

Herman Nesse

Analysing Magical Realist Texts Through a Decolonial Lens

Facilitating Counter-Narratives in the Upper
Primary EAL Classroom

Master's thesis in Primary Teacher Education for Years 1-7

Supervisor: Libe García Zarranz

May 2024



Norwegian University of
Science and Technology

Herman Nesse

Analysing Magical Realist Texts Through a Decolonial Lens

Facilitating Counter-Narratives in the Upper Primary
EAL Classroom

Master's thesis in Primary Teacher Education for Years 1-7
Supervisor: Libe García Zarranz
May 2024

Norwegian University of Science and Technology
Faculty of Social and Educational Sciences
Department of Teacher Education



Norwegian University of
Science and Technology

Abstract

This thesis examines the potential of using magical realist narratives in the upper primary English as an Additional Language Classroom (EAL) to facilitate the decentring of Eurocentric ways of knowing, being, and doing. Firstly, I analyse and interpret two narratives containing magical realism, focusing on the role of magic, power dynamics, symbolism, and the texts' cultural and production contexts. Secondly, I discuss to what extent and how these stories can act as counter-narratives that can challenge Eurocentric values in the EAL classroom. I draw mainly from decolonial studies (Quijano, 2000; Walsh, 2012; Svendsen & Eriksen, 2020) and critical pedagogies (Freire, 2017; Zembylas, 2015) as theoretical frameworks, using these concepts to propose ways to engage with the narratives in the EAL classroom. Regarding my research methods, I have conducted a critical narrative analysis of the middle grade novel *Mañanaland* by the Mexican American author Pam Muñoz Ryan (2020) and a critical multimodal analysis of Disney's movie *Encanto* (2021). As the aim of the thesis is to examine magical realist texts through a decolonial lens, I have developed a critical decolonial methodology that serves as an analytical tool. The findings demonstrate that the two texts engage with power dynamics and magical components differently. *Encanto* uses magic to uphold the protagonists' dominance, whereas the magic in *Mañanaland* is tied to the natural world and spirituality. Furthermore, both narratives address the topic of individualism versus community, where *Mañanaland* emphasises learning through storytelling, suggesting the importance of knowledge being passed down through generations, while *Encanto* addresses the issue of intergenerational trauma, where the matriarch's sufferings influence the family dynamics. This thesis emphasises *Encanto's* context, as this narrative Disneyfies Colombian culture, which promotes American rather than Colombian values. For the EAL classroom, I propose employing a "resistant viewing" of *Encanto*, and for *Mañanaland* literature circles are considered as a valuable approach to uncover power dynamics and prejudices presented in the story.

Sammendrag

Denne masteroppgaven undersøker hvordan narrativer som inneholder magisk realisme kan brukes på mellomtrinnet for å desentrere eurosentriske perspektiver som norm. Jeg analyserer to magisk realistiske narrativer med fokus på magiens rolle, maktbalanser, symbolikk, produksjon og kulturell kontekst. Deretter diskuterer jeg til hvilken grad og hvordan disse fortellingene fungerer som motnarrativer i engelskklasserommet. Denne studien bygger i hovedsak på rammeverk innen dekolonial teori og kritisk pedagogikk. Disse perspektivene blir brukt til å foreslå måter å jobbe med fortellinger i engelskklasserommet. Som forskningsmetode har jeg gjort en kritisk narrativ analyse av boken *Mañanaland* skrevet av den meksikansk-amerikanske forfatteren Pam Muñoz Ryan (2020) og en kritisk multimodal analyse av Disneys animasjonsfilm *Encanto* (2021). Ettersom målet med denne oppgaven er å vurdere narrativer gjennom et dekolonialt perspektiv har jeg utviklet et kritisk dekolonialt analyseverktøy. Funnene viser at tekstene fremstiller maktbalanser og magiske komponenter ulikt. *Encanto* bruker magiske elementer for å opprettholde hovedpersonenes dominans, mens det magiske i *Mañanaland* er knyttet til naturen og det spirituelle. Begge fortellingene tar for seg konseptene «individualisme» versus «det kollektive.» *Mañanaland* utforsker læring gjennom muntlige fortellinger, hvor overlevering av kunnskap mellom generasjoner blir sett på som viktig. Et gjennomgående tema i *Encanto* er intergenerasjonelle traumer, hvor familiens overhodes smertefulle erfaringer har en betydelig innvirkning på hele familiens dynamikk. I tillegg belyser denne studien hvordan *Encanto* fungerer som et eksempel på Disneyfisering, der amerikanske verdier blir løftet fremfor colombianske verdier. I engelskklasserommet foreslår jeg «resistant viewing» som metode i arbeid med *Encanto*, mens lesesirkler er en passende tilnærming for å diskutere temaer som maktbalanser og fordommer i *Mañanaland*.

Acknowledgements

First, I would like to thank my advisor Libe García Zarranz. I am both astounded and grateful for all your knowledge, tips, and support this past semester. The questions you dare to ask have been eye opening to me. I could not ask for better support!

Second, I would like to show appreciation for the other teachers and students at the English department. A special thanks to Alyssa and Jade, who facilitated incredible open-ended literature and film discussions during the 3rd and 4th years.

Thanks to my girlfriend Synne, who through this last year has heard me talk non-stop about decolonial theory and magical realism. I know you enjoyed it a bit, as well.

Shout out to Nima André for being a book nerd daring to ask critical questions.

Thank you to Anna Ruth Grütters for being a second mother in Trondheim, and thanks to my actual mother and father in Bergen for supporting me all these years.

These past five years at the teacher education have given me many new insights, but this past semester has been particularly fruitful.

Magical realism depicts what I believe many people feel:

The magic in life does not always have to be extraordinary; sometimes it can just be ordinary.

*To live in the borderlands means you
are neither hispana india negra española
ni gabacha, eres mestiza, mulata, half-breed
caught in the crossfire between camps
while carrying all five races on your back
not knowing which side to turn to, run from*
Gloria Anzaldúa

Table of Contents

List of Figures	vi
List of Tables	vi
List of Abbreviations.....	vi
1 Introduction	1
1.1 Background and Context.....	1
1.2 Purpose and Research Questions	2
1.3 Positionality.....	4
1.4 Thesis Structure and Overview.....	5
2 Theoretical Frameworks	6
2.1 Decolonial Theory	6
2.1.1 The Colonial Matrix	7
2.1.2 Decoloniality in a Latin American Context	9
2.1.3 Decoloniality in a Norwegian context.....	11
2.2 Critical and Inclusive Pedagogies	14
2.2.1 Critical Pedagogies: Facilitating Critical Thinking in Education	14
2.2.2 Inclusive Texts in the EAL Classroom	16
2.3 Magical Realist Fiction as Counter-Narratives.....	18
3 Overview of Research Methodology and Methods	20
3.1 Qualitative Research: An Overview	20
3.1.1 Critical Narrative Analysis	21
3.1.2 Critical Multimodal Analysis	22
3.1.3 Critical Decolonial Methodology.....	24
3.2 Selected Corpus	26
3.3 Ethical Considerations	27
4 Analysis and Discussion of Research Findings.....	29
4.1 <i>Mañanaland</i> by Pam Muñoz Ryan.....	29
4.1.1 A Timeless Narrative of Migration	30
4.1.2 Interweaving the Natural with Magic and Spiritualism	32
4.1.3 Classroom Potential: <i>Mañanaland</i> as Counter-Narrative.....	33
4.2 <i>Encanto</i> by Walt Disney Animation Studios.....	35
4.2.1 Domination through the Magical Real	36
4.2.2 Community and Intergenerational Trauma	38
4.2.3 Classroom Potential: Disneyfication of Colombian Culture	40
4.3 Viewing the Texts in Relation: EAL Classroom Approaches	42
5 Conclusion	44

5.1	Final Remarks and Implications of the Study	44
5.2	Limitations and Suggestions for Further Research	46
	References	48

List of Figures

Figure 2.1: Colonial Matrix by Walsh (2012), graphic by Amariles-González et al., (2020)	7
Figure 3.1: Critical Decolonial Methodology	24

List of Tables

Table 3.1: Explanation of the CDM	25
---	----

List of Abbreviations

EAL	English as an Additional Language
LK20	Norwegian National Curriculum of 2020
CMP	Colonial Matrix of Power
BV	Buen Vivir Movement
SAIH	Norwegian Students' and Academics' International Assistance Fund
CDM	Critical Decolonial Methodology
LCs	Literature Circles

1 Introduction

This chapter presents and contextualises my study. First, I provide the motivation for writing this thesis, and afterwards I briefly justify why I believe that including a variety of worldviews is essential in the upper primary classroom, particularly in the English as an Additional Language (EAL) classroom. Second, I elaborate on the thesis' objectives and the two research questions used in the thesis, followed by some reflections on positionality and sensitivity. At last, I provide an overview of the thesis structure.

1.1 Background and Context

Storytelling has always fascinated me. When reading a story, one can engage with cultures and individuals differently than when reading non-fictional texts. I am an avid reader, but until recently, the majority of the books I was exposed to had been set in European or North American contexts. For instance, my undergraduate thesis examined Charles Dickens' *Oliver Twist* and the use of classics in the EAL classroom. However, some personal experiences during the last few years have made me reflect on my position in the world, which made me consider why I have read books by authors such as Hemingway, Dickens, and Knut Hamsun, and not by Ngũgĩ wa Thiong'o or Nguyễn Phan Quế Mai. A turning point happened during the summer of 2023, when newspapers announced that four Indigenous children from Colombia had survived 40 days in the Amazon after a plane crash (Rueda, 2023). The fact that these children were able to live 40 days in the jungle was incredible. A question I asked myself was: what hands-on skills and knowledges had they acquired in their childhoods to survive in this environment? During the same period, I was also backpacking through Colombia, which made the news even more relevant. During my time in Colombia, I was reading several novels by Gabriel García Márquez that were clearly critical of the inequality and corruption of certain members of Colombian society. García Márquez blends the magical and the realist traditions to criticise and shed light on issues in Colombia and, more broadly in Latin America's past and present, matters that to an extent are related to the region's colonial past.

