	Number of lessons: 5	Number of lessons: 4	27
10 th grade		Number of lessons: 4	Number of lessons: 4	Number of lessons: 5	Number of lessons: 4	Number of lessons: 4	21
2019/2020							
10 th grade		Number of lessons: 4		Number of lessons: 5	Number of lessons: 4	Number of lessons: 4	17
Total	6	14	8	12	13	12	

3.3 Research design

For my MA thesis, I have chosen a *mixed methods* research design. This research design combines both qualitative and quantitative methods (Brevik & Mathé, 2021). In my research design, a perspective of my analysis is quantitative. This is because it uses the data material to measure number of lessons, meaning that the results can be viewed as quantitative due to them being measurable. The other perspective of my design is qualitative, since my study will strive to discuss and describe what is found in the quantitative phase of this study. This means that my research design can be separated into two phases: *Phase 1* the quantitative perspective and *Phase 2* the qualitative perspective, as illustrated in Figure 3.1 The initial step is to conduct an integration of the two phases (Brevik & Mathé, 2021).

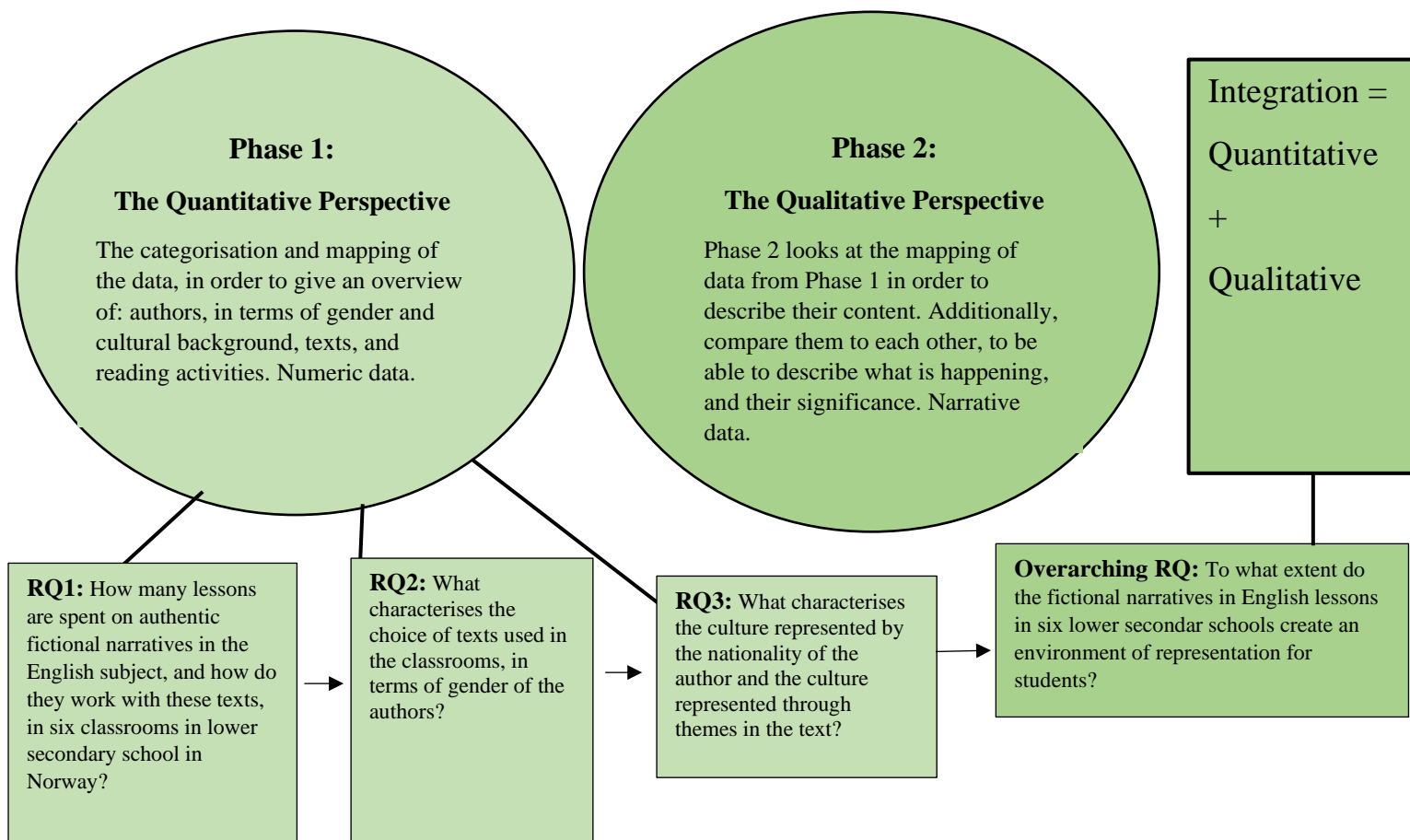


Figure 3.1 Overview of the phases in my mixed methods research design

Phase 1 looks at how the data is organised and consist of mapping the data material into different categories such as gender, cultural background, reading activities, and number of authentic fictional narratives. The quantitative perspective is measurable as it measures the number of lessons in total and how many of them use authentic fictional narratives. Furthermore, phase 1 also looks at which texts are represented in the classrooms and who the author is.

Phase 2 looks at how the material can be looked at in a qualitative view by discussing what the lessons spent on different authors and authentic fictional narratives say about the six Norwegian school's English classrooms, as well as the representation of gender and cultural background. All of this, to be able to discuss how the use of fictional literature looks like in English classrooms in Norway. The integration of these phases makes my MA study a sequential explanatory mixed methods research design (Brevik & Mathé, 2021).

By using integration: I will examine six school's English subject classroom practices when it comes to the use and quantity of authentic fictional narratives through the overarching research question which ties the three sub-research questions together.

Table 3.2 gives an overview of my sequential explanatory mixed methods design (Brevik & Mathé, 2021). The table shows what perspectives of the design will be mixed, and what material as well as analysis will be used to answer my overarching research question through the three sub questions.

Table 3.2. Overview of my sequential explanatory mixed methods research design

Research question	Data material	Analytical entity	Data analysis
RQ1: <i>How many lessons are spent on authentic fictional narratives in the English subject, and how do they work with these texts, in six classrooms in lower secondary school in Norway</i>	i) Video recordings ii) Notes from previously done timestamping and coding from Brevik (2019).	a) Time (lessons) used on different fictional authentic narratives b) Quantity, how many different genres were used c) Quantity, how many reading activities are done during each lesson, using the codes from Brevik (2019): before reading, during reading, and after reading.	1. Analysing the data material both i) and ii), by using the analytical entities a), b) and c).
RQ2: <i>What characterises the choice of texts used in the</i>	i) Video recordings	a) Time (lessons) used on both female authors and male authors	1. Analysing the data material both i) and ii), by using

<i>classrooms, in terms of gender of the authors?</i>	ii) Notes from previously done timestamping and coding from Brevik (2019).	b) Quantity, number of texts written by female authors and male authors.	both analytical entities a) and b).
RQ3: <i>What characterises the culture represented by the nationality of the author and the culture represented through themes in the text?</i>	i) Video recordings ii) Notes from previously done timestamping and coding from Brevik (2019).	a) Quantity, number of texts written by authors from: North America, South America, Europe, Asia, Africa and Oceania. b) Mapping of texts, author, genre, as well as main plots and themes in the texts.	1. Analysing the data material both i) and ii), by using both analytical entities a) and b).

3.4 Data material and collection

In this section, I will account for the standards and procedures the LISE project has taken into consideration during the collection of the data I have selected for my MA thesis and discuss the advantages and disadvantages concerning the use of video recordings.

3.4.1 Video recordings

Video recordings of lessons allows for researchers to view the same material time and time again (Blikstad-Balas, 2017). In addition, it enables the use of the same recordings to be interpreted by other researchers (see section 3.5). The LISE project uses two cameras, one facing the teacher and one facing the whole class, as can be seen in the Figure 3.2 below. There are two microphones in use, one that the teacher has on their body as to capture the sound when they move around the classroom, and one microphone centred in the middle of the classroom to collect sound from every student in the best possible way (Brevik, 2019). This design allows for “reasonably good video and audio recording of whole-class discourse and student interactions” (Brevik, 2019, p. 2288).



Figure 3.2. Classroom video angles Brevik (2019). Reprinted with permission.

Klette (2016) highlights that, videos are the preferred study design for “investigating classroom teaching and learning, and researchers around the world increasingly agree that the advantages of collecting videos of teaching practices can be significant” (p. 6). This means that even though video research in the educational field of research is relatively new, it has quickly become the preferred study design for observation. Video recordings allow for “fine-grained analyses and re-analyses of patterns and segments” (Klette, 2016, p. 7), which is the main reason as to why I chose to use video observation to investigate my research questions. It allows me to go back to the original data material and view it in a new perspective or be able to collect more evidence or examples from the videos if that is needed.

By using video recordings, I was able to observe the use of authentic fictional narratives in teaching, it also allowed me to code when they occurred, for how long and the perspective of *how* the reading or discussion of each text was. How the material was coded and timestamped will be further discussed in section 3.6. Although there are many strengths to using video in qualitative research, there are also weaknesses. Blikstad-Balas and Sørvik (2015) highlight that “video data are always partial” (p. 141) as they cannot capture *everything* and the lens will only focus on so much, due to its position in the classroom. This means that some elements may be marginalised while other are magnified. However, in my research I am more concerned with the occurrence of authentic fictional narratives. This means that the lens for my research will focus on the difference of the duration in terms of lessons, and number of texts, written by female and male authors. Moreover, it is important for the researcher to think about *fitness for purpose* (Cohen et al., 2011). The researcher must think about the necessity in using videos and only using videos which are resourceful for the study. This principle of *fitness for purpose* is the reasoning behind my sampling of the data material.

3.5 The use of secondary data material

The definition of secondary data is data material which has been collected for another research study or purpose (Dalland, 2011). Dalland (2011) writes that by reusing data, it enables a process of studying something which was not the focus of research the first time around. The purpose of using secondary data is not to replicate the previous study, the purpose is rather to find new data by looking at already existing material (Dalland, 2011; Moore, 2007). Video recordings are especially useful when it comes to using secondary data, since it allows the researcher to look through the material an endless number of times (Dalland, 2011).

However, Dalland (2011) highlights that even though there are many positive sides to using video recordings as secondary data, there are also negative sides such as the material not being able to show the whole situation, meaning that the video cannot capture everything about the situation such as what has happened before one has pressed the record button, especially, since the researcher misses out on the first-hand experience of the collection of said data. In addition, there is the perspective of the camera lenses and how they can only observe so much. Thus, a downside with using secondary data, is that the video recordings cannot show the whole reality of a situation. When using data collected by someone else one misses out on some of the initial experiences, such as the context and atmosphere of the classroom during the filming, by not being in the room while the video was recorded (Andersson & Sørvik, 2013; Dalland, 2011).

In my MA thesis I will only be using secondary data. The secondary data I will be using consists of video recordings and notes from previous research done in Brevik (2019) where the data from Round 1 (see section 3.2) collected by the LISE project was timestamped. The notes consist of timestamping of the lessons, which marks the time when authentic fictional and non-fictional narratives were used. It also has comments on each timestamping, as well as markings of reading activities and what each class did during the before, during and after reading activities, and the list of authentic fictional narratives used in each lesson and what type of authentic narrative it is. The ethical considerations concerning use of secondary data will be presented in section (3.7).

3.6 Data analysis

In this section, I will present my steps towards analysing the data I have selected in order to answer my research questions. The data material I will be looking at is divided into two data sets: data set 1, which consist of the data sampled for the article Brevik (2019), which has been coded and analysed (Brevik, 2019), and data set 2 consist of data material from Round 2 of the video recordings where I have coded and timestamped following the same analysing and coding as data set 1 (Brevik, 2019).

In my MA thesis, I will be using qualitative analysis, which centres around segmenting data into categories and codes and then resembling it to “generate theoretical understanding of the social phenomenon under study in terms of the research questions” (Boeje, 2010, p. 76). This will be the foundation for my analysis. However, since I want to look at how much time, in terms of number of lessons, is spent on authentic fictional narratives, and the aspect of time spent on female versus male authors, my data analysis will have a quantitative perspective. This, because it will be looking at quantity and then say something about what this quantity says about the use of authentic fictional narratives in the six represented lower secondary schools. In section 3.6.1, I will discuss the coding which has been done, and in section 3.6.2, I will discuss the video recordings and the data software InterAct which was used during the timestamping of the videos.

