

JUSTIFICATIONS FOR TEACHING LITERATURE

A survey study among teachers of Norwegian L1

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Abstract

The role and importance of imaginative literature in L1 education is a topic of continuous debate. In Norway, working with imaginative literature in several genres, and from various linguistic origins, is only one of several components in the L1 subject. In this article, we present the results of a survey aiming to investigate what literature can and should do in school, according to teachers. Using a qualitative hermeneutic content analysis, we analyze and categorize the survey results. We are guided by an affirmative approach to teachers' competences, discussing the extent to which respondents demonstrate subject matter content knowledge.

Our analysis enables us to isolate eight categories of justification, many of which show significant overlap with central tenets in literary theory, the curriculum, and L1 scholarship. However, we also find indications that critical literacy is undervalued. Furthermore, the Norwegian curriculum arguably motivates an instrumental use of literature as a way of developing general literacy or adding perspectives to topics addressed in other subjects.

We propose visualizing the justifications teachers express in a model taking into account two dimensions: 1) whether they imply a primary focus on the text, the reader, or the context including the author; and 2) whether their goal is benefitting the student (e.g., in terms of skills) or promoting societal change. This model is intended to provide a flexible typology which literary educators at any level can use in order to critically assess their practice.

Keywords: literature education; subject content knowledge; text selection

1. INTRODUCTION

This article addresses the ways in which teachers understand the legitimacy of reading and teaching imaginative literature in contemporary Norwegian schools. Norwegian L1 is the largest single subject in the public school system, annually occupying 1770 hours of teaching time (of a total of 7894) during year groups 1 to 10 (Utdanningsdirektoratet, 2021). These ten-year groups are divided into primary (1–7) and lower secondary (8–10) grades. Pupils who choose the three-year upper secondary program for university admission (i.e., years 11–13) have a further 393 teaching hours. Norwegian L1 encompasses reading and writing, language and grammar, as well as literacy in connection with written, oral, digital, and multimodal texts. Moreover, the Norwegian school system has no officially determined canon of texts. Thus, the role and selection of literary texts is always balanced against the other components of the subject, generating a need for justifying literary reading as one specific core practice. This diverse, arguably crowded and canon-free L1 subject provides opportunity for a case study of how such justification can be achieved. Although couched in a particular national context, this study will likely be valuable to teacher educators and teachers of literature internationally.

We formulate our overarching topic of inquiry in this question: What, according to teachers of Norwegian L1, can and should literature do in school? To explore this topic, we designed a digital survey distributed to teachers at all school levels, from year 1 in primary school to university lecturers. In our analysis and discussion, we pose the following additional research questions:

- 1) How do teachers of Norwegian L1 justify literature education?
- 2) To what extent do their justifications display relevant professional and disciplinary knowledge?

In the following, we will describe the context of our study in more depth by presenting the current curriculum and the state of literature education in Norway according to recent research. We then present our survey design and explain our hermeneutic procedure of qualitative content analysis, before devoting the main part of the article to a discussion of responses from 61 teachers and professors spanning the levels from lower secondary school (years 8–10) to university-level Master's programs in Norwegian literature and/or L1 pedagogy. Our analysis culminates in eight distinct categories of justification which, our respondents indicate, are usually combined in practice. We propose a visual typology of how these categories relate to fundamental factors in literary studies (text, reader, and context/author) and differing ideas as to whether literature primarily educates the reader on an individual level or whether it benefits society at large.

We hypothesize that teachers draw their professional reasonings from several sources, including their training, textbooks, the curriculum, and public and scholarly debates. Therefore, we expect there to be significant "traces" of literary theory and L1 scholarship in teachers' justifications. However, we also assume that schoolteachers present justifications motivated by pragmatic needs in school. While

literary theory and L1 research usually discuss literature and literary reading in a “pure” state, schoolteachers need to accommodate a varied range of pupils as well as curricular expectations of thematic and interdisciplinary work. In our analysis, we aim for an *affirmative* stance towards teachers’ responses, exploring how we can understand them as demonstrations of teachers’ professional knowledge.

Here, Lee Shulman’s (2004b) definition of content knowledge provides relevant analytical concepts. Shulman distinguishes between three types of content knowledge: subject matter content knowledge, pedagogical content knowledge, and curricular knowledge. Where the latter two denote the ways of representing, and the tools for teaching, a given subject matter, subject matter content knowledge constitutes a kind of metaknowledge of a given discipline:

Teachers must not only be capable of defining for students the accepted truths in a domain. They must also be able to explain why a particular proposition is deemed warranted, why it is worth knowing, and how it relates to other propositions, both within the discipline and without, both in theory and in practice. (Shulman, 2004b, p. 202)

Survey results and other kinds of self-reporting cannot provide reliable information about the extent to which teachers are *able* to explain domain specific content. However, by asking them to justify the teaching of a specific part of a domain—literature in the L1 subject—we invite them to demonstrate the kind of metaknowledge Shulman defines. They need to assess and argue for the value of the content in question. As Shulman writes elsewhere: “Practitioners simply know a great deal that they have never even tried to articulate” (Shulman, 2004a, p. 232). As practicing teachers of literature but not literary theorists, L1 teachers are potentially sources of valuable perspectives and nuances to the knowledge of literary studies—when provided with the opportunity to articulate this knowledge.

2. CONTEXT AND STATE OF THE ART

2.1 *Literature in Norwegian L1: The curriculum and teachers’ attitudes*

The Norwegian curriculum specifies competence aims for the L1 subjects at several levels: after grades 2, 4, 7, and 10 in primary and lower secondary school, as well as for each separate year of vocational or university preparatory programs in upper secondary school. Here, we present the relevant competence aims after year 10 (i.e., 16 years old) in lower secondary school, as these are common to all pupils in Norwegian public schools. We briefly discuss these in comparison with the aims after the third year of the upper secondary university preparatory program. This program is the most common way of preparing for higher education and the program from which we have chosen to recruit teachers for our survey.

After year 10, the curriculum requires pupils to “compare and interpret novels, short stories, poetry and other texts based on historical context and their contemporary period...” (Utdanningsdirektoratet, 2020, p. 9). While teachers are

free to choose texts from any period and author, the curriculum also expects pupils to “read fiction and factual prose in ‘Bokmål’ and ‘Nynorsk’ [the two written standards of modern Norwegian] and translations from Sami and other languages ...” (Utdanningsdirektoratet, 2020, p. 19). The second aim employs a distinction between two main genres, unique to the Nordic countries (cf. Tønnesson, 2012, p. 23). The first comprises factual prose forms (in Norwegian, ‘sakprosa’), utterances directly concerning reality encompassing everything from textbooks, biographies and online encyclopedia articles to Facebook updates and user manuals (Tønnesson, 2012, p. 15). The second category of fictional texts (in Norwegian, ‘skjønnlitteratur’, a translation of the French ‘belles lettres’) comprises not only narrative fiction but also poetry, drama, and arguably graphic novels and picture books, i.e., the genres mentioned in the first competence aim. Since the term “fiction” only imprecisely covers this variety of genres and media, we use the broader term “literature” in this article, from which we thus exclude factual prose.