In magical realist¹ literature, as Salman Rushdie writes in *Midnight's Children* (1981), "what actually happened is less important than what the author can manage to persuade his audience to believe" (p. 376). Much of magical realist literature is critical towards society, and the style has historically been linked to postcolonialism (Zamora & Faris, 1995). However, having read more recent magical realist fiction (which includes film), especially for children, I have come to the conclusion that not only can magical realist fiction offer mirrors or windows for children to reflect themselves in (Bishop, 1990), but it can also be an approach to broaden our horizons and question our position in the world. This connects to the term "decoloniality," which is a school of thought that aims to question and break down structures that exist due to European colonisation (Mignolo, 2011; Svendsen & Eriksen, 2020). To decolonise, furthermore, means to reclaim culture and land that was stolen from Indigenous peoples around the world (Tuck

¹ This thesis uses the term "magical realism," which is similar to the terms "magic realism" and "marvellous realism." "Magical realism" is today the most common of the three terms (Bowers, 2004), and for this reason this is my preferred term.

& Yang, 2012). In the process of decolonisation, I consider the decentring of Eurocentric ways of knowing, being, and doing to be of importance. This means shifting away from viewing Eurocentric perspectives as superior and dominant, and instead encouraging a variety of cultural, intellectual, and social traditions (Teasley & Butler, 2020), which also signifies re-centring minoritised languages, stories, and knowledges. In this thesis, I use both the terms "decoloniality" and "decentring," since the complex process of decentring Eurocentric worldviews is one (of several) characteristics of decolonisation.

Regarding previous research, this thesis draws on several fields of study. By merging literary studies with decolonial theory and critical pedagogies, an aim of this thesis is to create a new approach to analyse texts, which in this case means fiction and film within the magical realist genre. Since there are a limited number of studies that address this topic that employ similar methods, a full chapter on previous research becomes redundant. Nevertheless, a few studies must be mentioned. In particular, I have utilised Blystad (2023) and Stamper and Miller (2019) as sources of inspiration when connecting magical realism with classroom settings. Blystad (2023) wrote a master's thesis focusing on magical realism in the Norwegian EAL classroom and how *The Famished Road* by Ben Okri (1991) can lead to the development of intercultural competence and democratic awareness. Similar to my own thesis, this study examines the topic of magical realism, "Othering" and how Eurocentrism influences people's perceptions. Along similar lines, Stamper and Miller (2019) discuss how magical realism is employed in Anna-Marie McLemore's (2016) *When the Moon Was Ours*. Like my thesis, this study focuses on Latinx identities, and they connect this young adult novel to arts-based pedagogies to facilitate discussions about trans bodies, gender, and intersectionality. Moreover, several other brilliant master's theses, such as Ettema (2021) and Berg (2023), have discussed topics that delve into Indigenisation, intercultural competence, and intersectionality in the EAL classroom. These studies, which emerge from the same department from where I am writing this study, further resonate with my thesis. However, my focus is on narratives set in Latin America, a large region I believe has been misrepresented in the media during the last few decades, where the focusing has mostly been on migrant crises, drug cartels, and corruption. Therefore, I wish to promote Latin American experiences and present how counter-narratives can contribute to decentre Eurocentric ways of knowing, being, and doing. I use the term "counter-narratives" in my thesis to refer to stories that challenge dominant beliefs and depict the perspectives of historically marginalised people (Bamberg & Andrews, 2004).

1.2 Purpose and Research Questions

The purpose of this thesis is to analyse how different conventions of the magical realist genre can draw attention to counter-narratives, which could encourage non-Eurocentric perspectives. In the term "non-Eurocentric perspectives," I imply non-Eurocentric ways of knowing, being, and doing. The texts I have chosen are suitable for an upper primary EAL classroom, and the reason I have chosen this age group is because I believe that students at this age are able to understand and bring forward opinions about complex topics. Furthermore, at this grade level, it is common to have materials that contain longer passages of written text. This connects to the English subject curriculum, where students in grades 5-7 are expected to discuss topics of cultural diversity and be exposed to authentic English language texts (The Norwegian Directorate for Education and Training, 2019).

This master's thesis seeks to answer the following two research questions:

- What are the possibilities and limitations of employing magical realist narratives to facilitate the decentring of Eurocentric ways of knowing, being, and doing in the upper primary EAL classroom?
- How can teachers in a Norwegian context engage with this genre in their classrooms to work towards decolonising their pedagogical practices?

With the first research question, I examine to what extent the chosen narratives can challenge prevailing world perspectives, looking at elements within the texts but also how the context influences the message. For the analyses, I use the middle grade novel *Mañanaland* by Pam Muñoz Ryan (2020) and Disney's animated musical *Encanto* (Bush, Howard, & Smith, 2021). Both narratives portray Latin American experiences, although from different perspectives. It is essential to consider this difference when discussing the potential as counter-narratives and contribution to non-Eurocentric perspectives in the EAL classroom. Topics such as the role of magic, power dynamics, generational bonds, and the nature-human binary are examined. For the second research question, I view the narratives with the EAL classroom in mind. I discuss the texts' potential use and specific approaches that can be employed to encourage non-Eurocentric perspectives in the EAL classroom, drawing on elements from decolonial theory and critical pedagogy.

I believe that my selected corpus and area of focus can resonate with the Norwegian EAL classroom in various ways. This is particularly due to Norway's role as a coloniser and oppressor. Norway has always been a multicultural society, where Norwegian people, Sámi, and other groups have been living together. During the 19th and the first part of the 20th century, Indigenous people were forcefully assimilated into Norwegian mainstream society (Støbbakk, 2022). Recently, a Sámi colleague told me about the fact that he discovered his Sámi heritage after adolescence because his grandmother, who was Sámi, had rejected and suppressed her Sámi background. This illustrates how deeply the process of colonising the Indigenous people of Norway extended. In 2023, the Truth and Reconciliation Commission established by the Norwegian Parliament delivered their report on the treatment of the Sámi, Kven, and Norwegian Finnish Peoples, where the Commission suggested "that a reconciled society will be characterised by linguistic, cultural and identity equality between the Sami people, Kven people, Forest Finns and the majority population and that individuals and groups will be able [to] embrace their history" (Høybråten, Bjørklund, Kjølaas et al., 2023, p. 89).

To facilitate a variety of perspectives then, the Norwegian society, including the schools, should broaden its horizon in terms of cultural perspectives. The English subject curriculum (ENG01-04) emphasises the use of texts in the classroom to get insight into, develop knowledge of, and experience other ways of living and thinking, including the experiences and traditions of Indigenous peoples (The Norwegian Directorate for Education and Training, 2019). This stresses that employing a wide range of literature, not only set in Europe and the US, can reveal other perspectives to life, and eventually break down what one views as universal knowledge that was created through the European oppression of other parts of the world. What we teach students in the school impacts how they view society (Bishop, 1990). This relates to critical thinking, another core value in the Norwegian school (Ministry of Education and Research, 2017), which I also consider essential. By implementing critical pedagogies, one can further examine

uneven power dynamics. Education can thus become an approach to break down prejudices and empower historically inferiorised groups. Literary texts can be an approach to critically assess ideology and power structures, and texts will always be a key component in my EAL classroom. It is crucial to consider that how people, in particular Indigenous people, are represented in literature impacts society's perception of them (Smith, 2008). I thus wanted to write a master's thesis that discussed the topic of non-Eurocentric perspectives, which can contribute to decolonise education and be an opportunity for me to unlearn some preconceived notions I may have.

Concerning research methods, I have used a critical narrative analysis to examine the novel, whereas for the multimodal text, I have employed a critical multimodal analysis. Using critical approaches to analyse written text, visual images, and audio, is done with several intentions in mind. Firstly, by using critical approaches, one can examine power structures and ideologies (El Naggar, 2015), as well as smaller components such as symbolism and character development. Secondly, analysing multiple modalities not only allows for different outlooks on similar narratives, but the use of multimodal texts is also appropriate for EAL classroom discussions. As decolonial theory is not a type of literary criticism per se, I have developed a "critical decolonial methodology" aimed at providing decolonial outlooks on the texts. This methodology draws on concepts from the theoretical frameworks, as I fully explain in chapter 2. The purpose of this study is not to reproduce established Eurocentric concepts and power structures, since as Tuck and Yang (2012) declare, the term decolonisation should not be used as a representation for "other things we want to do to improve our societies and schools" (p. 3). Instead, the goal of this thesis is to discuss "normative" notions around culture that are viewed as universal, where the study seeks to trace and centre non-Eurocentric perspectives, both in texts and also in the classroom and society. It is important to note that decolonial approaches to education are not one-time scaffolds but a process that requires shifting how one thinks about education and so-called objective truths.

1.3 Positionality

My position both as researcher and future teacher is vital to this thesis, and I have throughout considered whether my positionality influences this study in any negative way. I situate myself as a white and cis male in teacher training. I have never been objectified, nor has the colour of my skin or my name limited my well-being. An issue that occurs when writing about cultures that you are not a part of is how one should present the topic, from which perspective one should speak, and how one's research impacts the communities it engages with. For Indigenous people, research is a word associated with oppression, dehumanisation, and being observed by the European outsider (Smith, 2008). Métis researcher and storyteller Warren Cariou (2020) further claims that humility is the "first requirement for someone seeking knowledge or asking for advice" (p. 3), a value I consider to be particularly significant when doing research about cultures other than one's own, which includes this study. One should be sensitive when discussing other cultures, but I think that teachers should still have the courage to address uncomfortable topics. By this, I do not mean that students or teachers should be damaged through critical discussions, but that discomfort can be a way to understand the unfairness in the world (Zembylas, 2015). I call this "culturally responsive courage," a term I learnt at a democracy conference in 2023 (Olsen, 2023).

Topics that are uncomfortable to discuss are important, as this is the first stage in changing oppressive structures and making people conscious of how the world is structured (Freire, 2017). Similarly, Frantz Fanon (2001) claims that “decolonization never takes place unnoticed, for it influences individuals and modifies them fundamentally” (p. 28). Furthermore, I believe that as a coming teacher, I can change the world for the better through critical discussions with the students, and through using counter-narratives, the students’ and teacher’s perspectives can be questioned. I have spent a fair amount of time in Latin America, having visited nine of the countries in the region. Before travelling to this part of the world, I had encountered scepticism and prejudices among Norwegians regarding its level of danger. I have only had positive experiences though, so I consider many prejudices incorrect. I position myself as a promoter for the region without claiming any authority or placing myself as a member of any Latin American cultural group. I believe that places must be experienced first before passing judgment, and I consider fiction to be an approach in engaging with cultures outside one’s own. Then, as teachers we must be held accountable for our actions, so we need to learn and unlearn how to resist cultural appropriation while working towards syllabi and other classroom materials that contribute to inclusion and diversity.