In answering these research questions my research design will take a step-by-step approach in the analysis, as illustrated in the table below:

Table 3.3. A step-by-step overview of my analysis

Phase 1: The Quantitative Perspective	Phase 2: The Qualitative Perspective
Step 1: <ul style="list-style-type: none">- Look through the timestamping and coding of Round 1 of LISE video recordings (Brevik, 2019).	Step 1: <ul style="list-style-type: none">- Look and see how many of the texts are written by women and how many are written by men and see if there is a difference between number of texts written by female/male authors and number of lessons spent on female/male authors
Step 2: <ul style="list-style-type: none">- Look through and code/timestamp Round 2 of LISE video recordings, using the codes from Brevik (2019).	Step 2: <ul style="list-style-type: none">- Look at the differences in national background of the author and the culture represented in the text.- In addition, I will look at the texts thematization, plot, and whether there is any

	specification of skin colour on the main characters.
Step 3: <ul style="list-style-type: none"> - Create a list of authentic fictional narratives combining my findings from Round 2 and the data material from Round 1 in Brevik (2019). 	Step 3: <ul style="list-style-type: none"> - Look more closely at the reading activities, especially the ones I observed in Round 2 of the video material, where I look closer at what each school did during before reading, during reading, and after reading activities, as to analyse and observe if there were any differences between texts written by men and women. - And then move onto finding out the amount of before, during and after reading activities of each school during both rounds of video material.
Step 4: <ul style="list-style-type: none"> - Move onto finding out how many lessons each school during both rounds used on authentic fictional narratives. In addition, how many texts were authentic fictional narratives as well as who wrote them. - 	
Step 5: <ul style="list-style-type: none"> - Find out how many lessons each school during both rounds used on authors in terms of gender and nationality, as well as number of texts written by authors, based on gender and cultural background. 	

3.6.1 Coding

According to Rapley (2016) a code is a way of looking and sorting through your data. In addition, Saldaña (2016) mentions that it “is most often a word or short phrase that symbolically assigns a summative, salient, essence-capturing, and/or evocative attribute for a portion of language-based or visual data” (p. 4). In my coding I will be taking a deductive approach by using some of the codes from Brevik (2019), namely the codes before reading, during reading, after reading, and the code authentic narrative, which is segmented into the different authentic narrative types mentioned in Brevik (2019): novel, short story, play, lyrics, poem, audio clip and video clip. By choosing to use some of the same codes as Brevik (2019), it makes my research more accessible for comparison in future research. By using previous codes from Brevik (2019) also allows me to easily code and more easily compare the notes from Round 1 with my observations from Round 2 of the data material from the LISE project. Table 3.4 gives

an overview of the codes, what type of code it is, and the description of the code collected from Brevik (2019).

Table 3.4. Overview of codes

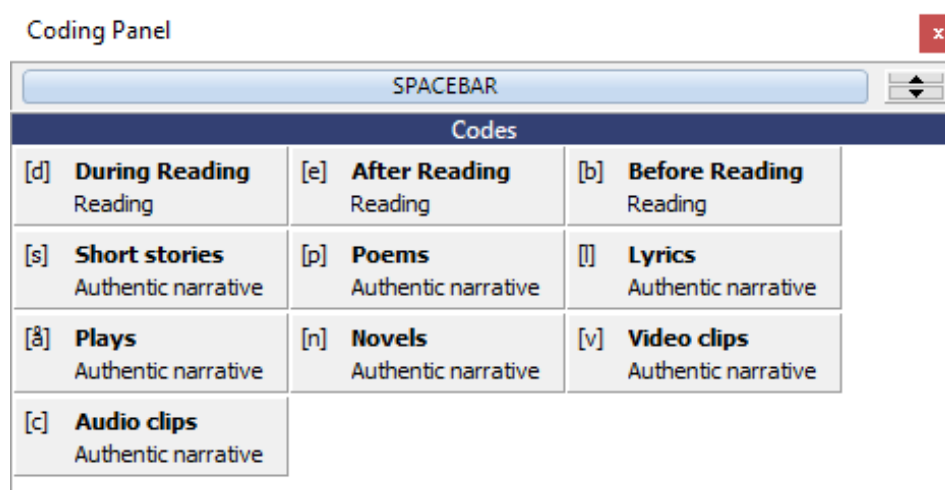
Code	Type of code	Description of code
Reading:		
Before reading	Duration	“comprises sequences when the teacher referred to, or students prepared for reading a specific text.” (Brevik, 2019, p. 2289)
During Reading	Duration	“comprises text-based reading sequences, including silent reading, reading aloud, and listening to audio or video adaptations of a text they had previously read or were reading.” (Brevik, 2019, p. 2289).
After Reading	Duration	“comprises sequences after a text was read, where students worked with the text in question by doing text-based tasks or discussing the text. Sequences where students continued working with the same topic but not the text were not included.” (Brevik, 2019, p. 2289).
Authentic narrative:		
Novels	Duration	Authentic narratives are texts made for non-educational purposes (Brevik, 2019). These codes are for authentic narratives which are fictional. Furthermore, some of the texts may be excerpts which again may be found in the class acquired textbook, however, since they originate as authentic narratives, they will be coded as that.
Short story	Duration	
Plays	Duration	
Lyrics	Duration	
Poems	Duration	
Audio clips	Duration	
Video clips	Duration	

During the time of coding and timestamping, using a memo-sheet made it much easier to connect my thoughts and write down what I observed other than the timestamping. Rapley (2016) sheds light on the importance of memo-writing and how it has become a “standard practice in qualitative analysis” and calls memo-writing “an intermediate form of writing between coding and drafting a report, in which researchers explore their codes” (p. 267). During this process of coding, I gathered my thoughts in a memo, or a note, to bridge my coding and report writing (Charmaz & Bryant, 2016, p. 355). Charmaz and Bryant (2016) highlights, “[m]emo-writing consists of recording analytic conversations with yourself” (p. 355). The memo sheet helped me when I was in doubt on whether a segment fitted a code or not, I then used my memo, where the descriptions of the codes collected from Brevik (2019) guided me.

At the TLVlab at UiO, I conducted my timestamping using the codes from Table 3.4 in the software InterAct. I received suitable training in the program from IT-personnel at UiO, Bjørn Sverre Gulheim. How I coded will further be discussed in the section 3.6.2 below.

3.6.2 Video recordings and InterAct

Blikstad-Balas and Sørvik (2015) discuss how video data are complex, and thus have to be handled and analysed carefully. Moreover, they highlight that the analysis should be sensitive to all the different activities which are represented in the video material. In my MA thesis the video data I have selected has been coded and timestamped using the software InterAct. This software allows the researcher to look at both sets of videos, one facing the whole class and one facing the teacher, giving the researcher a greater understanding of what is happening in the classroom. The videos are then coded by having the video playing in the background and the researcher pressing a key as a segment fitting a code is happening. The software also allows for several keys to be pressed at the same time, allowing several codes to be running parallelly. For example, if an authentic fictional narrative is read out loud, I would press the key which signified that an activity concerning *during reading* was happening, during the action InterAct will timestamp the duration of this activity from the time I first press the key to when I press it again to stop the action. This will be the same, with the other codes such as the code signifying that the text being read out loud is a *novel*, as illustrated in Figure 3.3 below.



The image shows a screenshot of the 'Coding Panel' in the InterAct software. At the top, there is a 'SPACEBAR' button and a close button (X). Below this is a table of codes. The table has three columns and four rows. The first column contains codes [d], [s], [å], and [c]. The second column contains codes [e], [p], [n], and an empty cell. The third column contains codes [b], [], and [v]. Each code is followed by a bolded label and a description. The labels are: 'During Reading', 'Short stories', 'Plays', 'Audio clips', 'After Reading', 'Poems', 'Novels', 'Before Reading', 'Lyrics', and 'Video clips'. The descriptions are: 'Reading', 'Authentic narrative', 'Authentic narrative', 'Authentic narrative', 'Authentic narrative', 'Authentic narrative', 'Authentic narrative', 'Reading', 'Authentic narrative', and 'Authentic narrative'.

Codes		
[d] During Reading Reading	[e] After Reading Reading	[b] Before Reading Reading
[s] Short stories Authentic narrative	[p] Poems Authentic narrative	[] Lyrics Authentic narrative
[å] Plays Authentic narrative	[n] Novels Authentic narrative	[v] Video clips Authentic narrative
[c] Audio clips Authentic narrative		

Figure 3.3. Overview of codes, and category of codes in InterAct

I only coded the LISE videos from 2019/2020, as the videos from 2015/2017 were already coded (Brevik, 2019). I found, during my coding, that I only needed the reading codes: before reading, during reading, and after reading, and the authentic narrative codes: novels, short stories, plays, lyrics, poems, audio clips and video clips, to do the research I had set out to do.

After coding with InterAct I created an overview of the fictional texts that were read in the lessons and looked up each text and its author to find out the author's gender and nationality. As all the authors did not have homepages, I used Wikipedia, as my main source of information, as I only wanted to find out the authors cultural background, as well as main themes and plots in the texts. I found that the number of lessons used on one text also signified the number of lessons used on that specific author, meaning that it was unnecessary to have a code for female and male author as well as the author's nationality.

As an added observation, I chose to look more closely at the observation of the video material from data set 2 (Round 2), and look closer at the reading activities, and what each school did during the before reading, during reading, and after reading activities. This is because I wanted to be able to say something about how the classes worked with the texts and whether they discussed topics and themes such as gender and culture. Since I observed, and coded/timestamped data set 2, I chose to only look more closely at data set 2 (Round 2) as I had a more first-hand experience with that specific data set. This was mostly due to the lack of time I had, as I decided to do this after I had finished coding and started to write my MA thesis. However, as can be seen in Figure 4.2, I have collected and combined both data sets in terms of the occurrences of before, during and after reading activities.

3.7 Research credibility and ethical considerations

In this section the issue of research credibility in terms of reliability (3.7.1) and validity (3.7.2) will be discussed as well as the ethical considerations (3.7.3) which have been taken into consideration during this MA study. According to Johnson and Christensen (2013), research ethics are a “set of principles developed to guide and assist researchers in conducting ethical studies” (p. 194). The research ethics is something which the researcher must look at and consider throughout the research project (Johnson & Christensen, 2013; Ryen, 2016).

3.7.1 Reliability

Johnson and Christensen (2013) define research reliability as “[t]he consistency, stability, or repeatability of the results of a study” (p. 384), meaning the study's ability to be reproduced or repeated, which is consistent with external reliability.

It is important to mention that in qualitative research where people are the objects of study, that it can be difficult to fully replicate a situation or context. As Brevik (2015) highlights “research where people are involved can never be fully replicated; for instance, the atmosphere in a classroom will never be identically recreated and identical utterances will not be uttered” (p. 46). Nevertheless, by using video, one diminishes the problem of replication, as the video recordings from the LISE project help capture several angles of a classroom, and these videos create an opportunity for researchers to watch the data several times over. Still, it is important to mention that using secondary data, as this MA thesis have used, me, the researcher, has not been in the classroom and therefore has no recollection of the atmosphere inside the classrooms. In addition, it is essential to mention that this MA study focuses on a small part of the teaching during these lessons, and therefore the atmosphere during the filming of the recordings may not be as important to this study, which strengthens the use of secondary data.

By this MA thesis being a part of the LISE project, it makes it easier for other researchers in the project to look through my data and repeat parts of this study, or even reuse the data and analysis itself. Moreover, parts of the data material have proven its external reliability as it has been used in both Brevik’s (2019) article and this MA study.

3.7.2 Validity and trustworthiness

Blikstad-Balas and Sørvik (2015) discusses how the use of video data can enhance a studies validity, mostly due to the ability of a video to be watched several times and then again to be watched by other researchers. They, therefore, argue that viewing the same material allows for different interpretations of the same video material. This builds on the notion that validity is supposed to ensure that the inferences drawn from a study is correct and true (Johnson & Christensen, 2013). The validity of a research project does not concern the data itself, rather it “refers to whether the inferences drawn from the data are trustworthy” (Brevik, 2015, p. 47). Validity concerns the whole research process and looks at the steps the researcher has taken throughout the process and refers to the researcher’s transparency throughout (Brevik, 2015; Creswell & Miller, 2000).