Furthermore, it is noteworthy that teachers must make choices to ensure a diversity of linguistic and thus cultural sources of texts. Literary texts should cover the two Norwegian written standards of Bokmål and Nynorsk, translations from the languages of the indigenous Sami, in addition to literature representing foreign languages.

While the curriculum proposes no canon of authors or works, pupils need to be able to contextualize works historically, implying some sort of literary historical variation. This is more closely specified in the aims for upper secondary general studies. Here, pupils are to read Old Norse texts in translation, read texts from 1500 to 1850 and specifically texts from 19th century Romanticism (year 2). Moreover, they must read texts covering the period 1850 to the present, including texts from the realist and modernist traditions of the 19th and 20th centuries (year 3) (Utdanningsdirektoratet, 2020, pp. 14, 16). Arguably, then, the three-year university preparatory program in practice covers a recognizable “canon” of Norwegian literature, not in terms of authors or works, but in terms of periods. Nevertheless, while there are clear guidelines for giving literature a prominent place in Norwegian L1, the work of justifying the choice of particular texts and authors is primarily left to the teacher.

Previous studies give indications as to how teachers go about following the curriculum, and the challenges they encounter in the process. As noted by Fodstad & Gagnat (2019) in an interview study featuring five upper secondary teachers, there is a tension between the structural demands of the curriculum and the exploratory strategies many teachers prefer to cultivate (p. 17). In keeping with this, one may perceive a strong emphasis on teaching genre features, for instance characteristic elements of different types of text, the mastery of which is easily measurable. In a large-scale video study of lower secondary education in Norway, Gabrielsen et al. (2019) find that the prime use of literary texts is to discuss genre features and literary devices in order to instruct pupils in their own writing in various genres. Wintersparv et al. (2019) observe a similar mechanical approach in Swedish upper secondary

teachers' own accounts of their teaching. They explain the popularity of the "genre feature" approach by its aptness for PISA-style testing. It seems paradoxical, however, that while both Norwegian and Swedish upper secondary pupils apparently show a greater aptitude at connecting texts to their own subjective experience than performing a literary analysis (Kjelen, 2015; Torell, 2001), schoolteachers employ a formulaic and genre-based approach to literary reading. This would indicate that although the preferred approach to teaching literature might be convenient for testing purposes, it does not provide students with tools to help them develop their subjective experience of the text into academically sound exploratory and creative ways of reading.

However, this impression of formalistically oriented teachers can be nuanced by research on how teachers themselves consider their practice. In an interview study of 26 primarily upper secondary Scandinavian L1 teachers, Penne (2012) notes that curricula demand two opposing goals: that teachers present and convey a standard literary history, while simultaneously critically scrutinizing and deconstructing the national tradition, in keeping with modern paradigms in literary studies (p. 42). While Penne's study refers to the Norwegian curriculum from 2006, the same is true of the updated curriculum introduced from 2020 onwards.

Interestingly, Penne claims that this "confrontation of discourses," together with the need to adapt pedagogy to the practical demands of various classrooms, results in teachers pragmatically employing "common sense" theories in their pedagogical justifications, rather than scientifically based knowledge (2012, pp. 42, 54, our translation). Therefore, she criticizes the emphasis on care for students and what in her opinion amounts to a lack of opportunity for intellectual development (p. 55). Fodstad and Husabø (2021) make a similar claim, citing Penne among others, to conclude that "Norwegian L1 teachers face major challenges legitimizing, prioritizing and designing literature instruction" (p. 6). Still, criticisms such as these themselves merit critical discussion: is a discourse of care and encouraging pupils to find resonance with their own experiences in literary texts necessarily at odds with literary scholarship or sound literary pedagogy? By giving voice to a larger number of teachers, we aspire to give nuance to such assertions.

2.2 Justifications in recent L1 scholarship

Several scholars have attempted to distinguish analytically between different ways of justifying the role and importance of teaching literature in L1 subjects. To contextualize our study, we give a brief presentation of the main findings in recent empirical and theoretical research.

In an interview study among 12 Swedish upper secondary L1 teachers, Wintersparv et al. (2019) distinguish between three main justifications, drawn from research on literature education: language development, moral and ethics, and critical thinking skills. The researchers identify the first of these as the dominant one among the 12 teachers interviewed and note that the conflation of language and

literature in L1 Swedish education [as in L1 Norwegian education] provides a reason for this (p. 7). The other main justifications suggest that literature is important as a method of socialization with respect to learning critical thinking and empathy towards other people. This idea seems to have a high status in contemporary L1 scholarship.

Fodstad & Husabø (2021) interviewed nine teachers in lower secondary school in order to explore their conceptions of literature teaching and progression. As part of their study, the authors map the teachers' perceived goal of literature teaching at their school level. The following ten categories are suggested: enriching life; joy of reading; literature as a reflection of society; fostering empathy; developing as a human; life skills; cultural literacy; creative writing; entertainment; and reading skills (p. 16). Our study finds many overlaps with Fodstad & Husabø's categories. At the same time, some of these categories are difficult to distinguish, e.g., "entertainment" and "enriching life." These findings would corroborate the impression that teachers indeed possess varied, albeit not always clearly defined, justifications for their choices.

Curriculum studies support the relevance of the broad categories mentioned in teacher interviews. In a study of curricula in the Czech Republic, Finland, the Netherlands, Portugal, Romania, and Germany, Witte & Sâmihăian (2013) distinguish between four historically overarching models for literature education. An elitist cultural model, prioritizing the "great books" of national cultures, was largely replaced by a linguistic model after the Second World War, shifting the emphasis to close reading and structural analysis of texts. From the 1970s, Witte & Sâmihăian observe a social model, where texts are scrutinized critically as depictions of reality. Taking its cue from theories such as feminism and postcolonial studies, this model entails a partial dissolution of the literary canon. In Norway, this tendency is apparent in the introduction of popular literature in classrooms during this period (cf. Hamre, 2014, p. 351). The social model finally feeds into a model of personal growth, in which literature is regarded as a tool for identity development. In this paradigm, literary texts do not serve as templates for high culture, but rather constitute resources for reflection, criticism, and opportunities to explore one's own thoughts and ideas.