In Norway, the school system has contributed to the oppression of Indigenous groups (Høybråten, Bjørklund, Kjølås et al., 2023), and I believe that as a teacher, I have a responsibility to both be aware of these injustices and actively work to mend these wrongdoings. According to Unangax’ scholar Eve Tuck (2009), research often centres on the damages experienced by marginalised groups, where they are portrayed as victims. This approach can perpetuate stereotypes rather than empower these groups and individuals. Instead, I seek to follow Tuck’s (2009) “desire-based research,” where the “complexity, contradiction, and self-determination” (p. 416) of people’s lives are centred. This means emphasising positive aspects of people’s lives and considering all students as active agents. As this thesis explores topics pertaining to decoloniality, I have considered it crucial to cite and learn with researchers from non-Western countries, particularly voices from Latin American and Indigenous scholars. I believe that academia unfairly favours researchers with Western European and Anglophone backgrounds, so actively drawing from scholarship produced in other parts of the world can be a step towards including more voices.

1.4 Thesis Structure and Overview

This thesis is divided into five chapters, including this introduction. Chapter 2 presents the theoretical frameworks of this study, discussing the fields of decolonial theory, critical pedagogies, inclusive texts in education, and the foundations of magical realism. Chapter 3 elaborates on the methodology employed in this thesis and examines critical narrative and critical multimodal analysis. Furthermore, this chapter presents a methodology I have developed for this particular thesis, termed “critical decolonial methodology.” Chapter 4 provides the analysis and discussion for the two texts chosen for this study, which are *Mañanaland* (2020) and *Encanto* (2021). I have found it difficult to analyse the material without drawing on the theoretical frameworks, and for this reason, the analysis and discussion chapters have been combined. This means that the findings and interpretations in the texts are interdependent with the concepts discussed in the theoretical frameworks. The concluding chapter presents the study’s main findings and implications, while also elaborating on some limitations and recommendations for further research.

2 Theoretical Frameworks

The following chapter provides an outline and discussion of the theoretical frameworks rooted in this study. For this thesis, I draw on decolonial theory to analyse elements in the chosen texts that can contribute to the decentring of Eurocentric views in the Norwegian upper-primary EAL classroom. By doing so, it is crucial to look at decoloniality in Latin America, since the primary texts portray Latin American experiences, while also giving an overview of decoloniality in a Norwegian context. Additionally, as this thesis examines counter-narratives in education, it is vital to discuss pedagogical theories that are relevant when implementing decolonial approaches in the classroom. In this sense, it is beneficial to place this thesis within the Norwegian EAL classroom, connecting it to critical pedagogies, in particular pedagogies of discomfort and critical thinking. Furthermore, critical pedagogies are discussed in relation to multimodal texts and culturally inclusive texts. Through critical pedagogies, colonial imperatives can be resisted and criticised in the EAL subject, for instance by implementing a variety of multimodal texts and cultural representations. Lastly, the primary texts contain elements from magical realism, so I find it important to consider how this genre relates to social criticism.

2.1 Decolonial Theory

Decoloniality, as defined by Teasley and Butler (2020), is a concept which promotes alternative perspectives to Eurocentric ways of knowing and being, where the goal is to break down structures that were created through colonisation. Decolonisation is often associated with the period after World War II, when former colonies gained independence from European colonial powers (Svendsen & Eriksen, 2020). However, the term must be viewed in a broader context, where decoloniality extends beyond the physical political shift of colonised peoples regaining power of their own country. It furthermore looks at and critiques structures that allow for a small Eurocentric minority to still be viewed as superior in terms of knowledge, power, and ways of living (Quijano, 2007). The concept of decoloniality was introduced by the Peruvian sociologist Anibal Quijano during the 1990s and draws on postcolonial and anticolonial theorists such as Frantz Fanon, Aimé Césaire, and Edward Said, and differs from anticolonial and postcolonial perspectives in the sense that it looks “further back through history to contextualise today’s racial injustices and coloniality” (Teasley & Butler, 2020, p. 190). Decoloniality is not one entity but rather a set of approaches, processes, and practices that seek to dismantle a binary worldview, where, at its core, pursues to decentre what is perceived as “universal” knowledge created by Western powers, and imposed on colonised peoples (Svendsen & Eriksen, 2020). According to decolonial scholar Catherine Walsh (2007), even if “colonialism ended with independence, coloniality is a model of power that continues” (p. 229). This means that the term coloniality refers to European and North American worldviews remaining dominant, where other cultures are still marginalised. This view involves dangerous binary opposites such as “civilised” versus primitive, “East” versus “West,” “traditional” versus “modern,” and “us” versus “them” (Quijano, 2000). However, decoloniality is not a rejection and transformation of 21st century scientific and social developments. Instead, it promotes alternative perspectives to the universal narrative the West has created during the last 500 years (Mignolo, 2011). Decolonial scholars such as Walter Mignolo (2011) claim that what we today call

“modernity” is closely linked to coloniality and the European reconstruction of the world. When European countries developed in areas pertaining to science, philosophy, and democratic rights, it was done by draining the resources and peoples in Africa, Asia, and the Americas. This viewpoint asserts that coloniality and modernity are inseparable, where today’s globalised world has been shaped by Western imperialism (Mignolo, 2011). A result of coloniality, for example, is how the English language is prioritised. Today, English is the most widely spoken language in the world, which has had important repercussions for the EAL classroom’s dominant role in education in Norway. This thesis is set in an EAL classroom, so I think it is important to bring forward other stories in education that counters this dominant Western binary.

2.1.1 The Colonial Matrix

When discussing power structures and colonialism, it is important to consider the fact that coloniality encompasses several interdependent spheres (Mignolo, 2007). These spheres “serve to uphold and reproduce the modern construction of global power” (Paton, Naidu, Wyatt et al., 2020, p. 6). These domains can be placed in what is called the “colonial matrix of power” (CMP), a term coined by Aníbal Quijano (2000). Different decolonial scholars include different domains in the colonial matrix, but I consider Catherine Walsh’s (2012) description of the CMP to be applicable for the analysis of the primary texts in this study. The four different domains of coloniality by Walsh (2012) are described below and illustrated in figure 2.1. This matrix is further developed in section 3.1.3 as a tool to analyse fictional texts.

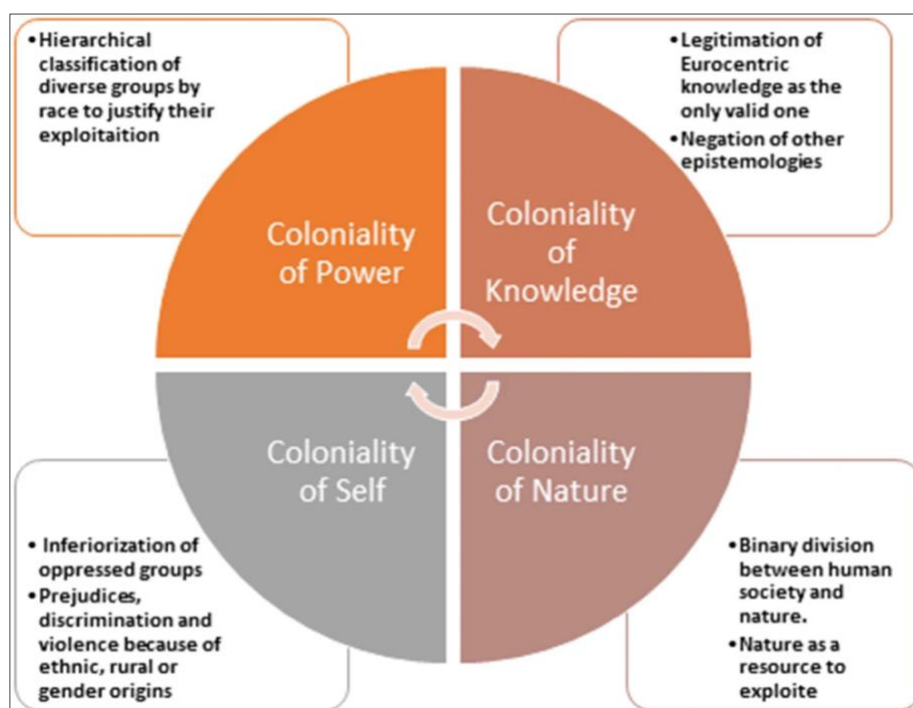


Figure 2.1: Colonial Matrix by Walsh (2012), graphic by Amariles-González et al., (2020)

Coloniality of power refers to a system of social classification that was created during colonialism, placing the white, able-bodied European man on top and other groups of people below (Amariles-González, Morales, Meneses-Copete et al., 2020). This system eventually became naturalised, creating a continuing racialised system, where division of labour and race became “structurally linked and mutually reinforcing” (Quijano, 2000, p. 536). For instance, during the early colonial era of the Americas, African people were

placed on the bottom, Indigenous Americans often serving as serfs, and Mestizos (people of mixed European and Indigenous origin) were placed somewhere in the middle. Additionally, Walsh (2012) states that this system also encompasses gender and sexuality, creating a man/woman binary ranking the masculine man on top.

Linking to the coloniality of power is the coloniality of knowledge, which addresses the Eurocentric view of knowledge as being the norm and universal epistemology (Maldonado-Torres, 2007). This concept emphasises how colonial structures produced, and continue to produce Eurocentric worldviews, while negating other perspectives. For instance, through universities and academic curricula, European and North American ideas and languages are often upheld, while other epistemologies are excluded (Walsh, 2007). Furthermore, historical events are often viewed through a European lens, and the literary sphere is dominated by the European canon, whereas authors outside the Western sphere are excluded. Countering this view of one universal epistemology is what Boaventura de Sousa Santos (2007) calls "ecology of knowledges," which recognises epistemic diversity, including Indigenous knowledges, other perspectives on world history, and cultural diversity. This view emphasises the importance of knowledge passing on through generations, where knowledge is acquired in the community, rather than solely considering learning as individual (Smith, 2008).