In my MA thesis, the steps I have taken to ensure validity is firstly to use a secure network when watching and coding the secondary data material I have used. All my coding and

timestamping has been done at a safe location, at the TLVlab at the university of Oslo, as to secure the privacy of the data and the participants.

Secondly, it is important to establish the researcher's *assumptions*, *beliefs*, and *biases* in terms of how they might shape their inquiry or the research project, as to protect the projects validity (Creswell & Miller, 2000). Because this can colour a project and heighten a researcher's subjectivity, it is important to mention my motivation. The biggest motivation behind my study, is to shed a light on whether there exists an unbalance between female and male authors in our classrooms in terms of the time spent on literature, and the texts being read, in addition to seeing what that says about how we teach literature and how we represent equality in our classrooms. In addition to this, lies my assumption from earlier education and time spent in school throughout my earlier years in English classrooms in Norway. In my experience, there has been an unbalance in the use of both female and male authors as well as nonbinary authors, which has created a motivation in me to explore this theme further. Therefore, I am excited through this research to further explore my assumptions, and to discuss the findings and see if there is some truth, at least in this small sample, to my beliefs and biases. However, my assumptions, beliefs, and biases will not colour the findings nor the discussion in this research, as to guarantee this study and research's trustworthiness. This is ensured by having other people, such as supervisors reading through this MA study, and grounding the discussion in the findings, theory, and prior research.

3.7.3 Ethical considerations

Ryen (2016) discusses three different elements to ensure that ethical considerations are taken into account, and these are *Codes and consent*, *Confidentiality* and *Trust*. The first element concerning *codes and consent* can be defined as what Johnson and Christensen (2013) calls informed consent, meaning that the participants of a study are "informed of its purpose, procedures, risks, benefits, alternative procedures, and limits of confidentiality" (p. 202). This study is a part of LISE, and by being a part of LISE it has been granted permission from NSD-Norwegian centre for research data (UiO, 2022). The steps in the collection of data have been carefully considered, to ensure research ethics.

Ryen's (2016) second element of *confidentiality* concerns the protection of the participants identity, meaning that all mentioning of participants in publications should be anonymous. The

anonymisation of the participants, in publications, has been ensured by the LISE project, by using codes for each school, such as S09.

At the core of each research project and the core of each researcher and participant relationship lies the element of *trust*, and the importance of the research's honesty to the project and participants (Ryen, 2016). This concern is even more important as I handle secondary data, because I am not there with the participants during the collection of data and when they give their consent. Therefore, it is valuable to me, and the participants, that I follow the guidelines of LISE, and the mentioned ethical considerations, in my study. It is important that I remain truthful, throughout the study, to what I observe and that I stay transparent in my descriptions. Furthermore, the information given about the participants is only what is considered necessary. Lastly, it is crucial that the researcher, me in this instance, is respectable to each participant and the previous research done before this study.

4.0 Findings

In this chapter I present an overview of my findings. All my findings are based on the analysis of the video recordings. First, I look closer at my findings concerning RQ1: *How many lessons are spent on authentic fictional narratives in the English subject, and how are these texts worked with in six lower secondary classrooms in Norway?* The RQ looks closer at the overall number of lessons spent on authentic fictional narratives, as well as reading activities, genre, and identification of the texts. Secondly, I look at my findings concerning RQ2: *What characterises the choice of texts used in the classrooms, in terms of gender of the authors?* This RQ looks closer at the authors' gender, and number of lessons spent on female/male authors, as well as number of texts written by male/female authors. Lastly, I look at my findings concerning RQ3: *What characterises the culture represented by the nationality of the author and the culture represented through themes in the text?* This RQ takes a closer look at the authors' nationality and cultural background, as well as the themes in each texts especially in terms of culture and characters. Findings related to these three research questions will inform my discussion of the overarching RQ in the next chapter: *To what extent do the fictional narratives in English lessons in six lower secondary schools create an environment of representation for students?*

4.1 Time, reading activities and genre

This section relates to RQ1: *How many lessons are spent on authentic fictional narratives in the English subject, and how are these texts worked with in six lower secondary classrooms in Norway?* The three focus points are the number of lessons spent on authentic fictional narratives, the type of reading activities that are represented in the video recordings and which texts are being read.

4.1.1 Time spent on authentic fictional narratives

From the 65 video recorded lessons in Round 1 and 2, I found that 33 of them looked at authentic fictional narratives during the whole or part of the lesson, which is the same as 51*%. Figure 4.1 gives an overview of number of lessons each school, split into the two rounds of filming, has spent on authentic fictional narratives during the recording. The light green colour illustrates the lessons spent on authentic fictional narratives in from data set 1, or Round 1 of filming, while the darker green illustrates the lessons spent on authentic fictional narratives from data set 2, or Round 2 of filming.

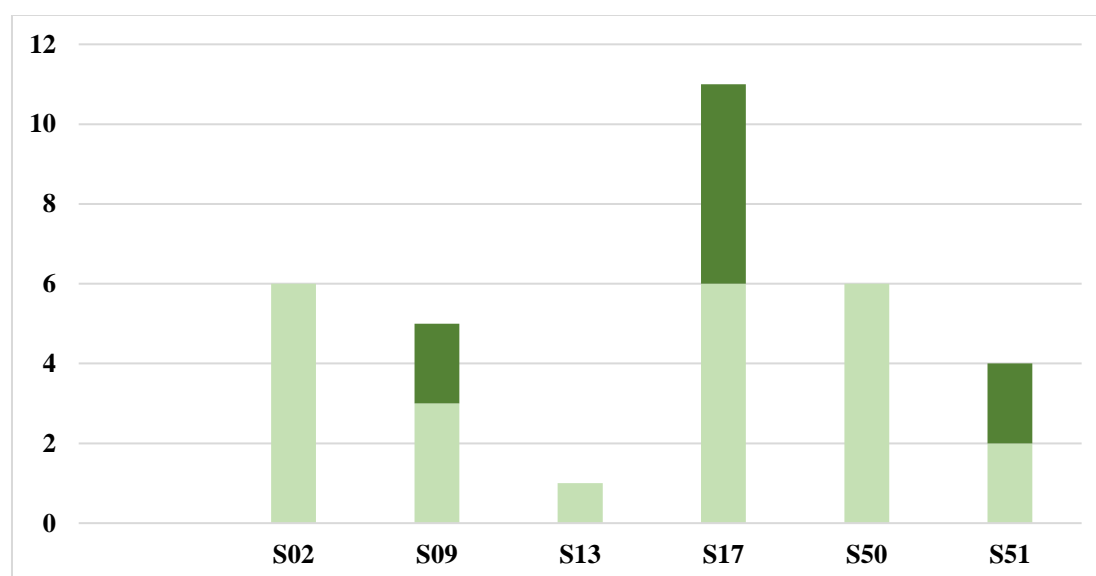


Figure 4.1 Overview of number of lessons spent on authentic fictional narratives in Round 1 (light green) and Round 2 (dark green)

The Figure 4.1. shows that data set 1 or Round 1 had the highest number of lessons spent working on fictional texts, with 24 lessons in total, while data set 2 or Round 2 spent 9 lessons in total working with fictional texts. Furthermore, as the figure shows data set 1 consisted of all six schools, while data set 2 consisted of only four schools, where only three of them read authentic fictional narratives, which explains the difference in lessons between the data sets. Moreover, in Figure 4.1 one can see that the school that stands out in terms of highest number of lessons spent on working with texts is S17. S17 spent in total 11 lessons, out of the in total 12 filmed lessons, working with authentic fictional narratives, and out of the 11 lessons, 10 of them are spent on the play *Dear Nobody* by Berlie Doherty. During the 11 lessons one can see

* The number has been rounded up

in Figure 4.2 the teacher allows for several different working methods concerning all three reading activities: *before reading*, *during reading* and mostly *after reading*. In the video recordings, one sees that the teacher often allows for student interaction especially during the after reading activities. One example of this is that the teacher portrays the different characters in the play, and the students are allowed to ask the “characters” different questions, and the teacher then answers them based on what is happening in the play.

The school that has the lowest number of lessons spent on authentic fictional narratives is S13, with only one of the recorded lessons, out of the total 8 filmed lessons, spent on the song “America” from the musical *West Side Story* where they are working with both the lyrics written by Stephen Sondheim, and a video clip showing the performance. The other remaining schools spent 4-6 lessons on authentic fictional narratives; S02 spent 6 out of 6 recorded lessons working with authentic fictional narratives, S09 spent 5 out of 14 lessons on authentic fictional narratives, S50, spent 6 out of 13 recorded lessons on authentic fictional narratives and S51 spent 4 out of 12 recorded lessons on authentic fictional narratives.

4.1.2 Reading activities

Figure 4.2 illustrates how each school, worked with, and read authentic fictional narratives. As explained in Chapter 3 Methodology, each event (before reading, during reading, and after reading) were coded and counted. Figure 4.2 shows how many occurrences there were of each event during the filmed lessons.

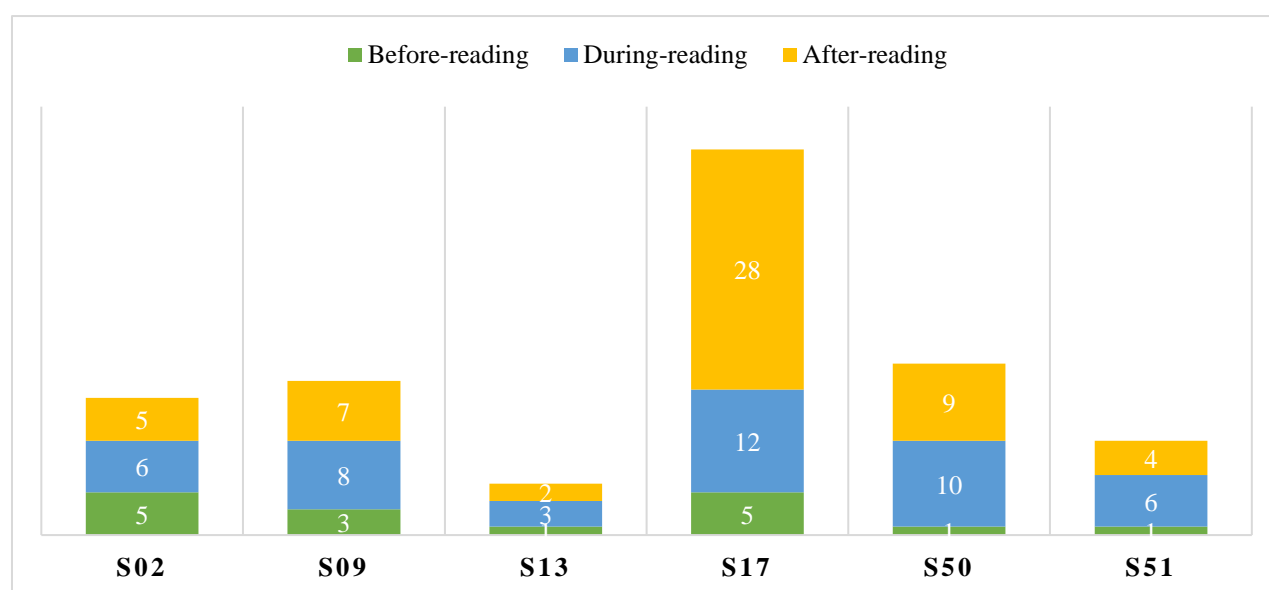


Figure 4.2 Number of reading activities (before reading, during reading, and after reading)

As illustrated in the Figure 4.2 every school spends time on all three reading activities: *before reading*, *during reading*, and *after reading*. However, the category *after reading* is the type of activity most often represented, with a sum of 55 occurrences, while *during reading* activity occurrences totals 45, and *before reading* activity occurrences totals 16. Many of the *after reading* activities involve students working with tasks concerning the texts they have read, and some classrooms have whole class discussions about the texts. Some of the *during reading* activities are of teachers or students reading the texts out loud and some have the students doing independent reading. In S17 and S09 there are longer periods of time where the teacher reads the text out loud, and the students follow the text in a book or an excerpt the teacher has given them. Many of the *before reading* activities are conversations about the texts, such as what kind of themes will appear. For instance, in S17 the teacher talks about safe sex and laws on abortion in the Great Britain vs. Norway, as these are themes in the play *Dear Nobody*.