As Witte & Sâmihăian underline, the various models overlap, and "in educational practice various combinations occur" (2013, p. 6). However, in a study of curricula in the Nordic countries during the past thirty years (Gourvennec et al., 2020), the authors state that "there has been an emphasis on literature education as a tool to shape students' personal growth and assist them in exploring their identity" (p. 6). In other words, the personal growth model seems to dominate Scandinavian L1 subjects as they are described in steering documents. Gourvennec et al. identify four main cultural models of literature education:

"a) literature education is good for the development of the self or for the individual's own growth; b) literature education enhances literacy skills and disciplinary knowledge;

c) literature education supports the development of empathy; and d) literature education is good for expanding knowledge about cultures” (p. 27).

The second model (b) roughly corresponds with Wintersparv et al.’s (2019) category of language development, and the third model (c) with the category of morality and ethics. As for their category of critical thinking skills, this could be encompassed by the first and fourth models (a and d), the former also corresponding closely to the personal growth model.

While this is not a systematic review of existing literature, the overlaps between these studies suggest the existence of a consensus between teachers and policymakers when it comes to justifying literature education. One may distinguish between five main categories which could be presented concisely as follows:

- Literature education develops language and literacy.
- Literature education contributes to personal growth and identity development.
- Literature education stimulates empathy and ethical attitudes towards others.
- Literature education contributes to critical thinking.
- Literature education is necessary in fostering knowledge and literacy relevant for understanding the national culture.

While these categories appear in our survey material, we identify and discuss three additional salient categories. This discussion contributes new knowledge in two ways. First, our sample size is larger than the abovementioned interview studies, providing us with a greater diversity of teachers’ voices. Second, we discuss the extent to which teachers’ justifications correspond with literary theory, thereby highlighting teachers’ subject matter content knowledge. We therefore believe that our focus on teachers’ professional judgment and the ways in which justifications are distinct but connected results in a classification that is potentially productive for making sense of professional judgment in literary education also outside of this national context.

3. METHOD

3.1 Survey design and data collection

We created a survey as part of a larger project exploring teachers’ choices of literature, their sources of teaching material, and their pedagogical justifications for teaching specific works and literature in general. The survey comprised seven questions. An English translation of the survey questions is provided in appendix 1. Three of these were closed questions, asking respondents about their location at the county level (i.e., the 11 administrative divisions below the state level), their school level, and the sources used to find literature. For the last topic, we included a fourth question allowing respondents to describe other sources. The remaining three questions were open, asking respondents to mention 1) literary works that *should* be read in Norwegian school, 2) works they have *actually* worked with, and 3) their

opinion on the most important reasons for working with literature in Norwegian L1. While questions 1) and 2) instructed participants to limit their answers to five examples, question 3) was presented as an open text question, in answer to which respondents could write as much or little as they preferred. We chose to limit the number of responses to questions 1) and 2) in this way to make responding manageable for participants, while securing mentions of a representative variety of texts/authors.

In designing these questions, we had several goals. We wanted to explore whether teachers justify “classics” differently from contemporary literature. We hypothesized that teachers at different school levels might use different categories of justifications, and that this might be explained by different curricular goals as well as differences in maturity levels of students. Finally, we were interested in seeing whether there were clear differences in justifications expressed in different Norwegian counties. One might expect, for instance, that teachers would argue for reading authors with some sort of local attachment, e.g., reading a novel by Knut Hamsun in Northern Norway, where the Nobel prize laureate was raised and where many of his novels are set. In the end, however, we were unable to perceive any such local differences.

Our main content questions could be regarded as leading, since they make the presupposition that teachers a) use literature, b) hold that some works are more important and fundamental in Norwegian L1 than others, and c) that they consciously reflect upon one or more reasons for the importance of imaginative literature. However, these presuppositions seem reasonable in the context of Norwegian L1. Furthermore, since answering the open questions was not mandatory, and since these allowed for free text responses, we allowed respondents to argue against or at least criticize the implied assumptions. As only one respondent did, we do not consider these assumptions a significant limitation.

The data collection was carried out in June 2020. In distributing the survey, we aimed to obtain responses that were as representative as possible from as diverse geographical regions as possible and used various channels to obtain a strategic selection of respondents. We e-mailed 96 primary and lower secondary schools, 20 upper secondary schools, and five higher education institutions, giving a total number of 121, representing all county and school levels. Where possible, we e-mailed an information letter and the link to the questionnaire to teachers directly. Where this was not possible, we e-mailed principals, asking them to forward the questionnaire link to their employees. We also contacted personal acquaintances directly. In addition, we posted the questionnaire on social media groups aimed at L1 teachers and teacher educators.

The number of respondents totaled 65, of which 14% work in higher education (n=9), 46 % in upper secondary school (n=30), 34 % in lower secondary school (grades 8–10) (n=22), and 6 % in primary school (grades 1–7) (n=4). In the latter group, few voiced any particular justifications for teaching literature. Since the sample from primary school is rather limited, we have chosen to exclude these responses from

the data analysis. In our analysis, we also excluded those who did not provide any answers to the free text fields. The number of respondents whose answers we have analyzed totals 61, of which the majority work in upper or lower secondary school. Ideally, it would be interesting to explore whether there are typical differences between school levels, but we do not consider our sample size large enough to provide robust conclusions in this respect. However, we will point to salient differences where they appear and discuss possible reasons.

3.2 Qualitative and hermeneutic content analysis

We use the approach of a qualitative content analysis, which is critical and constructivist in nature, meaning that we regard the questionnaire results as representations of “conceivable worlds, spaces in which people can conceptualize reality, themselves and others” (Krippendorff, 2004, p. 64). Characteristic of qualitative content analysis is its process of interpretation being based on the context of production and analysis as well as on the content of the data (M.M. Bergman, 2015, p. 9). In our interpretation, we have striven to understand the survey responses in the context of the Norwegian school system and the pragmatic and pedagogical aspects of teachers’ practice. This is “latent content” (Mayring, 2000), i.e., it is not expressly stated in the responses, but appears once due attention is paid to the pedagogical context in which statements are made, as we show in the results section below.

Mayring (2000) describes qualitative content analysis as drawing on the advantages of quantitative content analysis, which include the act of placing categories in the center of analysis: Aspects of the text are placed in categories, which are revised through the analytical process, in feedback loops between categories and material. This interpretative procedure could also justify characterizing our method more specifically as hermeneutic content analysis (henceforth: HCA) (M.M. Bergman, 2015). In contrast to phenomenology, which emphasizes actors’ own understandings of their actions, hermeneutic approaches have two distinguishing features. The researcher bases his or her interpretation on prejudices, in the form of experiences, knowledge of theories and academic concepts, etc.; furthermore, hermeneutic analyses strive to understand phenomena in light of the context within which they appear (Gadamer, 2004; Grønmo, 2004).