The third domain within the CMP is the coloniality of being, which explores the lived experiences of colonised peoples. Where the coloniality of knowledge connects to epistemology, the coloniality of being links to ontology, the study of existence and reality (Maldonado-Torres, 2007). The coloniality of being refers to the inferiorisation of people due to their background (for instance, ethnicity, religion, skin colour, and gender). Maldonado-Torres (2007) claims that the primary expression of the coloniality of being is through dehumanisation and invisibilisation. One can claim that by dehumanising the "Other," the coloniser can justify atrocities like exploitation, rape, and murder. Fanon (2008) writes in *Black Skins, White Masks* that according to the coloniser, the Black man has "no culture, no civilisation, and no long historical past" (p. 17), which is a strategy that dehumanises the "Other," resulting in the colonised peoples viewing themselves in relation to, and as inferior to the white oppressors. This illustrates that Western colonial power and knowledge infiltrates how the colonised view themselves, which can result in self-deprecation.

The last domain of the colonial matrix is referred to as the coloniality of nature. Until recently, this domain was given little attention, but it is becoming increasingly more important. The coloniality of nature works on several levels. Firstly, it considers the binary division between nature and humans, where humans are separate from the natural world and can therefore exploit the natural resources (Alimonda, 2019). This has happened in large parts of the world, including Norway. Biodiverse areas are reduced to farmland, creating monocultures of crops, which does not only affect the flora and fauna, but also the "territorial configuration, the sociocultural dynamics that significantly articulates these ecosystems and landscapes" (Alimonda, 2019, p. 103), which means that the coloniality of nature influences how natural ecosystems are controlled, as well as who controls them (Alimonda, 2019). Walsh (2012) adds that this domain also entails the deeper cosmological relationship between humans and nature, where the relationship with nature has magical, spiritual, and social aspects. Furthermore, this domain seeks to value other knowledge systems, especially Indigenous ways of coexisting in and with nature, rather than exploiting it (Walsh, 2012). For educational settings, Michi Saagiig Nishnaabeg scholar and writer Leanne Betasamosake Simpson (2014) connects nature

and knowledge acquisition in what she calls “land as pedagogy,” which refers to the notion of learning by connecting with nature, and that humans should build a reciprocal relationship with their surroundings. In this human-nature relationship, learning “takes place in the context of family, community and relations” (p. 7), rather than as individual accomplishments.

As mentioned, the colonial system of exploitation still has an impact in the world. The colonial matrix seeks to question this and expose injustice that has been upheld through centuries. Decolonial critiques encourage questioning the universality of Western knowledge, power, nature, and being (Amariles-González, Morales, Meneses-Copete et al., 2020), including the role languages have in perpetrating colonial principles and negating other perspectives. In the sections below, I elaborate on endeavours in Latin America and Norway that have been made to decolonise domains within the colonial matrix.

2.1.2 Decoloniality in a Latin American Context

This thesis examines Latin American narratives in the context of a Norwegian classroom. To provide a broader perspective, it is essential to elaborate on decoloniality in both Latin American and Norwegian contexts. It may be difficult for some to perceive the relevance of learning about Latin American history and identity in the Norwegian EAL classroom. However, I believe that it can be included. Within the interdisciplinary topics in the English subject curriculum, it is stated that through English, students shall “develop their understanding of the fact that the way they view the world is culture dependent” (The Norwegian Directorate for Education and Training, 2019, p. 3), which suggests a necessity of getting insights into other cultures and heritages to broaden the students’ perspectives. The following section briefly discusses decoloniality in Latin America, beginning with some historical context. When discussing the colonisation of the Americas, it is important to consider that colonisation impacted people differently depending on time and place. For instance, the colonisation and conquest of the Mexica (Aztecs) in Mexico began in the early 16th century, while countries like Argentina and Chile expanded their territories and committed genocide against the Indigenous populations as late as at the end of the 19th century (Quijano, 2000). However, some general and historical phenomena must be elaborated.

Latin America is home to populations mainly descended from three main groups: Europeans, Indigenous peoples, and/or people of African ancestry. Countries such as Guatemala and Bolivia have a high percentage of Indigenous peoples, whereas countries such as Argentina and El Salvador have relatively few (Davis-Castro, 2023). During the early colonisation of the Americas, a significant proportion of the Indigenous population died, mainly due to slave labour, famine, and Spanish violence. As a result, the Spanish started importing slave labour from Africa, and at the same time, many Europeans colonised the continent (Lockhart & Schwartz, 1983). According to Quijano (2000), during the Spanish colonisation of Latin America, a racial classification system known as the “casta system” was established to categorise different groups of people. Similar structures were later developed in other European colonies. White Europeans were ranked highest, while Indigenous and descendants of African slaves were placed at the bottom. People born of mixed European and Indigenous descent (Mestizo) were placed somewhere in the middle in this system, depending on skin colour (Quijano, 2000). Through big estates (called haciendas and encomiendas) controlled by Europeans, mines, plantations, and factories were established, where Indigenous, Black and Mestizos people typically did hard labour for low wages (Mörner, 1973). Despite the independence of

many Latin American countries, the European elite continued to dominate the new nations (Quijano, 2000), which is still evident today.

Currently, a significant proportion of the Latin American population is considered "Mestizo" (Lockhart & Schwartz, 1983). Chicana feminist writer Gloria Anzaldúa was one of the early scholars who discussed the dichotomous identity of people of Mestizo background. In her semi-biographical book *Borderlands/La Frontera: The New Mestiza* (1999), she explores issues of gender, race, and the impact of colonialism on Indigenous and Mestizo people living in the southern USA, which I think resonates with decolonial principles. Anzaldúa (1999) writes: "The Borderlands are physically present wherever two or more cultures edge each other, where people of different races occupy the same territory, where under, lower, middle and upper classes touch, where the space between two individuals shrinks with intimacy" (p. 8). The book discusses the topic of living with and embracing hybridity, where the borderlands can be seen as a place of resistance and the rebirth of a "fifth race" (p. 107), a synthesis of the other races. Anzaldúa (1999) contests the Western notion of rationalism, seeking reclamation of the spirituality of her ancestors and "making place for the world of the soul, and of the spirit that is just as real as physical reality" (p. 54). Another important aspect of this narrative is the use of code-switching and translanguaging to alternate between English and Spanish, which can be viewed as a linguistic protest to the dominance the English language holds in the Western world. When she attended school in the southern USA, Anzaldúa was not allowed to speak her home language, and English was viewed as superior to other languages. There are elements in Anzaldúa's book that are relevant for this thesis and link to decolonial theory. Firstly, *Borderlands/La Frontera* creates a new narrative, focusing on the complexity of mixed ancestry, secondly, due to the focus on spirituality and oral stories, and thirdly the use of several languages highlights the complexity of being a "hybrid" person.

Programmes have emerged across Latin America in recent decades to counter Western domination. In the Andes region and the Amazon basin, initiatives such as the *Buen Vivir* (BV) movement have taken root, which in many aspects is decolonial. According to Walsh (2010), "*Buen Vivir* denotes, organizes, and constructs a system of knowledge and living based on the communion of humans and nature and on the spatial-temporal-harmonious totality of existence" (p. 18). *Buen Vivir*, meaning "good living," rejects the "anthropocentric" modernity and capitalism. This philosophy discards the nature-society binary but considers humans as a part of nature (called Pacha Mama), and that nature is entitled to feelings (Gudynas, 2011). Like Anzaldúa (1999), BV also focuses on the hybridity of Latin American communities, which recognises the plurality and equality of cultures. For this reason, BV criticises Western multiculturalism, where cultures live side by side, but proposes interculturalism as an alternative. Interculturalism seeks two-way cultural learning, where Indigenous cultures must learn about the majority culture, but also for the dominant groups to acquire knowledge and respect Indigenous and minority groups (Gudynas, 2011). Finally, one of BV's main principles is to reject Western rationalism, where "almost everything should be dominated and controlled, either persons or Nature, so as to become a means to our ends" (p. 445), and furthermore it questions the Eurocentric thought of history as linear, where progress is the ultimate goal (Gudynas, 2011). In many aspects, BV positions itself as an opponent of all colonial values.

However, it should be mentioned that this philosophy does not idealise and seek the total resurgence of pre-Columbian societies (Abarca & Acosta, 2018). *Buen Vivir*

differs from other decolonial approaches in the sense that the principles have made their way into the constitutions of Bolivia and Ecuador, where both countries have reformed administrative structures to incorporate *Buen Vivir* (Stromquist, 2019). For instance, Ecuador has made changes in the educational system, where communal knowledge is emphasised and resources for bilingual education have increased. Similarly, in 2016, Bolivia invested 8.3 % of the country's GDP in education, and a Vice-Ministry for Decolonisation was created. In both countries, offices have been set up to ensure the rights of nature, where nature is a "subject with rights" (Stromquist, 2019, p. 42). These measures illustrate a will to counter Western universality and rationalism, which I consider to be crucial in this thesis. However, I emphasise the risk of reading the enactments of *Buen Vivir* uncritically. After a decade of implementation of *Buen Vivir* in the Ecuadorian and Bolivian societies, Indigenous rights, and areas are still exploited. Moreover, teacher training institutions are generally conservative, which means that pre-service teachers still receive conventional training (Lopes Cardozo, 2015). In addition, many teachers in Latin America receive low salaries (Stromquist, 2019) and often limited "recognition as professionals" (p. 54). Furthermore, BV as a governmental policy is highly centralised and hierarchical, which contradicts the principles of equality and Indigenous' local rights (Waldmüller, 2014). However, these principles are valuable for this thesis as they demonstrate that other philosophies and pedagogical practices can penetrate national ministries and institutions in response to Western domination.

2.1.3 Decoloniality in a Norwegian context

In the prior section I elaborated on decolonial principles in a Latin American context. The main reason for doing so is because the primary texts are all set in Latin American surroundings. However, as this thesis discusses decoloniality in a Norwegian EAL classroom, it is essential to contextualise what this means in a Norwegian setting. The Norwegian government has been, and still perpetrates acts and regulations that have roots in colonial rule, including the official policy of assimilating the Sámi people into the majority culture, a process known as "Norwegianisation" (Eriksen, Aamaas, Bjercknes et al., 2022). This official policy was in place from approximately 1850 to 1960, although the assimilation process began earlier, during the 1700s, with clear religious motivations (Høybråten, Bjørklund, Kjølås et al., 2023). The Norwegianisation of the Sámi was partly inspired by Social Darwinism, a theory that considered Sámi people to be "sub-human," according to the majority culture. Pseudo-scientific research, such as measuring skulls and desecrating Sámi graveyards (NOU 2016:18) was inflicted on the Sámi people, leading to stereotyping and attributing certain negative traits to Indigenous people. Schools played a crucial role in assimilating the Sámi people into Norwegian society (Høybråten, Bjørklund, Kjølås et al., 2023). From approximately 1900, the use of Sámi languages was also prohibited in school, except as an assisting language. This policy hindered the use of Sámi languages, resulting in a reduction of Sámi speakers and the loss of Sámi languages and culture, according to the Truth and Reconciliation Commission (Høybråten, Bjørklund, Kjølås et al., 2023). Moreover, predominantly Indigenous areas saw changes in the demography. For instance, in Kvænangen 66 % of the population in 1930 identified themselves as Sámi or Kven. However, reports from 1950 indicate that 0 % of the inhabitants identified as Sámi or Kven (Bjørklund, 2000), which illustrates the grave impact Norwegianisation had on the identity of the Indigenous people in Norway.