As described in Chapter 3 Methodology, I did a closer analysis on parts of my sample, more specifically on data set 2 and Round 2 of the video materials, from LISE. I did this in order to say something more on the actual reading activities and working methods the different classes used when reading the authentic fictional narratives. I found that during the before reading, during reading and after reading phases there were little to no discussions or problematizing of themes concerning gender and culture. The schools which stick out are S17 and S09. S09 was working with the novel *(Un)Arranged Marriage* by Bali Rai, and S17 was working with the play *Dear Nobody* by Berlie Doherty. While working with their, during reading activities, S09 discusses some difficult words which relate to Indian cuisine, which can be argued to discuss cultural topics in the area of little c-cultures (Kramsch, 2006). However, the context of the reading of the novel is set in the discussion of arranged vs. forced marriages, which can be said to be a discussion of cultural topics. However, since the novel is not mentioned in the discussion of the difference between forced marriages and arranged marriages, it is not sampled as reading activities.

While observing S17, I found, that they discussed topics relating to both gender and culture, since they discussed themes such as sexual health and issues concerning the female body, such as abortion, as well as abortion laws in both the UK and Norway. In the lessons the teacher talks about pregnancy, and what the students could have done if they got pregnant in the same situation as the characters, the discussions are all linked to the fictional narrative the class is working with, making it a reading activity. In the after reading activities the class works with

letters they are writing to the characters from the play, where they give them advice on the situation they are in.

With the remaining schools, S50 and S51, I found no discussion of themes concerning gender and culture. S50 reads no fictional authentic narratives in Round 2 of the video material from LISE, and S51 reads excerpts from *Carrie's War* and *Beatles*, as well as watching the trailer of the film *Beatles*. However, there is no problematization or discussion of culture specific or gender specific themes. In addition, I found, that there are no classes which specifically discusses or problematises themes such as gender equality/inequality or race equality/inequality.

4.1.3 Genre

Figure 4.3 shows an overview of the different genres of authentic fictional narratives that are represented in the six schools' different classrooms.

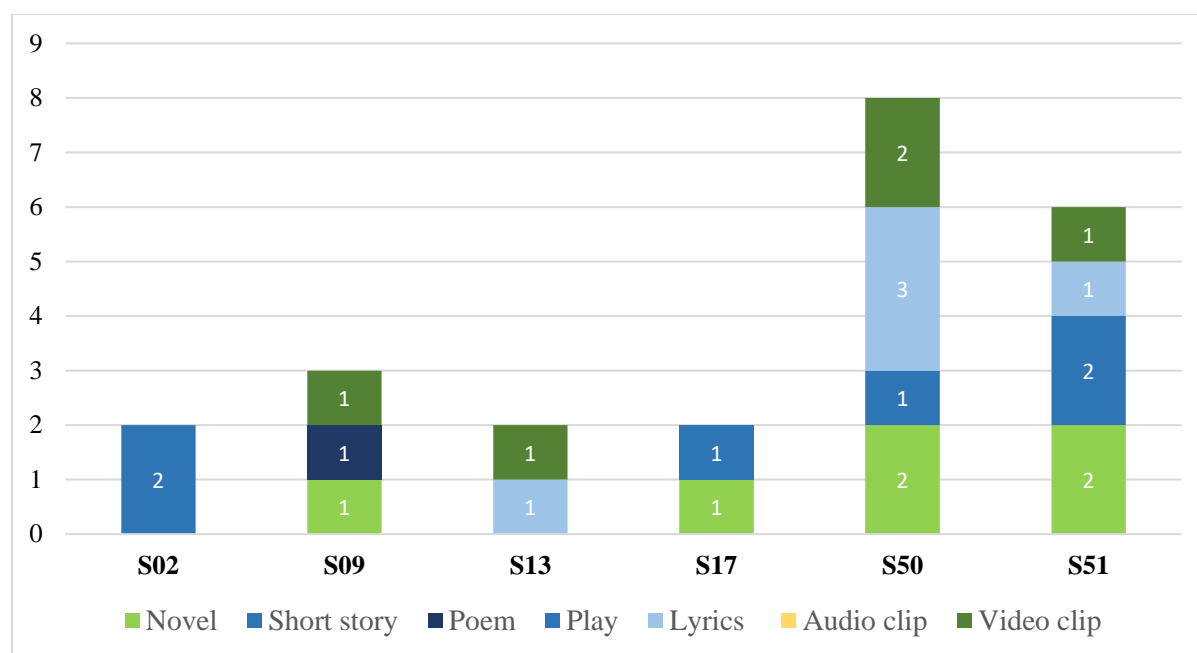


Figure 4.3. Different genres of authentic fictional narratives and their frequencies

Most notably is that the novel and the short story are the most frequently used genres. In fact, 50% of the genres represented are novels and short stories. Lyrics and video clips represent

21*% of each of the represented genres, and poems and plays are both at 4%. The school that varies mostly in the genres they work with are S50 and S51, which both use four different genres during the recordings of the lessons. There were no occurrences of audio clips, and the genre play only occurred in one school, however, 10 lessons were spent on the genre play at this school. S17 is the only school where the teacher uses the same play, *Dear Nobody*, in both Round 1 and 2 of the data collection.

4.2 Gender: Time and texts

This section relates to RQ2: *What characterises the choice of texts used in the classrooms, in terms of gender of the authors?* The two focus points are on how many of the authors are women and how many are men, and how many lessons are spent on female authors and how many are spent on male authors. This finding was particularly interesting as my beginning hypothesis was proven wrong in terms of number of lessons spent on female authors, as I believed before conducting my research that there would be a higher number of lessons spent on male authors, and that the number of texts written by male authors would be higher.

Figures 4.4 and 4.5 show overviews of the differences in the number of lessons spent reading male and female authors, and the number of authentic fictional texts written by male and female authors. During the 33 lessons in which authentic fictional narratives occurred, 29% of the texts are written by women, and 71% of the texts are written by men. However, the number of lessons spent on texts written by female authors outnumber those spent on texts written by male authors: 59% of the lessons are spent on female authors, while 41% of the lessons was spent on male authors, as can be seen in Figure 4.4 and Figure 4.5.

* The number has been rounded up

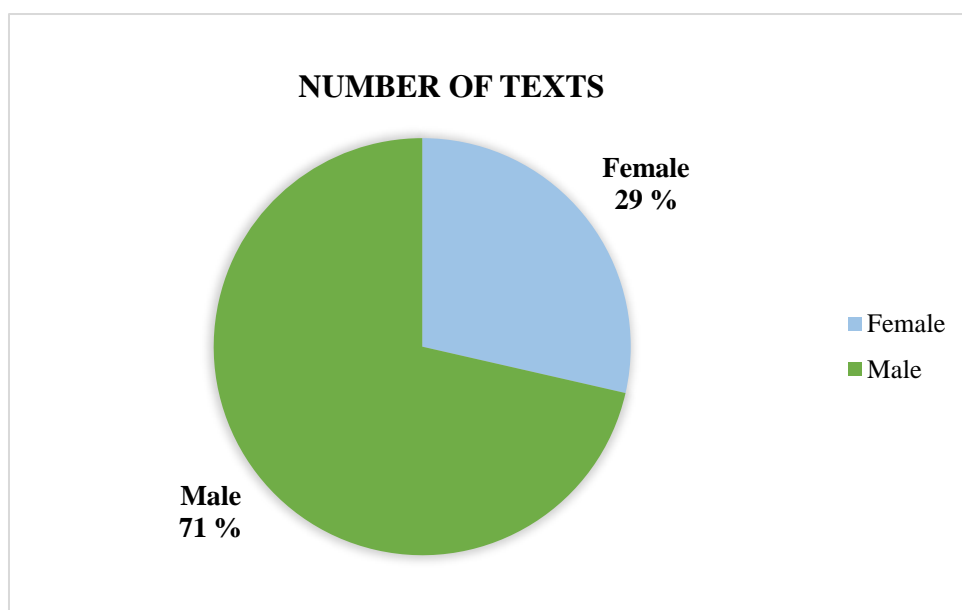


Figure 4.4 Number of texts written by male authors and female authors in the six classes

Moreover, Figure 4.4 shows the number of female and male authors represented in all six schools. The schools S50 and S51 read and work with more texts written by male authors, than female authors. S50 reads six texts written by male authors, while S51 reads five texts written by male authors, and they both read one text each written by female authors. The other schools, S02, S09, S13 and S17 do not have the same unbalance in number of female and male authors, as well as them having read fewer texts.

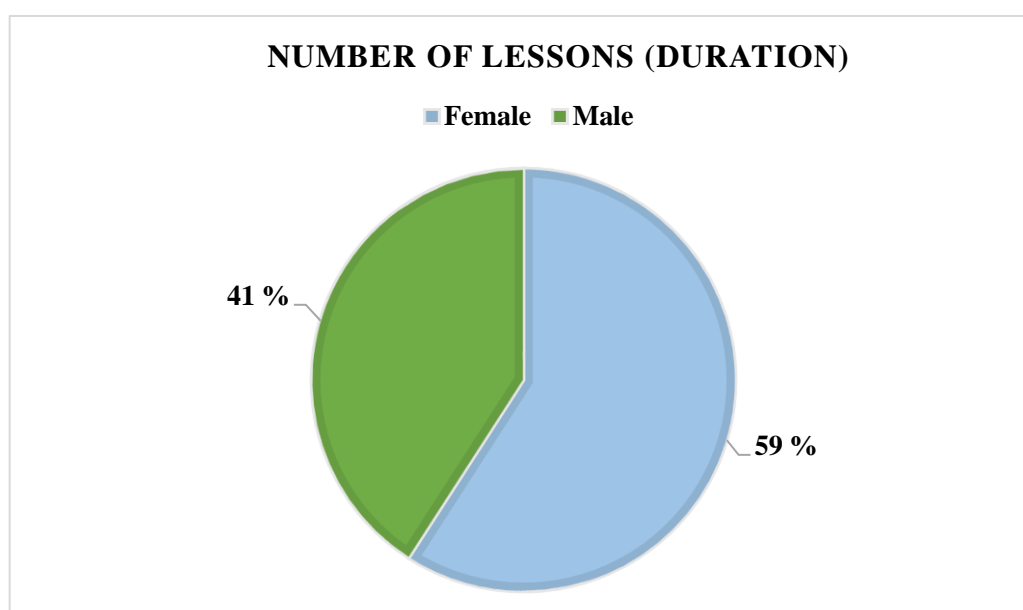


Figure 4.5 Number of lessons spent on female authors and male authors in the six classes

Figure 4.5 illustrates the number of lessons spent on female and male authors. It is interesting to find that the number of texts written by female authors is small, however, the time spent on female authors is higher than the time spent on male authors. 19,5* (59%) of the lessons are spent on female authors, 10 (51% of the 59%) of them being from S17 who read the play *Dear Nobody*. Only 13,5 (41%) of the lessons were spent on male authors. This shows that there are more texts written by men that are represented in the classrooms, however, the time spent on reading and working with texts is more represented by the female writers.

4.3 Culture: author and text

This section relates to RQ3: *What characterises the culture represented by the nationality of the author and the culture represented through themes in the text?* It focuses on the authors' cultural background represented by their nationality, and the cultural themes in their texts, such as the plot of the story and the characters and their cultural background as well, if specified.

As can be seen in Figure 4.6 all authors represented in all six schools have nationality from either Europe or North America. Asia, Africa, South America, and Oceania are not represented, at least not during the lessons that were video recorded. In fact, 50% of the authors are from North America, and 50% are from Europe where the countries Great Britain, Norway, and Denmark are represented.

It is S51 who has the largest variation of author nationality, with four authors from Europe: Great Britain, Ireland, Norway, and Denmark, and two from North America. S02, S09 and S50 all have authors from Europe, more explicitly from Great Britain, and North America, while S13 only has authors from North America, and S17 only has authors from Europe, more explicitly Great Britain.

* The 0,5 is here because one of the lessons looked at two different texts during the same lesson, therefore instead of it being counted two times, I split the lesson.