Our use of HCA is characterized by iterative coding, in that we alternate between a theory-driven top-down approach and a data-driven bottom-up approach (cf. M.M. Bergman, 2015). Mayring (2000) underlines that contrary to traditional quantitative approaches, “... within the framework of qualitative approaches it would be of central interest, to develop the aspects of interpretation, the categories, as near as possible to the material, to formulate them in terms of the material.” After a cursory reading of the questionnaire results, we sought out relevant scholarship, as presented in section 2 above, to explore what are the likely theoretical bases for the most salient justifications. We used these readings to define tentative analytical

categories. With these as our tools, we then went back to individually analyze the questionnaire data, adjusting and discarding tentative categories and developing new ones. This then fed back to renewed readings of the questionnaire data, a process repeated until the number of distinctive categories was exhausted. In the process, we have thus continuously developed and refined our analytical tools.

With this process, there is of course a danger of “overinterpreting.” To counter this, the authors have continuously discussed their respective interpretations critically. This is in keeping with another of Mayring’s (2000) identified characteristics of quantitative content analysis that should be preserved in qualitative approaches, which is that only trained members of a project team carry out the analysis, in order to ensure inter-coder reliability. In this way, we have also been able to identify several types of justification in individual responses.

Throughout this process, we were able to distinguish between eight categories of justifications, addressed below: identity empowerment and interpersonal/cultural literacy (section 4.1.), cultural literacy, knowledge of the world, critical literacy and estrangement (section 4.2), general literacy and aesthetic experience (section 4.3). Moreover, it became clear that these categories could be mapped onto a model according to the pedagogical focus stated by teachers (the pupil as individual or the improvement of society) and the literary theoretical emphasis for each justification (context, text, or reader). Instead of a table, we found it useful to visualize the categories in a model taking both these dimensions into account (fig. 1, section 4.4).

4. RESULTS AND DISCUSSION

4.1 *Knowing me, knowing you*

In keeping with the strong focus on the individual pupil noted in European and Nordic curricula from the 1970s onwards, we found many examples of teachers arguing for the utility of literature as an instrument of self-development. This is expressed in these illustrative responses: “To learn about oneself, it is valuable to read about challenges that one might think one is struggling with by oneself” (lower secondary teacher); literature offers “the possibility of finding answers to one’s own thoughts and problems that one is unable to find words for on one’s own” (upper secondary teacher); literature allows students to “reflect upon the lives of others (in literature) in order to then reflect upon their own lives” (higher education professor). What all these teachers describe is a particular kind of interplay between reader and text; the students approach the text with their own experiences and reach recognition and new frames of understanding themselves. In this way, literature education contributes to pupils’ identity development.

Several labels could be applied to justifications of this kind. As mentioned, “life skills” (Fodstad & Husabø, 2021) or “personal/individual growth” (Gourvenec et al., 2020; Witte & Sâmihăian, 2013) are terms suggested in previous research. One

higher education professor highlights the close connection between developing a language for emotions and becoming surer of one's own identity: "Through literature we gain the distance provided by fiction to what is at issue, which makes literature especially apt for approaching experiences and emotions we are otherwise silent about, have difficulty sharing, or difficulty exploring." Hence, following a recent concept popularized by Nikolajeva (2013), one could also label this category "emotional literacy." In the end, we settled for the label *identity empowerment*, because we regard the ability to reflect upon emotions as one of several parts of developing one's identity.

This postulated effect of literature has a long tradition in literary studies. Its root is arguably Aristotle's concept of catharsis (1995, written around 335 B.C.): literature gives access to experiences we need for the sake of our own mental well-being, but it does so vicariously. Felski (2008) mentions "recognition" first among her four main modes of textual engagement, highlighting feminist responses to Ibsen as an example of literature as potentially fostering group identity. Perhaps the most vocal proponent of literature as a tool of identity today is American philosopher Martha Nussbaum, who has written: "If literature is a representation of human possibilities, the works of literature we choose will inevitably respond to, and further develop, our sense of who we are and might be" (Nussbaum, 1997, p. 106). This point is also common in theories on minority representations in literature. One obvious example would be how lesbian and gay pupils often find a sense of belonging to a community in LGBT-themed books (cf. D. Bergman, 1991, p. 9).

While literature can develop insight into oneself, several teachers also highlight its potential for providing deep knowledge and thus empathetic attitudes toward the lives of others. In this case, too, coding for a category we eventually decided to label *interpersonal/-cultural literacy* was relatively easy. A typical quote is this succinct statement: "We give our pupils exercises in empathy through literature" (lower secondary teacher). Similarly, an upper secondary teacher argues for the utility of literature because "pupils have to use their own imagination, engage with other people's perspective, etc." In this latter quote, the teacher highlights how literature does not provide all the answers but requires readers to engage their imagination. This line of reasoning is widespread in Scandinavian literary and L1 scholarship (e.g., Andersen, 2011; Andersson, 2010; Gabrielsen et al., 2019).

While the idea of fiction as an engine for education in "moral and ethics" (cf. Wintersparv et al., 2019) merits critical scrutiny (cf. Keen, 2010), it is doubtlessly a useful category of justification in school, as it suggests that literature can be a force for social cohesion. A metastudy by Schrijvers et al. (2019) indicates that, given the right texts and pedagogical approaches, literature education *can* contribute to a change in students' attitudes to others. As with identity empowerment, this justification also has a strong basis in curricula (Gourvenec et al., 2020, p. 25; Persson, 2007, p. 133).

In our data, interpersonal/-cultural literacy is often connected to reading specific texts, often by contemporary authors. For example, one teacher in upper secondary

school explains their choice of teaching the critically acclaimed novel *Tante Ulrikkes vei* (Shakar, 2017) [*Aunt Ulrikke's Street*], about two young men with ethnic minority backgrounds, in this way: "Because it brings up relevant societal challenges, provides interesting perspectives on Norwegian culture, because it can give pupils more understanding for people with different lives and living conditions from their own ones." In cases like these, we were struck by the fact that this justification of literature education is often conceived not only at the level of interpersonal relationships but also on the level of intercultural encounters. In an increasingly globalized world, teachers are conscious of the potential of literature to foster intercultural understanding. We wanted to acknowledge this aspect of teachers' subject matter content knowledge by adding the term "culture" to this category label.

Evidently, this type of justification goes hand in hand with that of identity empowerment. Working with texts such as *Tante Ulrikkes vei* may develop majority pupils' understanding of the lives of ethnic minorities, while at the same time offering minority pupils opportunities for identification and a language for shared experiences.