After World War II, the official Norwegianisation of the Sámi people ended. In the last 50 years, the Sámi people have gained distinct rights in the Norwegian society. For instance, a Sámi Parliament has been established, and students with Sámi backgrounds have the right to learn Sámi languages in school (Støbakk, 2022). Recent cases, such as the Fosen conflict, illustrate that Indigenous rights are still being violated, where wind turbines were built on land that was used for reindeer husbandry (Ravna, 2022). Consequently, the Norwegian high court ruled that the wind turbines violated Indigenous rights, but the wind turbines have still not been removed (Stranden, 2024). This shows that Indigenous perspectives are still overlooked. Nevertheless, procedures have been enacted in Norway to guarantee Indigenous rights. The Truth and Reconciliation Commission has recently proposed five pillars that can increase the knowledge about and the perspectives of Sámi and Indigenous people in Norway. The pillars are: (1) Increasing education about Sámi culture and the Norwegianisation, (2) improving education of Sámi languages, (3) promoting Sámi and other Indigenous cultures, both by collaboration with existing institutions and through economic investment in Indigenous institutions, (4) implementing measures that reduce prejudice and hatred towards Indigenous peoples, and (5) revising the current implementation of minority perspectives, especially where implementation has been inadequate (Høybråten, Bjørklund, Kjølås et al., 2023). As a teacher in training, I consider these pillars to be significant for my future teaching, and I view reinforcing Indigenous perspectives as a call to open up for several perspectives in school. The Norwegian core curriculum emphasises Sámi cultural heritage, stating that the students “shall gain insight into the Indigenous Sámi people’s history, cultural, society life and rights” (Ministry of Education and Research, 2017, p. 6). This core element will be essential in my future classroom, throughout the school year, and not exclusively for the Sámi National Day (on February 6th). Examining the mistreatment of the Indigenous peoples of Norway and adopting Sámi (and other Indigenous) perspectives can reshape our understanding of Norway’s role in colonial history. This includes considering whether Norwegianisation is an element of the past or if it is still an ongoing process.

The school has a special responsibility to teach counter-perspectives, especially as the Norwegian school system itself was one of the major perpetrators of injustice inflicted upon Indigenous groups during the Norwegianisation process. This is furthermore relevant in the EAL classroom due to the extensive British and US-American colonial history. In the last decade, there have been discussions about the decolonisation of the Norwegian society, particularly regarding the decolonisation of academia and education. In 2018, the discussion became heated when the Norwegian Students’ and Academics’ International Assistance Fund/Studentenes og Akademikernes Internasjonale Hjelpfond (SAIH) passed a resolution to decolonise higher education in Norway (Lie, 2018). Some people found this unsettling, partly because SAIH is funded directly (and voluntarily) by students through the tuition fee. Furthermore, some academics expressed concern that decolonisation could undermine scientific fields and that it could lead to people being employed due to their ethnicity and not because of their qualifications (Lie, 2018). While this debate was discussed for higher education, I still consider it relevant in primary education. Historian and teacher educator Ketil Fred Hansen (2022) recently reviewed 30.000 pages of the social science syllabus for nine teacher education institutions in Norway, and he found that only 78 pages were written by researchers from Latin America, Africa, and Asia. This highlights the dominance of Western perspectives and researchers that teachers in training are exposed to, which I believe could lead to their future teaching being biased.

In 2020, SAIH published a toolkit written by teacher educators Stine Helena Bang Svendsen and Kristin Gregers Eriksen that introduces decolonisation and explains how teachers and students can contribute to decolonising academia and education. Although the toolkit was created for higher education, it can be used as a relevant framework for decolonising the upper primary EAL classroom. The following section elaborates on relevant elements from the toolkit. Svendsen and Eriksen (2020) argue that coloniality and colonial history have been given little attention in Norwegian schools and that discussions about power structures can promote the perspectives of certain groups of people, such as Indigenous people and people from non-Western countries. They encourage people to recognise that we are a part of the problem, but that we could also be a part of the solution. For this reason, it is proposed to continuously ask questions that examine power and privilege, especially looking at one's own background and experiences. The toolkit includes reflective questions that progress from being abstract questions such as (1) "What privileges have you got, for instance in your line of education or profession?", (2) "Have you experienced that the colour of your skin has had an importance for instance in your education or professional life?" (3) and "What are the possible reasons why you have/have not experienced this?" to tangible questions such as (4) "What concrete efforts do you make in your daily actions to become an ally of colleagues or students that are less privileged or experience injustice?" (Svendsen & Eriksen, 2020, p. 34). I think that employing self-reflective questions, and subsequently addressing the issues uncovered through reflection holds significant promise for improving one's practices. Svendsen and Eriksen (2020) propose using stories as primary texts and using the narratives to formulate cases and encourage critical discussions. This approach makes the theoretical teaching material more relevant and concrete. Instead of only using canonical and well-established texts, a decolonial classroom encourages using other texts to expand the repertoire of narratives but also to decentre Western perspectives. It is evident that Svendsen and Eriksen (2020) draw on critical pedagogies in the SAIH toolkit. Theoretical and practical conventions of critical pedagogies are elaborated in section 2.2. The toolkit promotes the use of dialogue and unconventional classroom constellations. In discussions, "students who are good at discussing and forming an argument" (p. 43) will often be rewarded. Alternatively, if discussions are set up in smaller groups or in pairs, it is often less demanding for people who do not normally partake in classroom debates to contribute. Additionally, Svendsen and Eriksen (2020) challenge the teacher's role in the classroom. In a decolonial classroom it is vital that educators are conscious of the asymmetrical power relation between teacher and student, and that learning is a collective experience rather than an individual one.

For this thesis and for the Norwegian society in general, I consider decolonisation to be especially important within three domains: (1) promoting Indigenous perspectives, especially Sámi and other Norwegian Indigenous minorities, (2) promoting perspectives from people outside the "Western sphere," and (3) increasing white Norwegian people's knowledge and awareness of other cultures, both Indigenous cultures, but also people outside the "Western sphere." These domains are reciprocal, meaning that it is not sufficient to only introduce new perspectives, but according to the Norwegian Truth and Reconciliation Commission it also requires willpower of the majority culture to adopt new perspectives (Høybråten, Bjørklund, Kjølås et al., 2023). I believe that the school has an obligation to advocate for the empowerment of marginalised voices. This is because the school system itself played a role in colonial rule, and because education encompasses more than simply reproducing already established ideas.

2.2 Critical and Inclusive Pedagogies

In this section I contextualise the study in relation to the EAL classroom in Norway. Although this thesis only discusses the classroom from a theoretical standpoint, I consider it crucial to elaborate on perspectives relating to pedagogical attitudes because I believe that the values students learn in the classroom can lead to new practices that may transform society. Section then 2.2.1 looks at critical pedagogies and critical thinking, placing these theories and practices in Norwegian upper primary education, particularly in the English subject classroom. Section 2.2.2 discusses the potential and basis of employing texts that contain counter-perspectives in the English subject with grades 5-7 to foster critical thinking and decolonial outlooks, and furthermore the benefits of employing multimodal texts.

2.2.1 Critical Pedagogies: Facilitating Critical Thinking in Education

Teachers must ensure that students do not merely learn and reproduce established truths. Instead, they should instead enable them to think critically about the world they live in. Within many traditional educational spheres, a focus has been on transmitting information from the teacher to the students, a type of teaching referred to as the “banking model” (Freire, 2017). In recent decades, many teachers have opposed this form of education (hooks, 1994), emphasising a focus on “different sources of knowledge and thinking critically about how knowledge is developed” (Ministry of Education and Research, 2017, p. 7). One of the most influential scholars advocating a “critical pedagogy” was the Brazilian educator and theorist Paulo Freire, who, through the book *Pedagogy of the Oppressed* (2017) criticises the traditional “banking model” of education. Freire (2017) questions the dichotomous relationship between the teacher and the learner, where dialogue is used for both parties to learn from each other. In critical pedagogy, the students learn *with* the teacher, not only having knowledge imposed upon them by educators (Teasley & Butler, 2020). Furthermore, teachers must acknowledge that they do not know everything and that they are also able to learn from students’ prior experiences. The most important tenet in improving human lives is, to Freire (2017), through dialogue and becoming conscious, which means being able to critically reflect upon the world (Teasley & Butler, 2020).

Critical pedagogy advocate Henry Giroux (2010) further states that pedagogy and education are by default constitutional directives, but this does not mean that pedagogy should be used to indoctrinate specific values and narratives in learners. In a problem-posing approach to education, learners should actively question power structures and perspectives, helping “cultivate in students a healthy scepticism” (Giroux, 2010, p. 717), but it also means to transform the oppressive structures that are being scrutinised. This ability has been accentuated during my time at the teacher training programme and will furthermore be sustained in my future teaching. In critical pedagogy, “praxis” is defined as constantly shifting between doing and reflecting on one’s actions. This is a dynamic, collective, and continuing process that can lead to the unveiling and dismantling of oppressive structures (Freire, 2017). To reflect on the students’ and teachers’ position in the world is not necessarily critical thinking. Instead, connecting pedagogy to real world situations, encouraging student participation on multiple levels, and bringing in the local community can be among the contributions in succeeding with implementing a critical pedagogy. Education, in this sense, should not take place in a vacuum but should transform the outside world for the better (Tejeda, Espinoza, & Gutierrez, 2003). However, it must be stated that critical pedagogy is not necessarily a decolonial project. In fact, critical pedagogy has been criticised for overstressing the importance of class and

not commenting on other social factors such as gender, race, and religion. Freire (2017) draws on Marxist theory, which is largely influenced by European nation-states' structures, where class is connected to labour (Tejeda, Espinoza, & Gutierrez, 2003). In many countries, such as multicultural Latin American countries, race is often synonymous with class (Quijano, 2000), and it is often difficult to climb the socio-economic scale because the colour of the skin signifies where you belong. It is therefore important to employ critical pedagogies to examine other factors that may impact one's positioning, such as gender, physical abilities, and ethnicity.