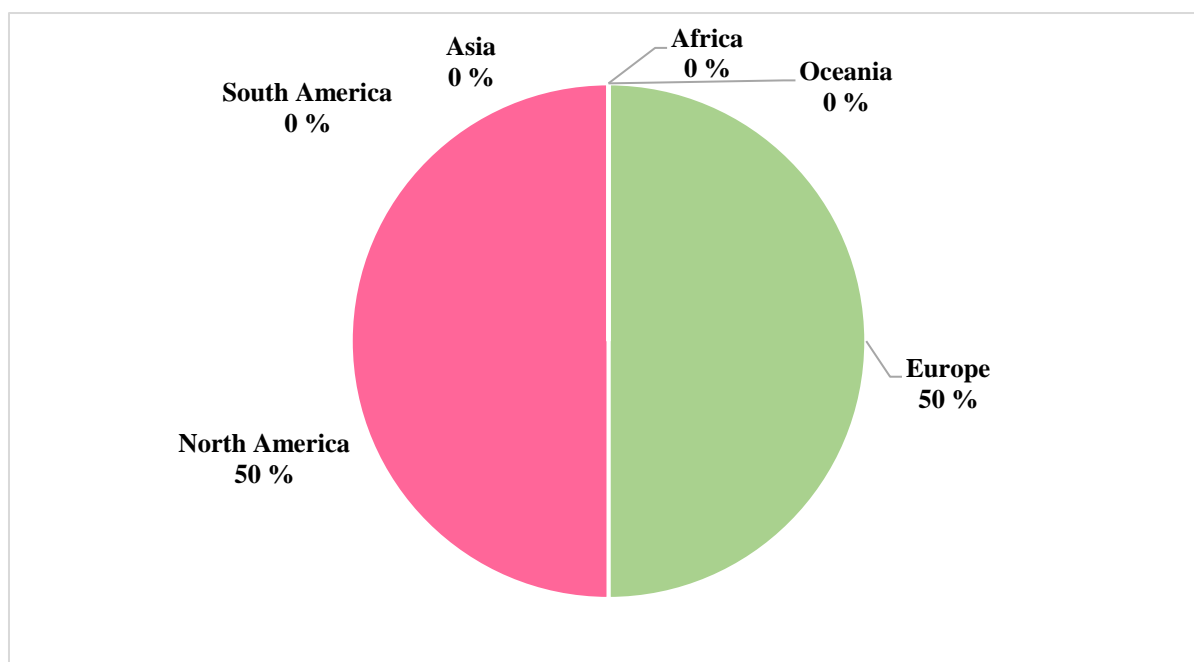


Figure 4.6 Overview of author nationality represented in the six classes

Table 4.1 looks at the authentic fictional narratives were read, as well as author (gender and nationality), and in what grade and during what filming rounds these texts were read and worked with, Round 1 (2015/2017) or Round 2 (2019/2020), as well as the genre of the text, and more importantly in this section, the plot, and themes of the texts. This is done to say something about the author in terms of culture, the representation of culture in the classroom, as well as culture represented in the texts. To find out whether there is a link between author and culture represented in the text, in terms of themes and plot.

There are in total 21 different authentic fictional narratives, some of them being different variations of the same material, such as the novel *Beatles* by Lars Saaby Christensen and the film *Beatles* by Peter Flinth. None of the classes read the same texts during the video recordings, and only one school (S17) used the same text during different filming rounds (ref. Round 1 and Round 2).

Table 4.1 Overview of school and grade, authentic fictional narratives, author, gender, nationality, genre, and the text

School	Authentic fictional narrative	Author/director	Gender	Nationality	Genre	Plot, themes and characters in the text
S02 9 th grade Round 1	<i>Last Day of Spring</i>	Celia Fremlin	Female	British	Short story	An old couple growing old together. The wife must take care of her sick husband. The main character is female (Wordpress, 2009).
S02 9 th grade Round 1	<i>The Lottery</i>	Shirley Jackson	Female	American	Short story	Western-America, small town. A yearly stoning of one of the people in the town. This year it is the stoning of a woman (Wikipedia, 2022).
S09 9 th grade Round 1	“My History Lesson”	Jeannette Armstrong	Female	Canadian	Poem	It tells the story of Columbus’ discovery of America, from a Native American’s perspective (Mellott, 2018)
S09 10 th grade Round 1	<i>The Green Mile</i>	Frank Darabont	Male	American	Video clip	The story is set in Louisiana, America, Where a black man, with healing powers, is being falsely accused of killing two small girls (Wikipedia, 2022).
S09 10 th grade Round 2	<i>(Un)Arranged Marriage</i>	Bali Rai	Male	British	Novel	It tells the story of a Punjabi boy living in England with his family, his parents take him to India to arrange a marriage. The boy escapes (Wikipedia, 2021).
S13 9 th grade Round 1	“America” from <i>West Side Story</i>	Stephen Sondheim	Male	American	Video clip/ Lyrics	Puerto-Ricans in America. The song depicts the positive sides of life in America, with a clearly Hispanic sound in terms of the music (Wikipedia, 2022).
S13 10 th grade Round 1	No authentic fictional narratives					
S17 9 th grade Round 1	<i>Operation Stormbreaker</i>	Anthony Horowitz	Male	British	Novel	The story is set in England, where a young teenage boy becomes a spy for MI6 (Wikipedia, 2022).
S17 10 th grade Round 1	<i>Dear Nobody</i>	Berlie Doherty	Female	British	Play	The story is set in Northern England, where a young couple gets pregnant, and the effects it has on them and their

S17 10 th grade Round 2						families. It is written in diary form, where the main character writes letter to her unborn baby (Wikipedia, 2021).
S50 9 th grade Round 1	<i>Mathilda</i>	Roald Dahl	Male	British	Novel	It is the story of a young female genius, who loves to read books (Wikipedia, 2022).
S50 9 th grade Round 1	<i>Witch Child</i>	Celia Rees	Female	British	Novel	Tells the story of a young girl in Salem, America, during the witch trial in the 1600s (Celiarees, 2020-2022).
S50 9 th grade Round 1	“John Brown”	Bob Dylan	Male	American	Lyrics	“John Brown”: Is an anti-war song. It tells the story of a mother who sends her son to war in a foreign country (Wikipedia, 2021).
S50 9 th grade Round 1	“The Times They are a- Changing”					
S50 10 th grade Round 1	“Forever Young”				Lyrics	“The Times They are a- Changing”: Is a song, or an anthem, for the changes of time. The song urges the listeners to prepare for change and learn to live in the new times that are coming (Wikipedia, 2022).
					Lyrics	“Forever Young”: Is a song from a father’s perspective looking down on his son, hoping that he will remain strong and happy in his life (Wikipedia, 2022).
S50 10 th grade Round 1	<i>The Unicorn in the Garden</i>	James Thurber	Male	American	Short story	It is a fable story, about a man and a wife, where the man sees a unicorn in their garden, and his wife does not believe him (Wikipedia, 2022).
S50 10 th grade Round 1	<i>The Unicorn in the Garden</i>	William Hurtz	Male	American	Video clip	A cartoon adaptation of Thurber’s short story. (Wikipedia, 2022).
S50 10 th grade Round 2	No authentic fictional narratives					
S51 9 th grade Round 1	<i>The Sniper</i>	Liam O’Flaherty	Male	Irish	Short story	It tells the story of a sniper sitting on a roof during The Irish Civil War, in Dublin, Ireland. It ends with the sniper finding out he has shot his own brother (Wikipedia, 2021).
S51 9 th grade Round 1	“Can’t Stop The Feeling”	Justin Timberlake	Male	American	Lyrics	It is a song written for the film <i>Trolls</i> and is a modern disco

						song about dancing (Wikipedia, 2022).
S51 9 th grade Round 1	<i>The Killers</i>	Ernest Hemingway	Male	American	Short story	The story takes place in Illinois, America. It tells the story of two hitmen, looking for a Swedish man they have been hired to kill (Wikipedia, 2022).
S51 10 th grade Round 1	No authentic fictional narratives					
S51 10 th grade Round 2	<i>Carrie's War</i>	Nina Bawden	Female	British	Novel	A story set in Britain during the WW2, where two children, a girl and a boy, are evacuated from London to a Welsh city (Wikipedia, 2022).
S51 10 th grade Round 2	<i>Beatles</i>	Lars Saaby Christensen	Male	Norwegian	Novel	A story set in Norway, about four boys obsessed with Beatles and how the life of these four boys' changes throughout their teenage years (Wikipedia, 2022).
S51 10 th grade Round 2	<i>Beatles</i>	Peter Flinth	Male	Danish	Video clip	It is a film adaptation of Christensen's novel with the same name. However, the film focuses particularly on the years 1967-68 in the four boys' life. (Wikipedia, 2022).

As illustrated in Table 4.1, the texts are often set in the same place as the author is from. For example, Shirley Jackson is American and her short story *The Lottery* is set in a small town in Western America (Wikipedia, 2022), while Berlie Doherty's play *Dear Nobody* is set in England, where Doherty is from (Wikipedia, 2022).

Out of the total 19 authors, only two of them can be described as people of colour. In addition, out of the total 21 texts, only four of them have plots where the colour of the characters is specified as something other than white, while the remaining 17 have not specified any colour of the characters. The four authentic fictional narratives who depict specified people of colour are "My History Lesson", *(Un)Arranged Marriage*, "America" and *The Green Mile*. Two of these texts, as mentioned, are written by people of colour (Jeannette Armstrong and Bali Rai) and the remaining two are written/directed by white men Stephen Sondheim (Wikipedia, 2022) and Frank Darabont (Wikipedia, 2022).

Bali Rai was born and grew up in England and has Punjabi parents (Wikipedia, 2022), and Jeannette Armstrong grew up in the Penticton Indian Reserve in British Columbia and has Native American ancestry (Wikipedia, 2022). These two authors are also two of the four authors who write specifically about people of colour. Bali Rai's *(Un)Arranged Marriage* tells the story of a Punjabi boy growing up in England being arranged into a marriage by his parents. Jeannette Armstrong's "My History Lesson" tells the story of Columbus' discovery of America from the Native American's perspective, as can be seen in Table 4.1. While Stephen Sondheim writes lyrics about Puerto Ricans in New York, and rivalries as well as the love story between Maria, from Puerto Rico and Tony who is a white boy from New York (see Table 4.1). In Frank Darabont's film *The Green Mile* we meet a black man, with healing powers, who is wrongfully convicted of murder (Wikipedia, 2022). The 17 remaining texts do not have main characters where their skin colour is specified as other than white.

4.4 Summary of findings

To summarize the findings concerning RQ1, out of the total amount of lessons 51% were spent on authentic fictional narratives, where reading activities of the types *before reading*, *during reading*, and *after reading* were represented in all schools. However, with the schools that participated in Round 2, there were only two, S09 and S17, that discussed topics such as gender and culture, to some or little extent during the reading activities. I also found that the only genre not represented, in this study, was audio clip, and the genres most often represented was novel and short story.

My findings concerning RQ2 was that there was a difference in male and female authors in terms of number of lesson and number of texts read in the classrooms. There were more authentic fictional narratives written by male authors (71% or 15 texts) than female (29% or 6 texts), however, more lessons in total were spent on female authors (59%) than on male authors (41%).

Lastly, my findings concerning RQ3 was that there were only authors from Europe and North America that were represented in the recorded lessons. In addition, I found that only two of the total 19 authors were people of colour, and only four of the 21 texts could be described as having specified main characters of colour.

These findings will be further discussed in light of my main RQ: *To what extent do the fictional narratives in English lessons in six lower secondary schools create an environment of representation for students?* in Chapter 5 Discussion.

5.0 Discussion

In this chapter, I will discuss my findings in light of the theory and prior research I presented in Chapter 2 and 4. In the previous chapter, I presented three main findings. I found that in 51% of the 65 video recordings, classes looked at, and worked with, authentic fictional narratives. Additionally, I found that there was a significantly higher number of texts written by male authors, but the number of lessons spent on male authors were fewer than the lessons spent on female authors. Lastly, I found that only authors from North America and Europe were represented in the narratives selected for the English lessons in this data material, where most of them were from Great Britain. Two of the 19 authors were people of colour. I will discuss these findings in light of theory and prior research in regard to my overarching RQ: *To what extent do the fictional narratives in English lessons in six lower secondary schools create an environment of representation for students?*

Firstly, I discuss my finding concerning the authors' gender (5.1), including the difference in numbers of texts and numbers of lessons spent on female and male authors. Moving on, I discuss the finding which looks at time spent on authentic fictional narratives and reading activities (5.2). I will discuss these findings in relation to theory concerning feminism, literature in the classroom and representation, as well as Gee's (2017) concepts of +experiences and mucking around.