4.2 *The canon, knowledge, and critical thinking*

So far, we have seen teachers argue that literature can provide insight into oneself and others. However, some choose to emphasize a belief in its potential for cultural orientation. One exemplary statement in this respect is given by a lower secondary teacher in response to question 1: Which works *should* be read? This teacher brings up Henrik Ibsen's seminal *Et dukkehjem* [*A Doll's House*, originally published 1879], considered prototypical of his retrospective technique and his critique of the subordination of women: "An eternal classic that still manages to engage young people! I think they should know this work and the importance it has." There is a well-established term denoting this sort of competence, namely "cultural literacy," developed by E.D. Hirsch (1987). As Norwegian literary scholar Torill Steinfeld notes (2009), although Hirsch worked in an American context, the idea of cultural literacy fits well with Scandinavian social democratic policies, which dictate that cultural values should be shared by all and not be a reserved domain for the privileged few (p. 184). Many teachers also make this connection, as one upper secondary teacher who claims that literature education is important for "straightening out the gap in cultural capital." While this "cultural model" (cf. Witte & Sâmihăian, 2013) is not a strong justification in today's curriculum, the salience of the cultural heritage argument among survey respondents is therefore to be expected: Social democratic policies are still widely accepted in the Norwegian public and this likely makes the cultural literacy argument stand out to schoolteachers.

Many teachers find that pupils are engaged and interested in canonical literature if it is presented in the right way. One lower secondary teacher who describes having worked with short stories from the Modern Breakthrough (i.e., the period *circa*

1875–1900) states: “I was positively surprised by how several boys in 10th grade said they liked these classics.” This supports a point made by Laila Aase (2005): one cannot know in advance which texts will appeal to pupils or seem relevant to them on a subjective level. This is important, because while enjoying a text is clearly beneficial for classroom work, experience indicates that one cannot exclude certain texts a priori.

Since there is no prescribed canon and teachers are free to choose which works and authors to read with pupils, several teachers, scholars, and literary critics have voiced concern that the traditional canon may be abandoned altogether (cf. Fodstad, 2019; Vinje, 2005). Judging from the expressly stated attitudes of our respondents, most teachers consider conserving the canon part of their job. Crucially, though, this is not necessarily because the canon represents literary quality. Rather, it seems important primarily because it represents the knowledge underpinning Norwegian cultural literacy, and thus offers students opportunities for personal growth, potentially leading to more equal cultural access and better social cohesion.

This point is illustrated by teachers who make the connection between cultural literacy and interpersonal/-cultural literacy, highlighting the dynamic nature of justifications. One lower secondary teacher declares that literature education is important in order to “understand one’s own culture and cultural heritage, while at the same time opening up new perspectives on the world.” One central point voiced by this teacher is that familiarity with the literary canon does not constitute the endpoint of the L1 subject, but rather a springboard for expanding one’s horizons. Thus, there is no clear limit between cultural literacy and interpersonal/-cultural literacy; rather, thoughtful teachers perceive a relevant connection between these approaches.

However, we encountered several responses which did not readily fit with either of the categories above, although claiming to provide some sort of extratextual knowledge. Take two examples:

“Imaginative literature reflects life. By working with good texts in all literary genres, we can travel in time, we can widen our perspective on topics we work on in other subjects ...” (lower secondary teacher).

“What did the world look like before my time?” (upper secondary teacher).

Responses like these do not make any claims about strengthening the students’ identity or altruistic empathy. Instead of emphasizing students’ *attitudes*, these teachers focus on their *knowledge*.

While such responses would seem to fit within the cultural literacy justification, we argue that these teachers are justifying reading historical texts in a different way than the cultural literacy argument does. The teacher enthusiastic about *A Doll’s House* cited above underlined the necessity of becoming familiar with the historical import of Ibsen’s text. This suggests a metalevel: the work *and* the different ways people have made sense of it. In contrast, using literature as time travel or in order to answer the question of what the world looked like before does not demand such

a metalevel, and arguably demands less extensive content knowledge specific to Norwegian as a literary subject. Knowledge-oriented responses imply a more mimetic conception of literature. Indeed, referring to M.H. Abrams's (1953) famous distinction, one might say that literature is here a "mirror," while in the justifications we call cultural literacy, interpersonal/-cultural literacy, and identity empowerment, literature is conceived as a "lamp." Regarding literature as a lamp means considering it not as a reflection of reality, but more as an intervention, critically constructing possible events. In knowledge-oriented justifications, the focus is on the student's own development of knowledge through literature, with less attention paid to the socially beneficial effects of such knowledge development. We therefore decided to classify the "mirror" type of answers under a separate rubric titled *knowledge of the world*.

From the point of view of literary studies as an academic discipline, the problem with this justification is twofold. First, the idea that literature shows us "what it was like at the time," seems naively mimetic to scholars trained in deconstructing rhetorical and ideological mechanisms of representation. Literary theorists from Adorno to Barthes, as well as feminists and postcolonial theorists, have underlined the necessity of critically scrutinizing the politically charged ways in which literary texts represent reality.

Second, emphasizing this interdisciplinary aspect of literature risks downplaying the particular skills literature instruction is able to foster, such as critical discussion of various interpretations, and attention to literary form, style, and tone. Referring to Louise Rosenblatt's (1994) well-known distinction between efferent and aesthetic reading, one could claim that the "knowledge of the world" justification supports a way of teaching that fails to develop the aesthetic reading competence specific to imaginative literature. Hence, this is a specific example of a possible point of conflict between scholarly ideas of literature and the pragmatic needs and justifications of schoolteachers. This conflict has been critically discussed in Scandinavian scholarship before (cf. Penne, 2013; Persson, 2007).

While we are critical of the salience of "knowledge of the world" justifications—it appears among 30 of 61 respondents—we believe it can be partially explained with reference to how justifications in school often need to take interdisciplinary work into account. If one is working on the topic of World War II in history classes, it seems relevant to broaden pupils' insight by reading fictionalized accounts of the Holocaust in Norwegian L1—which also allows for clear criteria in selecting texts for the language subject. Moreover, there is a common claim that literature offers more vivid, striking, and therefore memorable depictions of history than factual texts. In the words of one upper secondary teacher: "Pupils should get perspectives on various topics in addition to those based solely on numbers, statistics, and pure facts. Imaginative literature appeals to soul and mind in a different way than factual prose." The problem with such a clear dichotomy between factual and fictional texts is that even news reports and science textbooks employ aesthetic and rhetorical

devices, and representations of facts are also dependent on sociopolitical and ideological factors.

However, our bias as scholars and teachers of literature prompted us to look for alternatives to the “knowledge of the world” justification. We were intrigued to see if we could find answers that could be classified as critical literacy. We define this as the idea that literature education provides analytical skills and a multiplicity of voices and perspectives that help students develop tools to question and critically analyze ideologies and texts. This has points in common with interpersonal/-cultural literacy but is oriented more towards critically examining the received ideas of oneself and others than towards developing empathy and understanding.