As a current English teacher in training, I consider education, not indoctrination, to be paramount for students to become critically aware of their position, where their view of the world is reflected in their surroundings. A successful critical classroom entails going beyond critical thinking and encouraging inclusivity and the empowerment of erased or silenced voices. Within the field of critical pedagogies, the term "pedagogy of discomfort," introduced by Megan Boler (1999), has emerged as a teaching approach that encourages students to "move outside their comfort zones" (p. 176). The notion is that discomforting feelings are valuable when challenging students' current beliefs, practices, and social habits with uncomfortable truths or perspectives. By scrutinising current beliefs critically, the aim is that students and teachers will gain insight into "unconscious privileges as well as the invisible ways in which they comply with dominant ideology" (p. 166), which can open up for social and individual transformation (Zembylas, 2015). However, discomfort should not be confused with the absence of safety, as it requires a safe classroom space to have a successful discussion about difficult topics. Some teachers believe that exposing children to uncomfortable ideas can create a harmful environment. Students' vulnerability and emotions should undoubtedly be acknowledged, but educators like Michalinos Zembylas (2015) argue that a certain amount of uneasiness is not only ethical, but also necessary. Instead, it is unethical to repeat social injustice (Boler, 1999). Connecting pedagogies of discomfort to decoloniality means questioning power structures and notions that uphold Western ways of living as an established and naturalised truth. For instance, Norwegian students may find it unsettling to learn that the reason for learning English in school is because the British Empire dominated large portions of the world through exploitation, forced people to resettle, and killed masses of Indigenous people. Such discussions should not be underestimated, and it is vital that the information is presented accurately.

Within the Norwegian core curriculum, "critical thinking and ethical awareness" is given a designated chapter (1.3), which emphasises the prerogative these values have in the Norwegian educational programme (Ministry of Education and Research, 2017). Among the principles of critical thinking, "teaching and training must seek a balance between respect for established knowledge and the explorative and creative thinking required to develop new knowledge" (p. 7), which shows that knowledge is not conclusive but should be explored and potentially discredited when acquiring newer insights. The core curriculum furthermore states that students' points of view can be incomplete or erroneous, and that one should be open to a fluctuating world perspective where there can be several truths. Another relevant core element relating to critical thinking discusses the fact that the choice of methodology influences the viewer's vision (Ministry of Education and Research, 2017). Following this line of enquiry, in this thesis, I look at narratives through a decolonial lens, which will naturally influence how I analyse the texts, but also how the narratives could be used in classroom contexts.

2.2.2 Inclusive Texts in the EAL Classroom

When growing up, I was intrigued by movies and comics that depicted the Old American West. However, these stories often reproduce binaries that are deeply rooted in coloniality. On the one hand, one can find the “virtuous white saviour,” and, on the other, several dangerous stereotypes, such as “savage Natives,” or “dirty and cruel Mexicans.” After coming of age, I have realised that these binaries perpetuate an unfair worldview. It is thus important to expose students to counter-narratives to broaden their perspectives, such as stories depicting issues regarding migration, poverty, and cultural diversity. Historically, the English subject has favoured stories from the Anglo-American sphere, virtually excluding other perspectives (Murray, 2022). Moreover, English subject textbooks have tended to depict Indigenous people as belonging to a lower social status than the readers, using stereotypes, and distancing Indigenous cultures from the readers (Brown & Habegger-Conti, 2017). Recent research on English subject textbooks illustrates the essentialist ways Indigenous peoples and non-Anglophone people are depicted, usually placing Indigenous cultures as something of the past (Ettema, 2021). Children’s literature has also historically been dominated by white authors depicting white experiences. When Indigenous or Black people have been included in the narrative, they have often been depicted in ways that reinforce stereotypes and racial hierarchies (Hintz & Tribunella, 2019). While many alternative perspectives tend to focus on Black or Indigenous peoples, I also find it crucial to shed light on Latinx narratives to demonstrate the complexity and diversity of the world. One reason for this is how Latin America has been depicted in the media in recent decades, with a focus on drug cartels and illegal immigration to the USA. It is probable that many students will pick up on such information. However, it is important to consider the multifaceted nature of the world and to look below the surface to understand the reasons and contexts behind people’s behaviour. Literature depicting Latin American experiences is gradually making its way into Anglo-American and European environments (Hintz & Tribunella, 2019). These narratives can serve as resources for teachers and students to unlearn harmful prejudices about Latin American cultures, while promoting alternative perspectives, which align with the goals of decolonisation.

Initially, to some it may not be apparent why the topics of decoloniality and world perspectives are particularly relevant in the EAL classroom in Norway. One reason for discussing decoloniality in the EAL classroom is because I consider the English subject classroom to be a manifestation and continuation of colonial domination. This means that the Anglo-American sphere upholds a hegemony within linguistic, social, and political domains, and I find it important that both teachers and students reflect on why the English language is the most widely spoken language in the world and further why people value the Anglophone culture. The Common European Framework of Reference for Languages states that “languages and cultures are not kept in separated mental compartments” (p. 123) but should instead be considered interrelated, which furthermore implies that through learning language, one can increase communicative and intercultural competence (Council of Europe, 2020). The English subject competence aims after Year 7 manifest the connection between language and culture, where students should be able to “reflect on and talk about the role played by English in their own lives” (The Norwegian Directorate for Education and Training, 2019, p. 8). As the English subject curriculum does not explicitly instruct how one should address topics of culture, it is up to each teacher to assess the competence aims and core elements. The curriculum values intercultural competence, where through the English subject, students shall “develop an intercultural understanding of different ways of living, ways of thinking and

communication patterns” (The Norwegian Directorate for Education and Training, 2019, p. 3). The concepts of decoloniality and the colonial matrix are particularly relevant to the components of “ways of living” and “ways of thinking” here. Similarly, competence aims after Year 7 address the importance of discussing topics pertaining to ways of living, traditions in different societies, both in the English-speaking world, but also in Norway, emphasising students’ reflections on cultural belonging and heritage (The Norwegian Directorate for Education and Training, 2019). Furthermore, the competence aims promote English-language texts, but does not underscore that the text must take place in English-speaking areas. This opens for using texts that are written in English, but where the narratives are set in other places. These aims attempt to encourage nuanced debates regarding cultural belonging and world perspectives. However, as EAL textbooks often have impeded discussions by stereotyping Indigenous and other peoples, as stated earlier, it has been difficult to facilitate such conversations. Therefore, a viable option is to use authentic literature.

In opposition to textbooks, authentic texts have an advantage over textbooks as they often reflect real-world experiences, where people are portrayed in more nuanced ways (Murray, 2022). For this thesis, authentic texts refer to written fictional texts and film. Particularly important is the term multimodal texts, meaning texts that combine several modes of communication (Serafini, 2022), as I consider my chosen corpus *Encanto* (2021) multimodal, because it combines communicative modes such as spoken language, visual images, audio, and body gestures. Multimodal texts have gained significance in the newer English subject curricula, where the definition of “text” in the English subject classroom is broad. Texts can in this sense contain “writing, pictures, audio, drawings, graphs, numbers and other forms of expression that are combined to enhance and present a message” (The Norwegian Directorate for Education and Training, 2019, p. 3). Using multimodal texts in the EAL classroom has several advantages. Firstly, Heggernes (2021) reviewed the use of texts in the EAL classroom and found that by using multimodal texts, students have a great potential for increasing their intercultural competence and critical literacy. Moreover, multimodal texts are valuable resources in language learning, as one can rely on several modes to understand the narratives. Language learners of various proficiency levels have different needs (Jakobsen, 2022), so having several modalities could therefore be an approach to facilitate differentiated instruction, where students can rely on visual or aural resources to grasp the meaning. Differentiated instruction in this case also means that by varying the use of text, students are able to learn better and stay motivated (Ministry of Education and Research, 2017). Furthermore, students are constantly influenced and exposed to visual images, and by critically interrogating and using multimodal texts in the classroom, students can increase their visual literacy, which means being able to read and analyse the content. The hypothetical students discussed in this thesis are approximately 11-13 years old, an age where children are easily impacted by the media (Medietilsynet, 2022). For this reason, students should learn how to read multimodal texts critically. Multimodal studies scholar Frank Serafini (2014) states that written text has been given much attention in the classroom, while visual texts have often been overlooked. He instead emphasises the importance of reading “between the borders of visual images” (p. 3). Therefore, I consider it vital to critically analyse multimodal materials in the EAL classroom, using genres such as magical realism, which has partly been overlooked in the Norwegian EAL classroom.

2.3 Magical Realist Fiction as Counter-Narratives

The fictional texts employed in my analysis all fit within the genre of magical realism to a certain extent. Therefore, it is important to consider this genre and its potential as a decolonial contributor in the EAL classroom. It is crucial to provide basic descriptions of what magical realist fiction encompasses, as the genre is used throughout the analysis. Most contemporary critics of magical realism agree that the term was coined by the German art critic Franz Roh in 1925 to describe a new type of post-expressionist painting of the Weimar Republic (Bowers, 2004). However, the term referring to modern Latin American magical realism was introduced by Angel Flores in 1955. Fiction containing magical realism always takes place in a realistic and familiar world, although the exact locations may be fictional. Literary critic Maggie Ann Bowers (2004) argues that in magical realism, as opposed to fantastical fiction, the magical elements do not unsettle the audience and are presented in “a matter-of-fact manner” (p. 25). This means that magical elements are accepted by both readers and characters as a rational part of the story, and often viewed as ordinary and everyday incidences, rather than the story’s main focus (Zamora & Faris, 1995). Furthermore, magical realist fiction often distorts time, which discards the strict notion of time as linear (Bowers, 2004). These foundations of magical realism create an opportunity for political and social critique that other artistic genres rarely have and thus it can be a useful genre when discussing socio-political issues in pedagogical settings. Defining and limiting the genre of magical realism is challenging, as it draws on and often overlaps with other genres such as surrealism, fantasy, and realism. One can claim that magical realism is more of a description of a narrative technique or style rather than a rigid genre (Bowers, 2004). For instance, *Encanto* (2021) is listed by Disney as a “fantasy musical.” However, as the narrative is set in the real world and the magic is an ordinary occurrence, I claim that it fits within magical realism. In an interview, the director of *Encanto*, Charise Castro Smith, corroborates this by saying that they wanted to use “Latin American magic,” which is associated with the magical realist genre, as opposed to “European magic,” a genre closely linked with the fantasy genre (as cited in Fleming, 2022). Similarly, I argue that *Mañanaland* (2020) can be read as an adventure story, where the magical elements depicted are a part of the protagonist’s dreams and imagination. However, I choose to see the magical elements as “real” integrated components of the story.