Further, I discuss the finding concerning reading activities in relation to the finding which regards author and cultural background. In addition, I discuss the specification of characters' skin colour in the narratives. I discuss these findings considering theory on multiculturalism and intercultural competence (5.3). In addition, I discuss aspects of whiteness and white privilege in a literary canon where people of colour are underrepresented, in light of my findings (5.4).

Lastly, I discuss my findings in light of theory about representation, as well as the LK20 and LK06 curriculum, and the differences between these two curricula when it comes to culture. Furthermore, I will venture to answer and discuss my overarching RQ and give concluding remarks (5.5). I present didactic implications for the English subject throughout all paragraphs of my discussion in this chapter.

5.1 Gender

I found that out of the 21 authentic fictional narratives read in the lessons, 15 of them were written by male authors. That correlates to 71% of the texts. The remaining 29% of the texts were written by female authors. My finding is not unique; Lyngstad (2019) found that works written by male authors were in fact far more frequent than works written by women in English lessons in Norwegian upper secondary schools. These findings could give the impression to students that few women write, however, it is rather due to the lack of female authors in the literary canon (Obsidian, 2017). If few female authors are represented in the literary canon, teachers might not choose to read texts by female authors as they are not as highly esteemed as male authors. This could lead to female voices being undermined, both in the English subject and the literary canon, which silences women and does not establish environments of gender equality. The aim for literature in the English subject in Norwegian school is for students to develop an understanding of literature, as well as exposure to diversity, through texts (Bakken, 2017; Brevik & Lyngstad, 2020). One way to expose students to diverse literature and allow them to encounter different texts is by the teacher choosing to work with texts that show different perspectives, such as reading authentic fictional narratives by both male and female authors in a more balanced quantity.

Balancing out the gender aspect of authors in the English school subject can create opportunities for establishing environments of gender equality. By doing this, students will see that literary works by women and men are equally deserving of time and attention in the English subject. Representations can help students understand their own identity (Kidd, 2016). This is because through different representations students can relate to characters and/or authors which can help them understand themselves better. Representations of diverse people, such as diverse gender roles, or representations where gender roles are dismantled, can allow for students to think outside their current reality and help move away from stereotypes and “nutshell versions” of understanding their own and other’s identity (Kidd, 2016). People understand life and how to act through portrayals of people on films and in literature, and by watching how they act in different situations. Therefore, it is important that school is an arena where students can see portrayals of people who look like them and act like them in roles, such as power positions, or roles they might want to excel in themselves (Adichie, 2014). These portrayals and representations can be both of characters in the literary texts, or the authors themselves. By having different authors, men, women, and nonbinary, one is showing students that it is

important to read and discuss different perspectives of the world. This can be explicitly shown through the authors teachers chose to highlight, because the choice of author is perceived as a decision about who is valuable and who is deserving of a voice in the English classrooms. In addition, it lets students see a variation of voices, along with seeing both women and men in power positions where their voices are heard and what they write is the object of study. Since literature is such a big part of teaching, there needs to be more attention brought to trying to equally balance the representation of female and male authors.

5.2 Time and reading activities

Even though the findings of this study show that there is an unbalance of texts written by male and female authors, in favour of male authors, there is, on the other hand, an unbalance in lessons spent on female and male authors in favour of female authors. I found that 59% of the lessons were spent on female authors, while 41% of the lessons were spent on male authors. Furthermore, out of those lessons, one of the classes spent 10 lessons (which equals to 51% of the lessons spent on female authors) on the same play by Berlie Doherty, *Dear Nobody*.

Based on the sheer number of texts, my findings suggest that texts written by male authors become the default in English subject classrooms. Adichie (2014) argues that if one sees something being done repeatedly it becomes the default. Therefore, if men are constantly overrepresented, there is no wonder why women are underrepresented in the literary canon. However, even though there are fewer texts written by women, more *time* spent on female authors could perhaps be an attempt to compensate for the fact that women are underrepresented. In addition, when the classes worked with texts written by female authors, students were prompted to discuss themes that were related to women, such as female health and sexuality, as can be seen from the observation of the video material. In comparison, when the classes worked with texts written by men, they did not discuss or problematize themes such as gender in their reading activities.

The reading activities the classes did while working with the texts could arguably allow students to go more in-depth. In S17, the class spent five lessons on one fictional text, *Dear Nobody*. The reading activities concerned both the reading of the text aloud and writing letters to the characters giving them advice about the situation they are in, here teenage pregnancy. These activities allow the students to play around in the context of the text, making it a +experience

as the students must have well-managed attention towards the text to write a letter with advice to the characters (Gee, 2017; Sumara, 2002). These activities create opportunities for the students to explore themes such as gender. This is because they discuss female health and sexuality, and how sexual activity can affect women in other ways than men. Argued by Rindal et al. (2020), approaching texts critically while thinking about cultural content as well as language competence can create opportunities for developing intercultural competence. They further highlight what Byram et al. (2002) suggest that looking at the vocabulary in different texts can “either reproduce or resist” (Rindal et al., 2020, p. 223) inequalities like sexism and racism, as well as lead to discussions about culturally specific and gender specific themes. Reading is also an activity which demands time. There must be time to go deeply into the texts (Rindal et al., 2020), as well as time to immerse oneself in the text (Sumara, 2002). In order for students to gain knowledge, skills and attitudes to develop their intercultural competence (Byram, 1997), from the representations of diverse people, both in gender and cultural background, there must be time for students to immerse themselves with the characters and create deep bonds to the characters (Sumara, 2002). It is through these bonds, and time, that fictional literature might affect a person. It can be difficult to create a love for literature or an understanding of different people if there is no time to delve into and discuss plots, themes, and characters. Moreover, my findings show that the classes often discussed themes and plots, however not many classes allowed for much time to be spent on each text, except S17 and S09, which is understandable considering limited time. This shows that there is a balancing act between quantity and quality, and that it can be appropriate to use more time especially on some selected texts, and hopefully there is time to discuss and problematize concepts such as culture and gender.

Reading activities can produce opportunities for mucking around (Gee, 2017). S17 is an example of how after reading activities can be used as a way for students to play around in the contexts of texts such as novels and plays, and how that generates occasions for play and low-stake learning. Gee (2017) explains that mucking around creates learning opportunities free of pressure. In addition, horizontal learning focuses on learning without “worrying about ratcheting up a skill tree” (Gee, 2017, p. 34), unlike vertical learning. By allowing for more time to be spent on activities and lowering pressure, students might learn new skills (Gee, 2017). S17 used in total five lessons in each 10th grade class, five lessons from data set 1 (Brevik, 2019) and five lessons in data set 2 (see Figure 4.1) to explore and talk about the play, and this allows the pressure of time to be lowered, as described by Gee (2017). The activities the

students encounter while reading and working with texts are low-risk activities (Gee, 2017). These can be activities such as those observed in S17, where the teacher has a question-and-answer session, where she impersonates the characters while the students ask her questions based on the character she is portraying. They perform other activities as well, such as students writing letters to the characters. This allows the students to learn new skills and get new perspectives on working with texts. The reading activities in this class show how reading authentic fictional narratives goes hand in hand with +experiences and in-depth learning, as well as mucking around. Additionally, reading authentic fictional texts can create environments where classes can discuss gender equality through activities as exemplified in Rindal et al. (2020).

5.3 Culture and intercultural competence

My findings show that there were a total of 21 authentic fictional narratives that were being read and worked with, spread out between the six schools. Moreover, out of the 65 recorded lessons, 33 were spent working with authentic texts, making literature a big part of English lessons. My finding shows that four out of the 21 texts specify a culture other than western (see section 5.2.1 for discussion of white privilege and whiteness). This means that only four texts give the students a different perspective than what is most likely already known to them. The aim of intercultural competence in education is to teach students about language and culture to ensure better communication (Rindal et al., 2020), and to create the ability to share an understanding between people “of different social identities” (Byram, 2002, p. 5). Furthermore, when teaching about intercultural competence, a suggested tool is the use of authentic texts (Byram et al., 2002; Rindal et al., 2020). The use of authentic texts may not promote intercultural competence, however, having students read texts with perspectives from the real world, such as storytelling of people from other cultures, can allow for students’ personal involvement, and as an outcome, lead to tolerance towards other people (Byram, 1997; Rindal et al., 2020). Furthermore, reading English texts implicates a process of intercultural communication, and can create opportunities for developing the components of intercultural competence, namely knowledge, skills, attitudes, and values (Byram, 1997; Hoff, 2019).

I observed reading activities, especially in Round 2 of the video material (cf. Chapter 3), where I looked closer at what the classes did during before reading, during reading, and after reading activities, and whether they discussed or problematized themes such as culture. Indeed, the

discussion and problematization of cultural topics can arguably develop students' skills and attitudes, as it lays a foundation of cultural meta awareness. However, through my observation, I only found that two classes – in S09 and S17- discussed cultural topics. S09, in their during reading activities as well as after reading activities of the text *(Un) Arranged Marriage* by Bali Rai, discussed some cultural topics which can be linked to Kramsch's (2006) concept of little-c culture. This is because they discussed difficult words, where some of the words were linked to Indian cuisine. However, the discussion did not last very long, and they did not talk more extensively about Indian cuisine, which can then be argued to not be in-depth enough as to develop intercultural competence such as skills and attitudes, as it more so teaches and discusses general knowledge. S17, on the other hand, in their reading activities concerning the text *Dear Nobody* by Berlie Doherty, discussed cultural topics such as abortion laws, and the difference between Great Britain and Norway, which can be linked to Kramsch's (2006) concept of Big-c culture. However, in the same way as S09, the discussion did not last as long as other reading activities, such as after reading activities where writing tasks and "snapshot" activities occupied the teaching. Based on this, one can argue that I did not find extensive amounts of teaching with the intention of developing intercultural competence, especially not in developing skills and attitudes, which often needs more time and in-depth studies (Byram, 1997). My findings are similar to the findings of Listuen (2017) and Skaugen (2020), where they found that most of the teaching regarding intercultural competence was mainly linked to developing general knowledge, and that the teaching of intercultural competence was rare. Skaugen (2020) argued that there should be increased focus on developing students' attitudes in order to ensure a higher level of intercultural communication. My findings, especially regarding S09 and S17, show potential to have such a focus on the teaching of these texts, such as in the discussion of intercultural topics where the development of skills and attitudes could take place. If there was given even more time there could be more discussions of topics such as Indian cuisine, or abortion laws, as well as time to connect these topics to oneself and one's own culture, i.e., developing intercultural competence.

5.4 Whiteness and white privilege

As can be seen in the discussion in section 5.2, my findings concerning reading activities and the discussion of cultural topics show that there is little to no discussion or problematization of culture, and that there is little cultural diversity amongst the authors as well as characters in terms of specification of cultural background. These findings show there are few cultures that are represented in the materials chosen in these six schools. Due to whiteness, white privilege and white being the dominant culture, people “who identify as white rarely have to think about their racial identity because they live within a culture where whiteness has been normalized” (NMAAHC, 2022). Thus, one can argue that without any specifications of skin colour one often assumes that the characters are white, especially from a western point of view. This is mostly due to white privilege and white people seeing whiteness (NMAAHC, 2022). Furthermore, since there is little representation of authors other than men from Anglo-America (Brevik & Lyngstad, 2020), the assumption of white privilege is heightened. It creates the perspective that western culture is the default, like for gender as discussed in section 5.1.1 above. White privilege combined with an underrepresentation of non-white authors and characters in educational contexts could lead to increased “advantages to white people, since they can navigate society both by feeling normal and being viewed as normal” (NMAAHC, 2022). This can create an environment of less cultural diversity and a place where students from different cultures, other than just western cultures, and non-white students, feel underrepresented.