Arguably, critical literacy is a part of literature education that has been overlooked in Scandinavian L1 subjects. As Persson (2007) has shown, while critical theories such as feminism and postcolonial studies constitute important perspectives and research fields in higher academic studies, their influence on the teaching of literature in school is marginal. Persson’s findings are corroborated by Aamotsbakken’s studies of the representation of women and the Sami in Norwegian textbooks (Aamotsbakken, 2008, 2015). While texts by women and ethnic minorities are now included, they are generally “othered,” and represent exotic additions to the existing canon. In the revised curriculum from 2020, “critical approach to texts” is a new core element (Utdanningsdirektoratet, 2020, p. 2). Therefore, it is relevant to explore whether teachers are prepared to integrate this element.

This category is more weakly represented among our respondents, with only 20, or around one third of respondents, expressing this type of justification. Nevertheless, we find answers like this one from an upper secondary teacher giving one reason for working with literature: “to develop critical thinking in students through investigation and searching for meaning/interpretation.” Here, too, there is a clear dynamic interplay between different kinds of justification. While the category “knowledge of the world” in its purest form rests on a mimetic conception of literature, we also find teachers who imply historical texts can be used as an entry to knowledge which is then to be critically analyzed. For example, one upper secondary teacher describes working with texts by Ludvig Holberg and Jonathan Swift: “The pupils used the text in order to write about gender and gender roles past and present.” This suggests a potential for combining cultural literacy (reading historically important texts), knowledge of the world (exploring the gender roles described in the texts), and critical literacy.

Critical literacy is arguably a fundamental democratic skill which literature education has the potential to foster. Several scholars have drawn the connection between being a competent reader of polysemous literary texts and being a participant in democratic disagreement. For example, Armstrong (2005) talks of “nonconsensual reciprocity,” and Yves Citton poetically envisions the literary classroom in the following way:

A hackers’ lab where everyone, rich on his or her own resources, helps the others cobble together interpretations, outgrowths, games, remediations, intermediations, and

transmediations that help us live, imagine, and think together on our little piece of an Earth about to overheat. (Citton, 2017, p. 485, our translation)

Some teachers expressly state the need for dialogue on difficult sociopolitical and existential issues. One example is the lower secondary teacher who mentioned working with Levi Henriksen's short story "Når det regner ser folk uansett ned på skoa sine" ["When it's raining, people look down at their shoes in any case"]: "a story that gives room for further discussion around e.g., ethical questions." It is also in keeping with the long-standing tradition of discussion-based approaches to literature education (cf. Gabrielsen et al., 2019, p. 5). Thus, there should be ample opportunity for strengthening such approaches in the future.

In our search for critical literacy justifications, we discovered the need to separate out another category which at first glance would seem to be closely related to it. Many respondents mention the term *Bildung*, which in Norwegian ('dannelse') can be understood either culturally or individually. In the first sense, *Bildung* is arguably a synonym for cultural literacy. But it can also be used in a second sense, as a form of personal development, brought about by a subjective encounter with the unknown. Such an encounter would challenge preconceived notions and enable students to cope with the unfamiliar (cf. Johansen, 2019). This is then thought to contribute to fostering character, intelligence, and philosophical thinking. While such a line of thought is a recent tendency in Scandinavian L1 scholarship, it nevertheless figures among our respondents.

Whenever a respondent used the word for *Bildung*, we tried to identify patterns in the teacher's other responses to assess which conception of the term seems to be in play. If, for example, they emphasize the choice of reading Ibsen because of cultural heritage, we have concluded that *Bildung* should be classified as "cultural literacy." In other instances, we sorted answers into another category, as when a lower secondary teacher poignantly writes: "Pupils should read imaginative literature because it will pose questions to some answers they thought they had." Clearly, this *can* serve as a basis for critical literacy or identity empowerment—but *not necessarily*. Indeed, some teachers seem to be more interested in the potential effect of literature as a way of generating *new* questions instead of answering existing ones in terms of e.g., identity or values. Another example is an upper secondary teacher who explains their reasons for working with difficult texts by poet Nils-Christian Moe-Repstad: "Because the pupils were supposed to attempt reading really difficult texts that challenged them to try to think for themselves. ... The goal was for pupils to interpret for themselves, there are no easy answers here, and therefore many answers are possible." The most famous analysis of this effect of literature is Viktor Shklovsky's 1917 essay on how poetic language slows down perception. In a recent retranslation of this essay, "Art, as Device," translator Alexandra Berlina renders Shklovsky's key concept as "enstrangement": "... [T]he device of art is the 'enstrangement' of things and the complication of the form, which increases the duration and complexity of perception, as the process of perception is, in art, an end in itself and must be prolonged" (Shklovsky, 2015, p. 162). Therefore,

we choose to call this category “enstrangement.” Although it suggests that literature can offer new perspectives on the world, it differs from the category of interpersonal/-cultural literacy in that enstrangement does not claim that literary reading makes the world a better place. It is no less interesting to find that many teachers—nine in total of our 61 respondents—consider this a reason for studying literature.

4.3 General literacy skills vs. being affected

More than half of the responses across school levels illustrate the need of educators to consider justifications for imaginative literature in a broader textual literacy perspective: “To develop reading skills, analytical skills, and writing skills” (upper secondary teacher). “Working with literature is a good approach to language awareness, own language skills and own writing” (upper secondary teacher). “The students improve their own writing” (lower secondary teacher). This is unsurprising, since in the Norwegian curriculum there is a tendency to disregard the specificity of imaginative literature and to highlight what the curriculum describes as an “expanded text concept,” “combin[ing] different forms of expression,” e.g., written, oral, and multimodal texts (Utdanningsdirektoratet, 2020, p. 2). Indeed, the 2006 Norwegian curricular reform has been labeled a “literacy reform” (Berge, 2005). This means that advanced competencies in reading, writing and oral proficiency are fundamental to all school subjects, which is true also of the revised curriculum from 2020. This indicates a strong instrumentalist discourse, where L1 education is expected to provide pupils with general skills for adulthood.

While this justification is thus to be expected, it also demonstrates how a broad emphasis on texts and literacy can be said to decouple literary reading in school from the specific values of reading literary texts. In principle, any textual work could serve the same functions, and these respondents do not explain why or to what extent they regard literary texts as having a special function in fostering general literacy. We underline this fact not primarily as a criticism of teachers. Most likely, they are attempting to fulfill the intention of the curriculum, and it is quite reasonable to expect literature education to benefit students’ general reading and writing skills. Our misgivings are rather caused by what we consider an exaggerated emphasis on general literacy in steering documents.