As magical realism blends real and fantastic elements, it inevitably denies a rational, scientific, and standardised world, where, by exploring what is tangible, dominant power structures and one-sided historical incidents are questioned (Bowers, 2004). Therefore, magical realism has been linked with approaches such as postcolonial theory and postmodernism. Where decolonial theory seeks to reclaim identity and land, postcolonial theory focuses on the social, financial, and political impact colonialism has had on colonised peoples and land, both during and after colonialism (Bowers, 2004). Postcolonial critic Brenda Cooper (1998) asserts that “magical realism at its best opposes fundamentalism and purity; it is at odds with racism, ethnicity and the quest for tap roots, origins and homogeneity” (p. 25). By defying a Western rationalist worldview, magical realist fiction frequently portrays people living on the margins, which from a colonial standpoint would be referred to as “the Other.” This is true for much magical realism, where narratives often unfold in rural regions, untouched by the influence of governmental centres or rationalist ideologies (Bowers, 2004). For many years, Latin America was in an uneven relationship with Europe and North America. Latin America existed on the margins of Western perception, related to the fact that Latin America has a postcolonial bond to Portugal, Spain, and other European nations. During the 1950s

and 60s, Latin American magical realism started to become internationally renowned, which led to the incorrect notion that all magical realism originated in Latin America (Bowers, 2004). Nevertheless, the magical realist tradition, with figures such as Gabriel García Márquez, Jorge Luis Borges, and Isabel Allende, placed Latin America on the literary map (Stamper & Miller, 2019). Similar to magical realism, Latin America is also a blend of traditions, which, according to Latin American writer Alejo Carpentier (1995), was a reason why magical realism flourished and developed into a way of expressing the cross-cultural essence of the region. Magical realism can, for this reason, be a way to reclaim identity and come to terms with the complex colonial history in a region where people are descendants of both colonisers and colonised (Bowers, 2004). This corresponds to the perception of decoloniality, and for this reason I believe that magical realism holds potential for depicting counter-narratives. I believe that by both breaking down notions and prejudices many have towards Latin America, and introducing scepticism of Western universalism, magical realist fiction can be an approach to enable critical thinking, which furthermore could lead to decolonial outlooks in the EAL classroom.

3 Overview of Research Methodology and Methods

The previous chapter presented the theoretical frameworks that form the basis for this thesis. In this chapter, I present and justify the methodology and research methods employed in the study. I have chosen the qualitative approaches critical narrative and critical multimodal analysis to answer the research questions: “What are the possibilities and limitations of employing magical realist narratives to facilitate the decentring of Eurocentric ways of knowing, being, and doing in the upper primary EAL classroom?” and “How can teachers in a Norwegian context engage with this genre in their classrooms to work towards decolonising their pedagogical practices?” First, in section 3.1 I present the methods critical narrative analysis and critical multimodal analysis. For this thesis, both approaches have similar purposes in mind: to uncover features that may decentre Eurocentric perspectives, which eventually can contribute to a more equitable classroom and, by extension, society. To organise my study, I have also created a critical decolonial methodology that incorporates elements from decolonial theory, critical discourse analysis, and critical pedagogy. This methodology is discussed in section 3.1.3. In section 3.2 I elaborate on and justify the primary corpus of analysis. I argue that the selected primary texts contain elements of magical realism, and therefore I believe it is essential to consider how this genre can contribute to this objective. The first analysis is a critical narrative analysis of Pam Muñoz Ryan’s middle grade novel *Mañanaland* (2020), with an emphasis on migration, “Othering,” knowledge acquisition, symbolism, and the relationship between magic and nature. Thereafter, I apply a critical multimodal analysis of Disney’s movie *Encanto* (2021), using some terminology from film studies while focusing on magical elements in the narrative, power dynamics, symbolism, generational bonds, and Disney’s role as a producer. Finally, section 3.3 discusses the ethical considerations I have taken into account when analysing texts about cultures I am not a member of. This also relates to my lived experiences and how my background can impact the validity of the study.

3.1 Qualitative Research: An Overview

This study employs qualitative approaches for the analysis of the texts mentioned above. Qualitative research is an umbrella term for research that is concerned with “exploring and understanding the meaning of individuals or groups ascribe to a social or human problem” (Creswell & Creswell, 2022, p. 263). Qualitative research is generally more concerned with examining concepts and phenomena, often through texts and personal stories, rather than examining numbers and generalising the findings (Creswell & Creswell, 2022). For this thesis, qualitative research is connected to the analysis, discussion, and interpretation of narratives, which for *Encanto* both entails the storyline as well as multimodal elements such as camera angles and colours. As the novel and the film chosen describe fictional stories, the research findings can neither be quantified nor generalised, but instead uncover concepts regarding decoloniality and the decentring of Eurocentric perspectives. One’s worldview impacts the research results, and according to Creswell and Creswell (2022), researchers should explicitly mention their standpoints.

This also resonates with the imperative that researchers learning and unlearning with Indigenous and decolonial studies must position themselves (Kovach, 2000). This study positions itself within a transformative worldview in that it seeks to intertwine political agendas in the research to confront social injustice (Mertens, 2010), which involves empowering marginalised groups and examining power structures. Furthermore, this study's design and methodology discards the notion of a universal truth, and instead claims that our perspectives depend on our surroundings and backgrounds (Mertens, 2010). In the sections below, I present the specific research methods used in this study.

3.1.1 Critical Narrative Analysis

When analysing stories, there are many components that can be explored, depending on the perspective and the purpose of the reading. Narratives do not develop in vacuums but in contexts (Herman & Vervaeck, 2019), which is important to consider when analysing texts. For this thesis, I use a critical narrative analysis for my examination and discussion of the middle grade novel *Mañanaland*. Critical narrative analysis is a hybrid between narrative analysis and critical discourse analysis and centres around how power structures and institutions are upheld and recycled through discourse, while seeking to challenge accepted truths in narratives (Souto-Manning, 2014). English literature researchers and narrative theorists Susana Onega and José Landa (2014) state that a narrative is a "semiotic representation of events that is meaningfully connected in a temporal and causal way" (p. 3), which means that stories must make sense to be complete narratives, although narratives are not always represented and constructed in a linear temporal order. A narrative analysis encompasses various methods of interpreting texts that share the common feature of having a structured storytelling form (Riessman, 2008), which can be oral, written, or visual material. A narrative researcher often studies cases rather than entire populations, where each approach can offer new insights into phenomena. Narrative researcher Catherine Riessman (2008) states that rather than seeking a universal truth, in narrative study there is an emphasis "on the details – how and why events are told" (pp. 12-13), and what the narrator accomplishes through telling the story. Literature and narrative scholars Luc Herman and Bart Vervaeck (2019) claim that narratives are an integrated part of being human, and that narration has always been essential to human lives. They further state that everything could be a narrative and that narratives expose basic cultural components. Sociologist Barbara Laslett (1999) agrees on this by saying that when analysing personal narratives, one can "illuminate individual and collective action and meanings, as well as the processes by which social life and human relationships are made and changed" (p. 393). This suggests that by examining narratives, one can generate new insight into reality and human experiences, which matters to this study.

Narratives are not limited to fictional stories but are a part of everyday life. Thus, narrative analysis is not only important for the discussion of particular texts, but also in the upper primary classroom as it can provide insight into groups, individuals, and society. Discussing narratives and stories in the English subject is highly relevant, and I believe that examining and questioning cultural narratives can contribute to enhancing students' critical thinking, which can lead to a broadened understanding of the world for both students and teachers. For this reason, it is crucial to consider that narratives serve various purposes depending on the situation (Riessman, 2013). Individual narratives may try to argue, convince, engage, or entertain the onlookers. Narratives are not only linked to individuality but can be seen in contexts with cultural narratives (Nelson, 2003), where collective narratives turn individual stories into shared systems of beliefs and cultural

memories across generations and different parts of society. Although postmodern philosophers claim that there are no longer any universal narratives (Herman & Vervaeck, 2019), I believe that certain origin myths and cultural codes justify societies' acts and beliefs. An example of this is how religious texts such as the Bible have influenced and continue to shape legal systems and the definition of ethically appropriate behaviour. Thus, when analysing narratives, I think that researchers must question the narrative's intent, the medium narratives are conveyed through, and the context in which the narrative is presented.

A narrative analysis examines narrative structure and narrative elements, and critical discourse analysis puts attention to critical reflexivity, power structures, and preconceived assumptions (Hickson, 2016). Critical discourse analysis is an interdisciplinary approach "to study language as a form of social practice" (Fairclough, 2001, p. 18), investigating relationships between ideology and power in discourses. As critical discourse analysis examines how language is used to maintain power structures, it is beneficial to combine this approach with a narrative analysis and use it for the interpretation and discussion of *Mañanaland*. Through critical narrative analysis, one can connect smaller elements to broader discourses and contexts, and examine "how people talk about social stories within social conditions and cultural understandings in which participants are embedded" (Pino Gavidia & Adu, 2022, p. 3). This means looking beyond compositional elements, and recognising how people create themselves in social interactions (Souto-Manning, 2014). Critical narrative analysis furthermore looks at how people make sense through narratives, both in micro (personal experiences) and macro (social or institutional) situations. Hickson (2016) confirms this by stating that a critical reflection of narratives pursues to both deconstruct and reconstruct assumptions one may have. Since critical narrative analysis seeks to examine both smaller textual components and larger societal critique, this method is suitable for this thesis, which is demonstrated later.