Based on what Brooks and Hérbert (2006) write about how one comes to understand one’s own social identity and reality through media, one can argue that there is substance to the importance of teacher choices when it comes to literature, and the voices they choose to highlight. As literature is central to the students’ understanding of their own social realities, the literature teachers choose to read in the English subject needs to show diverse representations of both gender and culture (Brooks & Hérbert, 2006). By having a curriculum that highlights multiculturalism and its ideals (Longley, 2020), one can take this into consideration in teaching fictional literature. This is because using texts when teaching about culture can create opportunities for students to see representations of people from other cultures and see them as human beings with feelings, mannerisms, morals, and problems (Lund, 2019). Therefore, one can argue that multiculturalism can be used as a tool in order to move away from the underrepresentation of different cultures in the literary canon in the English subject, into an English subject that celebrates diverse cultures, and shows it through the act of representation.

5.5 Representation and the English curriculum

The core curriculum of LK20 underlines the importance of diversity in creating an inclusive learning environment, and states that in order to have an inclusive and inspiring learning environment, diversity must be recognized as a resource (UDIR, 2017). LK20 further emphasises that exchanges of knowledge from all over the world will give students perspectives and contribute to their overall development as young individuals (UDIR, 2017). These statements from the new curriculum of LK20 show that diversity and developing an understanding of intercultural competence is important not only in the English subject, but in all parts of the Norwegian school. The core element *Working with texts in English* in the English curriculum considers working with texts as a process of gaining intercultural competence; through working with text, the students will acquire knowledge of both society and culture (UDIR, 2017). A comparison of the LK20 and LK06 curricula shows that the curriculum has changed its views on which cultures are important to highlight in the English subject classroom. The curriculum of LK06 specifically mentions western cultures, unlike LK20. LK06 states that students should be able to “[d]iscuss and elaborate on the way people live and how they socialise in Great Britain, USA and other English-speaking countries and Norway” (UDIR, 2013, p. 9). This shows that the English curriculum was much more centred around western cultures such as the UK and the US. The schools in this study, for which data was collected in the period between 2016-2020, might have been affected by the focus in LK06 on nation-specific cultures, considering how there were only authors from Europe and North America represented in the recorded lessons.

The findings of this study strengthen the argument for more diverse representations in the English subject, in line with the new curriculum. LK20 shows the importance of seeing different people from different cultural backgrounds, and how representations contribute to understanding one’s own complex identity (Kidd, 2016; UDIR, 2017). Kidd (2016) argues that it is only “through thinking about how and where our image of the world is forged that we can begin to understand it” (p. 8). This is important as school is a large part of students’ lives, and most of their perception and image of the world is forged in school. In addition, what literature teachers choose to front and what authors they choose, affect the perspective of the world students are taught. A balanced representation of different genders, both male, female, and nonbinary, can create an environment for gender equality, as well as a space where students see real representations of how the future for them can look, by seeing strong and positive

representations of female and male authors as well as authors of colour and different cultural backgrounds. Students need diversity, and students need to feel represented. Anglo-American white males should not be the default setting when it comes to the literary canon, as well as the default for teaching and choosing literature in the English subject. This MA thesis has shown that the English subject needs more diversity and representation. Not only to show students that there are different people in the world, with different opinions, but also to show students that no matter what gender they are or cultural background they have, they matter.

6.0 Conclusion

In this final chapter, I summarize my findings and discuss some didactic implications (6.1), before, I discuss some suggestions for future research (6.2), and lastly give some concluding remarks (6.3).

6.1 Summary of findings and didactic implications

My findings show that out of 65 video recorded lessons, 33 were spent working with and reading authentic fictional narratives, and that when the different classes worked with fictional texts that all classes used before reading, during reading, and after reading activities. In addition, I found that in Round 2 of these lessons there were little talk about gender specific topics and cultural topics where the classes discussed these themes and problematized them. In addition, I found that there were more texts written by male authors than female authors. I, also, identified that all of the 19 authors were either from North America or Europe. In addition, I found that only two authors could be described as people of colour, and only four of the texts had main characters where their skin colour was specified as something other than white. Through the discussion of these findings, I have aimed to answer the overarching research question: *To what extent do the fictional narratives in English lessons in six lower secondary schools create an environment of representation for students?* In my findings chapter I have answered the three sub-questions, while in Chapter 5 Discussion I have answered my overarching research question.

The discussion this MA study has done shows that there should be more diversity in both author choice and text choice, in order to create an environment of inclusivity and diversity in English subject classrooms, as well as an environment where students feel they are represented. Moreover, as discussed, it shows the underrepresentation of female authors in the texts read in six different lower secondary schools, and that there seems to be made compensations of this underrepresentation as more lessons are spent on female authors, and that when the classes first read narratives by female authors, they spend more time on them. The discussion also discusses that there are little representation of diverse cultures and people of colour in the texts read by these six schools, during this filming period. Moreover, this research has revealed that there are few representations of authors outside of western cultures. The research has shown that female

authors are underrepresented in terms of number of texts that have been read, much aligned with previous descriptions of the literary canon. However, there are more lessons spent on female authors.

This MA study has attempted to show that literature can be used as a tool for connecting oneself to the world. Working with authentic narratives can contribute to develop intercultural competence, which in turn can aid students to understand the world and one's own culture better, as well as the culture of others. Authentic narratives, then, has the potential to show students the individuality of others. Representation is an important part of this, as there is a need to show students representations of marginalized groups of people and give them a voice in the English subject. In order for students to learn about gender equality/inequality and racial equality/inequality one must talk about it with students and show it in action by talking about and reading texts by both men and women in more equal numbers. Moreover, by reading texts by authors of colour, both female, male, and nonbinary and allowing for knowledge outside of the western world to enter the English subject, one is creating classrooms where there is room for inclusivity and diversity.

6.2 Suggestions for further research

This MA study has looked at video material, and video observation to find these findings, however, it would be interesting in further research to also combine these video materials with teacher interviews and student interviews regarding their feelings and thoughts on representation in the English subject. This is because it would be useful to see whether students and teachers care about representation, such as equal representations of female and male authors, as well as authors of colour.

It would also be interesting to look further into teacher choice, and what lies behind the choices teachers make when they choose authentic fictional narratives. This could give insight into what teachers say they think about when choosing texts, and what they actually do, as is researched by Lyngstad (2019). However, the field of education could gain more insight into teachers' choice of authors in terms of why their choices matter, from their own perspective. In addition, it would be fascinating to go more in-depth into the texts read in English subject classrooms, to see whether these texts discuss gender and cultural topics of importance, such as for example: gender fluidity and the representation of characters of colour. Moreover, this could be done by

observing and having focus group interviews where one talks about the texts and the teaching of these texts, in order to gain more information about students' views on the text they read in the English subject. For future research, it would be interesting to look into what students think about representation, and whether they feel represented in the literature and texts they read in school, and whether they see it has something which needs to be fixed or not.

Lastly, for further research, and implications for practice, it would be interesting to look at how teachers create opportunities where they have enough time to develop in-depth learning when it comes to reading literature, and to see how they plan different exercise or reading activities which aim to develop intercultural competence, especially in terms of skills and attitudes. Mostly, because I argue that teachers could teach more about skills and attitudes when it comes to intercultural competence, as research has showed there is rarely a focus on skills and attitude when culture is being taught (Listuen, 2017; Skaugen, 2020). I claim that these concepts, skills and attitudes, will be interesting to discuss in future research, and how one might take these theories as well as my findings into consideration in practice. I, further, maintain that it would be beneficial to research English teaching in Norway in the years to come, and further look at the new curriculum of LK20, and whether there have been any changes in the teaching of intercultural competence, as well as the representation of female and male authors.

6.3 A concluding remark

The process of writing this MA thesis has been very educational, both professionally as a future teacher, and in learning and doing my own research. I have enjoyed learning the process behind an MA thesis, as well as learning to do my own research, such as learning how to timestamp and code video material. Each step of this process has been educational, and I believe, it has made me a better teacher. I have especially enjoyed analysing my data material, developing my findings, and describing them. I have enjoyed feeling that I have contributed to the field of English didactics. The process of this research has made me want to become an English teacher that lets herself become inspired by all the great works of fictional literature, as well as to become a teacher where there is a focus on diversity and representation in all parts of teaching.

References

- Adichie, C. N. (2014). *We Should All Be Feminist*. Fourth Estate. London
- Ahmed, S. (2010). *Feminist Killjoys (And Other Willful Subjects)* The Scholar and Feminist Online. Published by The Bernard Center of Research on Women. Issue 8.3: Summer 2010
- Andersson, E., & Gard, O. S. (2013). Reality Lost? Re-Use of Qualitative Data in Classroom Video Studies. *Forum: Qualitative Social Research*, 14(3)
<https://www.proquest.com/scholarly-journals/reality-lost-re-use-qualitative-data-classroom/docview/1439803713/se-2>
- Bakken, A. S. (2017). Notions of EFL Reading in Norwegian Curricula, 1939–2013. *Acta didactica Norge*, 11(2). <https://doi.org/10.5617/adno.4474>
- Blikstad-Balas, M. & Sørvik, G. O. (2015). Researching literacy in context: using video analysis to explore school literacies. *Literacy (Oxford, England)*, 49(3), 140–148.
<https://doi.org/10.1111/lit.12037>
- Blikstad-Balas, M. (2017). Key challenges of using video when investigating social practices in education: Contextualization, magnification, and representation. *International Journal of Research; Method in Education*, 40(5), 511–523.
DOI:10.1080/1743727X.2016.1181162
- Boeije, H. (2010). Principles of qualitative analysis. From Boeije, H, *Analysis in qualitative research* (s. 76–92). SAGE.
- Brevik, L. M. (2015). *How teachers teach and readers read. Developing reading comprehension in English in Norwegian upper secondary school*. (Doctoral dissertation). University of Oslo, Oslo.
- Brevik, L. M. (2019). Explicit reading strategy instruction or daily use of strategies? Studying

- the teaching of reading comprehension through naturalistic classroom observation in English L2. *Read and Writing. An Interdisciplinary Journal*, 32(9), 2281–3210.
<https://doi.org/10.1007/s11145-019-09951-w>
- Brevik, L. M & Lyngstad, M. E. (2020). Chapter 7. The role of literature in the English classroom. From Brevik, L, M & Rindal, U (Ed.) *Teaching English in Norwegian Classrooms: From Research to Practice*. (pp.163-170). Universitetsforlaget
- Brevik, L. M. & Mathé, N. E. H. (2021). Mixed methods design. In E. Andersson Bakken. & C. Dalland (Eds.), *Klasseromsforskning: Hva vet vi og hvordan gjør vi det?* Universitetsforlaget.
- Brevik, L. M. & Rindal, U. (2019). *English Didactics in Norway– 30 years of doctoral research*. Universitetsforlaget. <https://doi.org/10.18261/978-82-15-03074-6-2019>
- Brevik, L. M. & Rindal, U. (2020). Language use in the classroom: Balancing target language exposure with the need for other languages. *TESOL Quarterly* 54(4), 925-953.
- Brooks, D. E & Hérbert, L. P. (2006). *GENDER, RACE, AND MEDIA REPRESENTATION*.
https://in.sagepub.com/sites/default/files/upm-assets/11715_book_item_11715.pdf
- Byram, M. (1997). *Teaching and assessing intercultural communicative competence* (pp. VIII, 124). Multilingual Matters.
- Byram, M., Gribkova, B., & Starkey, H. (2002). Developing the intercultural dimension in language teaching. A practical introduction to teachers.
https://discovery.ucl.ac.uk/id/eprint/1562524/1/Starkey_InterculturalDimensionByram.pdf
- Cambridge Dictionary. (2022). Background. *Cambridge University Press*. Retrieved May 15, 2022.
<https://dictionary.cambridge.org/dictionary/english/background?q=Background>
- Cambridge Dictionary. (2022). Culture. *Cambridge University Press*. Retrieved May 15,