With this in mind, it is encouraging to find responses indicating teachers’ awareness of the importance of literary texts as aesthetic objects with the capacity to affect students on a personal level. For some, this entails no instrumental pretense, as with one upper secondary teacher who states that one of the reasons for reading literature in school is “to discover the joy of disappearing into a literary universe where everything is possible.” For others, this is related to the benefits of good literature when it comes to fostering a general motivation for reading: “Teaching the pupils to find joy in imaginative literature as an activity, and to continue the author’s writing” (lower secondary teacher). “Developing a love of

reading and experiencing how texts can be subjectively relevant is a good foundation for further work with texts” (upper secondary teacher). Responses like these express a belief that literature education is valuable because it teaches pupils to read and love literary texts. In a certain sense, this justification is circular, as literary reading is thought of as an end in itself. Neither knowledge, insight into oneself or others, or estrangement is a goal here. Instead, there is a belief that the pleasure of reading *literary* texts, specifically, is enriching on an individual level. Justifications like these thus also capture the insight that L1 education has as one of its goals to create motivated readers. Hence, such justifications can be regarded as a support for, but still distinct from, general literacy. We chose to categorize such responses simply as “aesthetic experience.”

This justification emphasizes how literary texts offer a certain type of experience difficult to put into words. Such affect-based approaches have often come under criticism for being “unacademic” and confined to students’ own feelings (cf. Kjelen, 2015; Penne, 2012; Rødnes, 2014). Criticism of affect-based approaches in L1 scholarship likely mirrors a habit in literary scholarship of bracketing the reading experience of the individual in order to develop intersubjectively valid forms of analysis. The scholar and critic Susan Sontag famously described this removal of the experiencing reader as early as 1966, criticizing a discipline that “takes the sensory experience of the work of art for granted, and proceeds from there” (1966, p. 13). Sontag’s opposition to such practices of academic literary reading are echoed in the so-called “affective” and “postcritical” turns in literary theory. One important voice in this recent development is Rita Felski who argues: “... we need an ampler repertoire of justifications for literature and art. Instead of prescribing what kinds of responses people should have, we might start by getting a better handle on attachments they do have” (Felski, 2020, p. 35).

It is important to underline that we make no claims that Norwegian schoolteachers have necessarily drawn the justification “aesthetic experience” from literary theory. Our survey gives us no information on their background in literary scholarship, or lack thereof. What we can claim is that teachers and several literary theorists share this outlook. In practice, teachers describe how affect and emotion can be a pedagogical way of awakening students’ interest and drawing their attention to aesthetic aspects of texts. The clear points this has in common with the affective turn in literary studies implies that there exist opportunities for a fruitful cooperation between literary theory and literature pedagogy, and thus a potential for enhancing teachers’ subject matter content knowledge.

Hence, we agree with Cristina Vischer Bruns’ argument that aesthetic experience and literary use value are related in ways that literature teachers should take advantage of (Bruns, 2011, p. 11). One example of where the idea of aesthetic experience could be activated and used to strengthen benefit-focused justifications is in relation to cultural literacy. According to most of our respondents, cultural heritage is key to literary education because it is historically significant and because all pupils should be familiar with it, regardless of socioeconomic background. But

while reading Ibsen's *Hedda Gabler* has the potential to provide cultural and historical insight and references, does it not also provide a unique aesthetic experience? And, perhaps just as important, is not this experience—whether it be a feeling of sympathy with Hedda, annoyance with Tesman, enjoyment of Ibsen's language, or all of these things combined—a *sine qua non* for wanting to explore, discuss, and analyze the text? Most likely, goals such as interpersonal/-cultural literacy, critical literacy, or empowerment can only come about if the reader is somehow subjectively affected.

In light of this, the common distinction between emotion-based and analytical approaches to teaching literature, e.g., as suggested by Penne (2012), seems oversimplistic. Perhaps literary education is not a question of either being subjectively and emotionally affected by a text or approaching it in a distanced, analytical manner. Instead, one could argue for the utility of a “problem-based” way of teaching in which a pupil's subjective engagement with a text forms the basis for analytical work (cf. Sønneland, 2019a). The stated importance of aesthetic experience among our respondents suggests that such an approach would find solid backing in Norwegian classrooms. In most cases, we identify this category based on the use of one stand-alone word in the questionnaire responses: “opplevelse,” which translates into “experience,” but also “event” or “thrill.” At this point, we identify a potentially important path of further empirical research: to what extent do teachers succeed in relating emotional responses to analytical work?

4.4 A visual typology of justifications

The preceding analysis has sought to acknowledge the practical reasoning teachers perform in order to justify working with literature in the Norwegian L1 subject. Their justifications are connected to the demands of steering documents, but also to the demands of texts, individual readers, and the historical contexts from which they gather their teaching material. Thus, their justifications are dynamic and interconnected in nature, and attest to teachers' ability to navigate various demands. We regard these justifications as examples of Shulman's concepts for defining teachers' content knowledge, especially *subject matter knowledge* (cf. section 1 above). Indeed, these justifications are not merely abstract lines of reasoning for working with literature; they also suggest pedagogical approaches, and generally find support in various schools of literary theory.

As shown in section 2.2., several typologies for justifications of literature education already exist. While useful as frames of reference, these typologies say little about how teachers conceive of their practice with reference to pedagogical and curricular needs, nor how their justifications relate to the subject matter content knowledge of literary studies. Therefore, we propose visualizing the eight categories of justifications in a circular model (figure 1).

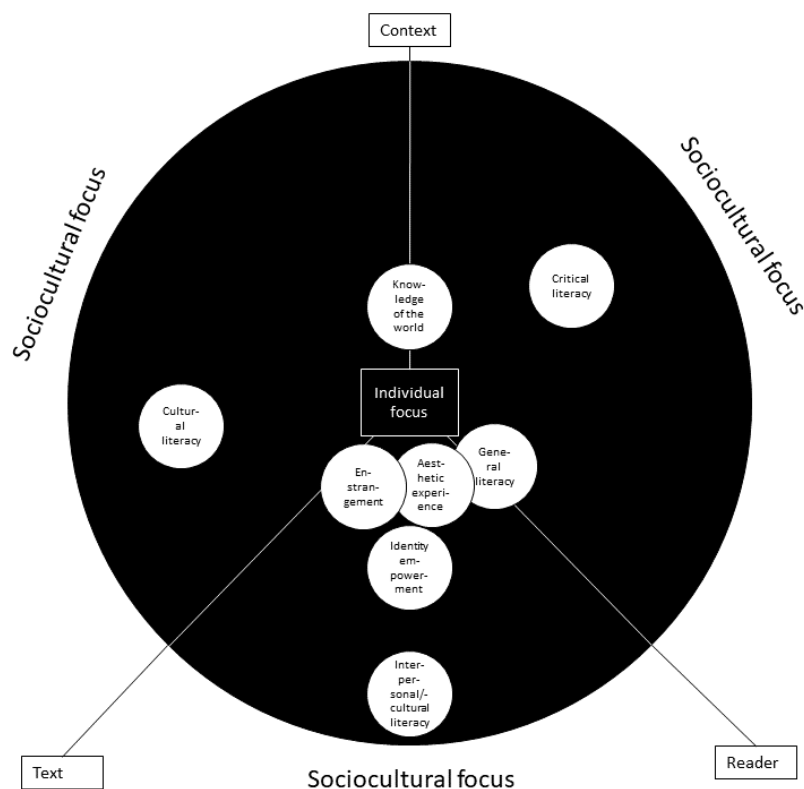


Figure 1. A visualization of the eight categories of justification for studying literature in Norwegian L1, according to teachers. Categories are organized according to pedagogical focus (whether they privilege benefitting the individual student (center) or contributing to societal change (periphery) and literary theoretical emphasis (whether they imply a primary focus on the text, the reader, or the context including the author).

This model takes two dimensions into account. One is the canonical tripartite organization of literary studies. Generally, literary theory focuses on *the texts themselves*, their *context* (including the author), or *the reader* (Eagleton, 2006, p. 64). (Any theory of literature encompasses more than one factor; this is a question of focus.) Subject matter content knowledge for a teacher of literature would thus entail emphasizing one of these aspects. The second dimension is the question of whether a particular way of teaching literature aims at benefitting the student on an individual level, e.g., in terms of skills, or whether the main aim is that literature education should bring about societal change.

We argue that this visualization of justifications has two main benefits in comparison with traditional typologies. First, our model makes clear that criticism of individualist or subjective orientations in literature education tell us little about the

extent to which teachers' practice is couched in content knowledge relevant to literary studies. For example, the category of "estrangement" is highly oriented towards benefitting the pupil, but the responses we classify in this category show high awareness of the need to select literary texts carefully and make careful judgments about how to work with them. In contrast, the category "knowledge of the world" would at first glance seem to be oriented away from the pupil. Instead, we argue that this approach is oriented away from the *text* at hand, focusing solely on context, while at the same time aiming at developing the student's knowledge. We fear that a discourse in L1 scholarship which is critical of readers' subjectivity, together with a guideline in the curriculum to emphasize the context, will favor socially oriented ways of teaching literature, with decreasing awareness of aesthetic reading. As we attempt to visualize in our model, approaches such as cultural literacy, critical literacy, and interpersonal-/cultural literacy hold more promise when it comes to combining an interest in the interplay of texts and society with methodologies that prioritize encounters between readers and texts.

This point leads to the second benefit of this model. We believe it can function as an analytical tool for teachers whose goal it is to socialize students into a disciplinary discourse (cf. Langer, 2011; Sønneland, 2019b). What is the reasoning behind teaching literature for a particular group of students? Why use this particular text? Why approach it with these methods? By asking such questions, teachers may analyze their own practice and use our model as a way of obtaining a clearer view of their use of subject matter content knowledge. Importantly, our analysis is to be taken as a momentary snapshot of practice in the present-day Norwegian school system. Others might fill the categories we propose with slightly different content or contribute other categories. For example, the category of cultural literacy could in principle be oriented further to the individual (cultural literacy neutralizes differences in cultural learning between social classes) or sociocultural level (cultural literacy increases the national identity and cultural cohesion of a country). As such, this model might also be useful for future research on the justification of working with literary studies on various levels.

5. CONCLUDING REMARKS

The Swedish L1 researcher Magnus Persson (2007) has argued that producing a general justification for the value of literature is a genuine pedagogical challenge (p. 228). However, justifying the use of any material in educational contexts is tied to an array of culturally and socially contingent factors. Hence, we would argue that a general justifying argument is unattainable and perhaps even undesirable. Instead, we highlight what we perceive as a need for continuous theoretical as well as practical reflection on this field.

Finally, we would like to draw attention to how one type of justification is strikingly absent from previous research as well as from our own material. Nobody mentions literary competence as a goal in and of itself, i.e., justifying literature

education with reference to it being the only way to develop skills for reading and understanding literature—skills that one might well argue have a value in their own right.

By drawing on literary theory as well as L1 scholarship and curricula in our analysis of teachers' reasonings, we do not claim to have identified causal relations between scholarship and their justifications. Rather, our aim has been to conduct an affirmative exploration of teachers' thoughts on the importance and utility of literature. Our overview is purely analytical; in pedagogical practice different types of justification must be combined in reasoned ways.

In the above discussion, we have suggested possibilities for useful empirical research on how these justifications work in practice. A final interesting point of enquiry is represented by the interplay between literary studies in universities and dominant theories of literary reading among teachers. Previous research has identified a shift from New Critical approaches to reader-response theoretical approaches in Scandinavian classrooms (Rødnes, 2014; Wintersparv et al., 2019). What are the reasons why some literary theories gain a foothold in schools, while others do not? What are the potentially fertile points of connection between literary educational practice in schools and academic theories of literary interpretation? These questions merit more theoretical as well as empirical attention.

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APPENDIX 1: SURVEY TEXT

On teachers' selection of literature in Norwegian L1

[(*) indicates mandatory questions]

Information about Participation in the Project [project name removed]

This survey is part of a research project at [name of university removed], aiming to map what kind of literature Norwegian pupils and students encounter from starting school until taking a higher education where literary texts play a central role.

By completing this survey, you consent to participating in the study.

What Will We Use the Information for?

The information from this survey will be used to increase knowledge of what kind of literature is used and regarded as important in Norwegian L1. The information will form the basis of analyses to be presented in scientific publications and presentations.

Protection of Your Personal Data – How We Store and Use Your Data

The information from the survey will only be used for the purposes described in this text. All data will be anonymized and used in accordance with GDPR. When we present results from this project, individuals or schools will not be recognizable. The technical aspects of this survey are the responsibility of [name of service provider removed].

Where to Learn More?

Do you have questions concerning this study? Please contact [names and contact information of researchers removed].

In Which County Is Your Workplace Located? (*)At Which Level(s) Do You Primarily Teach Literature for Norwegian L1? Please Select One or More Options (*)

- Lower Primary School (grades 1–4)
- Upper Primary School (grades 5–7)
- Lower Secondary School (grades 8–10)
- Upper Secondary School
- Teacher Education: the grade level 1–7 program
- Teacher Education: the grade level 5–10 program
- Teacher Education: the grade level 8–13 program
- B.A./M.A. of Scandinavian Studies

Please Mention 3–5 Works or Texts of Literature You **Have Used** In Teaching During the Preceding School Year. Justify Your Choices If You Wish.

- Author, title, justification
- Author, title, justification
- Author, title, justification
- Author, title, justification

Author, title, justification

Please Mention 3—5 of the Most Important Works or Texts of Literature You Believe Pupils **Should Encounter** In Norwegian L1. Justify Your Choice If You Wish.

Author, title, justification

Author, title, justification

Author, title, justification

Author, title, justification

Author, title, justification

Which Sources Do You Use to Find Literature for Your Pupils? (*)

The textbook

The school library

bokhylla.no

Colleagues

Other

If You Chose “Other,” Please Describe Briefly the Sources You Use

In Your Opinion, What Are the Most Important Reasons for Working with Literature in Norwegian L1?