2022. <https://dictionary.cambridge.org/dictionary/english/culture>
- Charmanz, K. & Bryant, A. (2016). Constructing Grounded Theory Analyses. From Rapley, T, Silverman (Ed.), *Qualitative research* (4th ed.). Sage.
- Cixous, H., Cohen, K., & Cohen, P. (1976). The Laugh of the Medusa. *Signs*, 1(4), 875–893. <http://www.jstor.org/stable/3173239>
- Creswell, J. W., & Miller, D. L. (2000). Determining Validity in Qualitative Inquiry. *Theory Into Practice*, 39(3), 124–130. <http://www.jstor.org/stable/1477543>
- Dalland, C. P. (2011). Utfordringer ved gjenbruk av andres kvalitative data. *Norsk Pedagogisk Tidskrift*, 95(6), 449–459
- Fleming, M. (2010). *Arts in education and creativity: A literature review*. Creativity, Culture and Education Series 2nd Edition. Arts Council England.
- Gabrielsen, I, L & Blikstad-Balas, M. (2020). Hvilken litteratur møter elevene i norskfaget? En analyse av hvilke skjønnlitterære verk som inngår i 178 norsktimer på åttende trinn. *Edda* 02 / 2020 (Volum 107)
- Gee, J. P. (2017). *Teaching, Learning, Literacy in Our High-Risk High-Tech World: A Framework for Becoming Human*. Teachers College Press.
- Hall, S. (1997). The work of representation. *Representation: Cultural representations and signifying practices*, 2, 13-74. SAGE publications in association with The Open University.
- Hoff, H. E. (2019). Fostering the "Intercultural Reader"? An Empirical Study of Socio-Cultural Approaches to EFL Literature. *Scandinavian Journal of Educational Research*, 63(3), 443–464. <https://doi.org/10.1080/00313831.2017.1402366>
- Hjeltnes, I. (2016). *Quality teaching in text-based instruction*. (Master thesis). <https://www.duo.uio.no/handle/10852/51529>
- Johnson, R.B., & Christensen, L. (2013). *Educational research: Quantitative, qualitative, and*

- mixed approaches* (5th ed.). US: SAGE Publications Inc.
- Kidd, J. (2016). *Representation*. Routledge
- Klette, K. (2016). Introduction: Studying interaction and instructional patterns in classrooms.
- In K. Klette, O. Bergem & A. Roe (Eds.), *Teaching and Learning in Lower Secondary Schools in the Era of PISA and TIMSS* (pp. 1–14). Springer
- Klette, K., Blikstad-Balas, M., & Roe, A. (2017). Linking instruction and student achievement: research design for a new generation of classroom studies. *Acta didactica Norge*. <https://doi.org/10.5617/adno.4729>
- Kramsch, C. (2006). Culture in Language Learning. In H. L. Andersen, K. Lund, & K. Risager (Eds.), *Culture in Language Learning*. Aarhus: Aarhus University Press.
- Listuen, S. G. (2017). *Teaching Culture in the English Classroom: A study of two lower secondary classrooms*. (Master thesis). <https://www.duo.uio.no/handle/10852/60319>
- Longley, R. (2021). *What Is Multiculturalism? Definition, Theories, and Examples*. Retrieved from <https://www.thoughtco.com/what-is-multiculturalism-4689285>
- Lund, R. E. (2007). *Questions of Culture and Context in English Language Textbooks. A Study of Textbooks for the Teaching of English in Norway*. (Doctoral dissertation). University of Bergen, Bergen.
- Lund, R. E. (2019). Ch. 12: PhD revisited: Questions of culture and context in English language textbooks (In. ed. Brevik, L. M. & Rindal, U.) *English Didactics in Norway: 30 years of doctoral research*. (2019). Scandinavian University Press (Universitetsforlaget). <https://doi.org/10.18261/978-82-15-03074-6-2019-13>
- Lyngstad, M, E. (2019). *English teachers' choices and beliefs about literature in the Norwegian upper secondary classroom*. (Doctoral dissertation). Høgskolen i innlandet, Hamar.
- Mellott, L. (2018) "Jeannette Armstrong: Poetry Themes". GradeSaver.

- Merriam-Webster. (n.d.). Gender. In *Merriam-Webster.com dictionary*. Retrieved May 15, 2022, from <https://www.merriam-webster.com/dictionary/gender>
- Merriam-Webster. (n.d.). Nonbinary. In *Merriam-Webster.com dictionary*. Retrieved May 15, 2022, from <https://www.merriam-webster.com/dictionary/nonbinary>
- Moore, N. (2007). (Re)Using Qualitative Data? *Sociological Research Online*, 12(3), 1–13. <https://doi.org/10.5153/sro.1496>
- National museum of African American history & culture (NMAAHC). (2022). Talking about race: *Whiteness*. <https://nmaahc.si.edu/learn/talking-about-race/topics/whiteness>
- Obsidian. (2017). *Myth 1: Not Enough Women Are Writing*. Obsidian: Literature & Arts in the African Diaspora. Illinois State University. <https://obsidianlit.org/myth-one-not-enough-women-are-writing/>
- Oxford Learner’s Dictionaries (2022). “Representation”. Oxford University Press.
- Rapley, T. (2016). Some Pragmatics of Qualitative Data Analysis. In Silverman, D. (Ed.), *Qualitative research* (4th ed., pp. 331–355). Sage.
- Rindal, U. Beiler, I. & Listuen, S, G. (2020). Chapter 9. Intercultural competence and cultural identities. From Brevik, L, M. & Rindal, U. (Ed.) *Teaching English in Norwegian Classrooms: From Research to Practice*. (pp. 217-235) Universitetsforlaget
- Ryen, A. (2016). Research Ethics and Qualitative Research. In Silverman, D. (Ed.), *Qualitative Research* (4th ed., pp. 31–48). Sage
- Saldaña, J. (2016). *The coding manual for qualitative researchers* (3rd ed.). Sage.
- Skaugen, R. (2020) *Developing Intercultural Competence. A Study of Knowledge, Skills and Attitudes*. (Master thesis). <https://www.duo.uio.no/handle/10852/79676>
- Sumara, D, J. (2002). *Why reading literature in school still matters: imagination, interpretation, insight* (pp. xviii, 176). L. Erlbaum.
- UDIR. (2013). English curriculum. ENG1-03.

<http://data.udir.no/kl06/ENG1-03.pdf?lang=http://data.udir.no/kl06/nob>

UDIR. (2017). Core curriculum: 3.1 An inclusive learning environment.

<https://www.udir.no/lk20/overordnet-del/3.-prinsipper-for-skolens-praksis/3.1-et-inkluderende-laringsmiljo/?lang=eng&curriculum-resources=true>

UDIR. (2017). English curriculum. ENG01-04.

<https://www.udir.no/lk20/eng01-04/kompetansemaal-og-vurdering/kv4?lang=eng>

UIO. (2022). *Linking Instruction and Student Experiences (LISE)*.

<https://www.uv.uio.no/ils/forskning/prosjekter/lise/>

Wikipedia. (2021, 24th of May). “Celia Reese”. https://en.wikipedia.org/wiki/Celia_Rees

Wikipedia. (2021, 3rd of June). “*Dear Nobody*”. https://en.wikipedia.org/wiki/Dear_Nobody

Wikipedia. (2021, 21st of October). “John Brown”.

[https://en.wikipedia.org/wiki/John_Brown_\(Bob_Dylan_song\)](https://en.wikipedia.org/wiki/John_Brown_(Bob_Dylan_song))

Wikipedia. (2021, 5th of November). “*(Un)Arranged Marriage*”.

[https://en.wikipedia.org/wiki/\(Un\)arranged_Marriage](https://en.wikipedia.org/wiki/(Un)arranged_Marriage)

Wikipedia. (2021, 27th of November). “*The Sniper*”.

[https://en.wikipedia.org/wiki/The_Sniper_\(story\)](https://en.wikipedia.org/wiki/The_Sniper_(story))

Wikipedia. (2022, 1st of January). “*Beatles*”. [https://no.wikipedia.org/wiki/Beatles_\(film\)](https://no.wikipedia.org/wiki/Beatles_(film))

Wikipedia. (2022, 8th of January). “*Forever Young*”.

[https://en.wikipedia.org/wiki/Forever_Young_\(Bob_Dylan_song\)](https://en.wikipedia.org/wiki/Forever_Young_(Bob_Dylan_song))

Wikipedia. (2022, 17th of January). “*The Unicorn in the Garden*”.

https://en.wikipedia.org/wiki/The_Unicorn_in_the_Garden

Wikipedia. (2022, 23rd of January). “Liam O’Flaherty”.

https://en.wikipedia.org/wiki/Liam_O%27Flaherty

Wikipedia. (2022, 24th of January). “*Carrie’s War*”.

https://en.wikipedia.org/wiki/Carrie%27s_War

Wikipedia. (2022, 31st of January). “Jeannette Armstrong”.

https://en.wikipedia.org/wiki/Jeanette_Armstrong

Wikipedia. (2022, 13th of February). “Nina Bawden”.

https://en.wikipedia.org/wiki/Nina_Bawden

Wikipedia. (2022, 14th of February). “*Mathilda*”.

[https://en.wikipedia.org/wiki/Matilda_\(novel\)](https://en.wikipedia.org/wiki/Matilda_(novel))

Wikipedia. (2022, 18th of February). “Peter Flinth”.

https://en.wikipedia.org/wiki/Peter_Flinth

Wikipedia. (2022, 19th of February). “Bali Rai”. https://en.wikipedia.org/wiki/Bali_Rai

Wikipedia (2022, 27th of February). “*Beatles*”. [https://en.wikipedia.org/wiki/Beatles_\(novel\)](https://en.wikipedia.org/wiki/Beatles_(novel))

Wikipedia. (2022, 5th of March). “Lars Saaby Christensen”.

https://no.wikipedia.org/wiki/Lars_Saaby_Christensen

Wikipedia. (2022, 9th of March). “The Times They are a-Changing”.

[https://en.wikipedia.org/wiki/The_Times_They_Are_a-Changin%27_\(song\)](https://en.wikipedia.org/wiki/The_Times_They_Are_a-Changin%27_(song))

Wikipedia. (2022, 11th of March). “Frank Darabont.”

https://en.wikipedia.org/wiki/Frank_Darabont

Wikipedia. (2022, 13th of March). “America”.

[https://en.wikipedia.org/wiki/America_\(West_Side_Story_song\)](https://en.wikipedia.org/wiki/America_(West_Side_Story_song))

Wikipedia. (2022, 16th of March). “Anthony Horowitz”.

https://en.wikipedia.org/wiki/Anthony_Horowitz

Wikipedia. (2022, 20th of March). “Bob Dylan”. https://en.wikipedia.org/wiki/Bob_Dylan

Wikipedia. (2022, 20th of March). “James Thurber”.

https://en.wikipedia.org/wiki/James_Thurber

Wikipedia. (2022, 20th of March). “Shirley Jackson”.

https://en.wikipedia.org/wiki/Shirley_Jackson

Wikipedia. (2022, 21st of March). “*Operation Stormbreaker*”.

<https://en.wikipedia.org/wiki/Stormbreaker>

Wikipedia. (2022, 22nd of March). “Ernest Hemingway”.

https://en.wikipedia.org/wiki/Ernest_Hemingway

Wikipedia. (2022, 22nd of March). “Roald Dahl”.

https://en.wikipedia.org/wiki/Roald_Dahl

Wikipedia. (2022, 23rd of March). “Stephen Sondheim”.

https://en.wikipedia.org/wiki/Stephen_Sondheim

Wikipedia. (2022, 23rd of March). “*The Lottery*”.

https://en.wikipedia.org/wiki/The_Lottery

Wikipedia. (2022, 24th of March). “*The Killers*”.

[https://en.wikipedia.org/wiki/The_Killers_\(Hemingway_short_story\)](https://en.wikipedia.org/wiki/The_Killers_(Hemingway_short_story))

Wikipedia. (2022, 25th of March) “*The Green Mile*”.

[https://en.wikipedia.org/wiki/The_Green_Mile_\(film\)](https://en.wikipedia.org/wiki/The_Green_Mile_(film))

Wikipedia. (2022, 26th of March). “Can’t Stop the Feeling”.

https://en.wikipedia.org/wiki/Can%27t_Stop_the_Feeling

Wikipedia. (2022, 27th of March). “Justin Timberlake”.

https://en.wikipedia.org/wiki/Justin_Timberlake

Wikipedia. (2022, 28th of March). “Berlie Doherty”.

https://en.wikipedia.org/wiki/Berlie_Doherty

WordPress. (2009, 3rd of September). “*Last Day of Spring*”.

<https://amazeballs.wordpress.com/2009/09/03/last-day-of-spring-celia-fremlin/>