3.1.2 Critical Multimodal Analysis

In this section I present critical multimodal analysis, which is the qualitative research method used in my discussion and interpretation of Disney's animated film *Encanto* (2021). In recent decades, there has been an increased focus on elements such as body posture, gaze, and gestures when studying communication. Media scholar Carey Jewitt (2015) describes "multimodality" as "an inter-disciplinary approach that understands communication and representation as more than one language and attends systematically to the social interpretation of a range of forms of making meaning" (pp. 69-70). Pictures, sounds, colours, and written texts are today widely considered elements that should be viewed in combination and in context rather than as separate entities (Jewitt, 2015). This concept thus involves several modes simultaneously and furthermore stresses the importance of the social situation and context when analysing the material. Visual and multimodal phenomena are, according to cultural geographer Gillian Rose (2016), culturally mediated. This means that the material is related to a specific historical, cultural, and social context and is constructed and shaped by humans. Thus, the material cannot be viewed without its surroundings. A purpose of analysing multimodal material is to investigate elements that are not noticeable at first glance. The influential art critic John Berger (1972) distinguishes between looking and seeing; looking is defined as the physical act of light falling on the retina, whereas seeing is an active choice to make meaning between the visible and the hidden and connect the visible to its

socio-cultural context. For this thesis, this entails identifying possible underlying values that the narrative and producer aim to communicate through entertainment.

Similar to critical narrative analysis, critical multimodal analysis combines elements from critical discourse analysis with components used in multimodal analysis (Wodak & Meyer, 2009). Critical multimodal analysis does not only concentrate on linguistic and textual discourse but also underlines the importance of other modalities, genres, and semiotic resources (Serafini, 2022). A semiotic resource refers to “resources that we use to organise our understanding of the world and to make meaning in communication” (Danielsson & Selander, 2021, p. 17). This involves interactions such as speaking or reading, or materials and items like books, models, or images. For this reason, it is of value to interpret semiotic resources interrelatedly. Viewing different modes in relation to each other is central to my study, as messages are communicated through various modes simultaneously, which may contribute to reinforcing power structures. Critical multimodal analysis, regardless of theoretical perspective or approach, is concerned with unveiling and interpreting three concepts that are components of all visual and multimodal phenomena (Serafini, 2022). These fundamental concepts are: ideologies, power structures, and critique (Serafini, 2022). Ideologies influence and are influenced by multimodal communication and therefore establish and support power structures, exploitation, and dominance in society (O’Halloran, 2011). Moreover, the message may be manipulated and shaped through the modes/media in which messages are communicated. Berger (1972) states that the context in which we view images influences how we perceive it and understand its content, which illustrates that the political and social landscape in which we live affects how we think of what is depicted. Additionally, he claims that throughout history, a privileged minority has controlled what is considered art to maintain social and financial dominance. For this thesis, this signifies discussing the impact Disney has as a producer of magical realism and how children in and outside the EAL classroom can be impacted by the often-Americanised values Disney promotes.

Examining power structures is vital in the analysis of multimodal phenomena. Power structures in critical multimodal analysis refer to how social positioning between asymmetrical social actors legitimise or delegitimise power and relations through multimodal representation and communication (El Naggar, 2015). For instance, it is of value to examine how marginalised groups are portrayed, and whether certain people are depicted in stereotypical ways (Ettema, 2021). In this thesis, this does not only mean how characters talk about each other but also how the characters’ placement and framing in the shot relates to social positioning, and how the choice of bright and dark colours can demonstrate uneven power relations. For instance, using low angle shots to depict people can be a way to signify superiority (Kraft, 1987). Connecting to ideology and power structures is the concept of critique. Wodak and Meyer (2009) state that critique is a form of critical reflection where humans should be able to emancipate themselves from institutionalised truths and systems. I consider this to be particularly relevant in the English subject classroom, as reflections on the influence of media could increase students’ critical thinking and multimodal literacy (Serafini, 2014). In the multimodal analysis of *Encanto*, I use film terminology to examine visual elements such as colours, camera angles, and other mise-en-scène elements such as shot composition. Nevertheless, the purpose of examining compositional features is to link them to my primary focus, which prioritises the analysis of narrative elements such as dialogue, symbolism, characters, community, and the influence of magic on power dynamics.

Moreover, as this is a critical multimodal analysis, I connect what is depicted in the storyline and visually to power structures, ideology, and its cultural context.

3.1.3 Critical Decolonial Methodology

In order to structure an analysis that explicitly examines elements in texts that may contribute to encouraging non-Eurocentric perspectives, I have deemed it necessary to create a critical decolonial methodology (CDM) that connects the colonial matrix by Walsh (2012) to my analysis of fictional texts, which in this case is magical realist fiction, including movies. This expansion of the CMP examines magical realist elements in fiction and film but can be altered to analyse any type of text. I hope that this methodology can serve as a useful tool for other teachers who are interested in discussing decolonisation in their educational spaces.

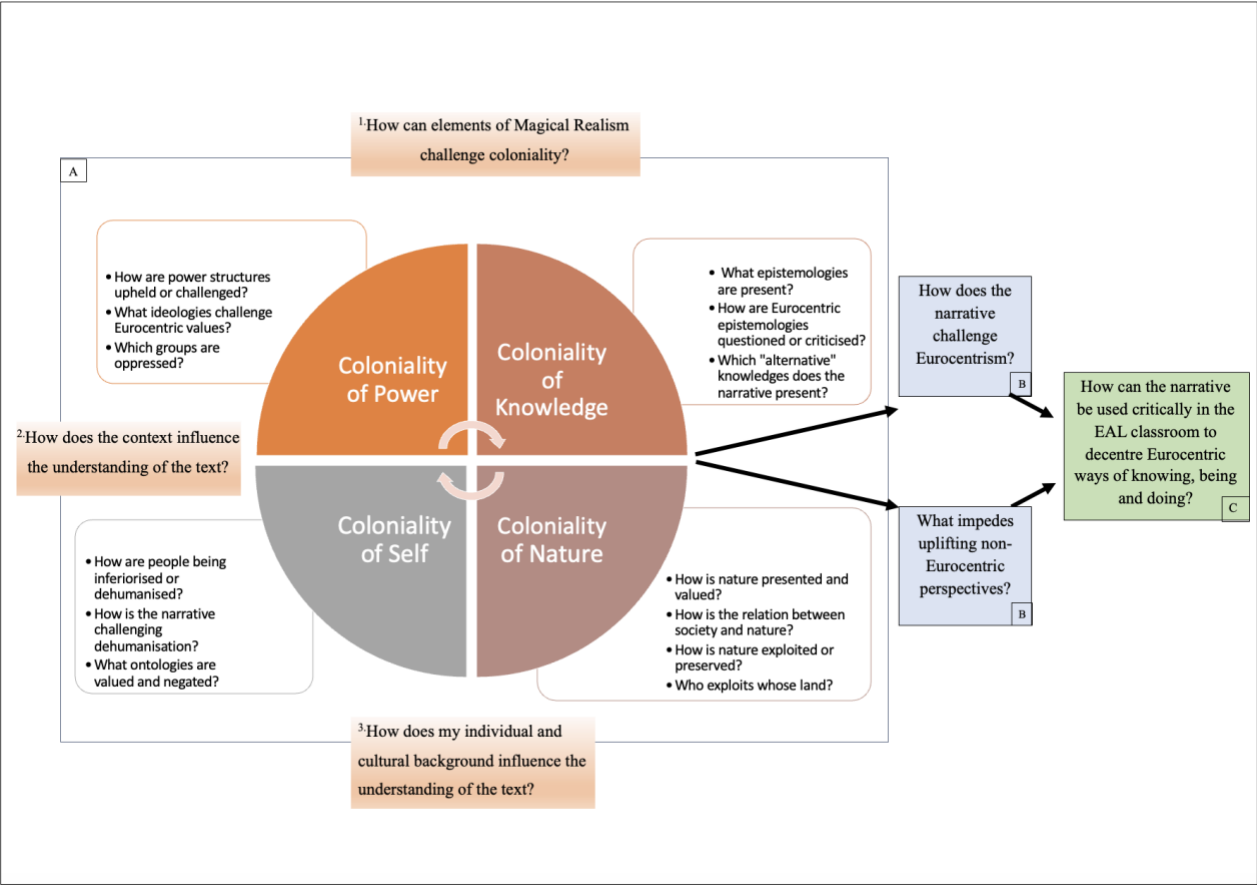


Figure 3.1: Critical Decolonial Methodology

Walsh (2012), which was made into a graphic in Amariles-González, Morales, Meneses-Copete et al. (2020). The colonial matrix is elaborated on in section 2.1.1. Furthermore, the CDM connects other concepts discussed in this thesis. As my study examines decolonial aspects within narratives and in multimodal texts, this methodology employs elements from critical narrative and critical multimodal analysis. Similar to critical narrative and critical multimodal analysis, this methodology is reflexive, which entails that researchers must be critical of their own position and background. Being reflexive and considering one’s own privilege is also an important factor within SAIH’s toolkit by Svendsen and Eriksen (2020), which examines teachers’ and students’ positioning in the classroom. Thus, when analysing texts, I consider it vital to keep the questions posed by Svendsen and Eriksen (2020) in mind. Moreover, the CDM is not only meant to be used

as an analytical tool but also as a resource in considering the potential of using certain texts in the upper primary EAL classroom. Therefore, the ultimate purpose of the methodology is to have a general impression of how to critically use the texts in the classroom with students in grades 5-7, aligning with concepts from critical pedagogies. For instance, it is important that the teacher does not provide students with answers. Teachers should instead stress that when discussing narratives and real-life situations, multiple answers can be correct, depending on the viewer's perspective.

Table 3.1: Explanation of the CDM

The CDM is intended to be used by following a series of steps, however teachers can adapt these steps according to context and students' needs.	
1.	The methodology has three main parts, moving from left to right. The first step involves answering the questions inside (A) and afterwards following the arrows towards more didactic questions located in (B and C).
2.	The inner matrix within (A) is split into four interconnected sections, identical to the colonial matrix of power. Each section looks at one domain of colonial power. To analyse texts in relation to the various domains, minor questions have been made to organise what to look for in the narratives.
3.	<p>In addition to the four domains of coloniality, there are three inter-conceptual questions that should be answered when discussing the different domains. These are equally important, as they examine the narratives' context.</p> <p>Question ¹ looks at magical realist elements and how these elements can question coloniality and put forward new perspectives. This is particularly important in this thesis but can be altered to fit into the analysis of other types of texts.</p> <p>Questions ² and ³ emphasise the narrative's context and the researcher's background because critical multimodal and critical narrative approaches consider contexts to be significant. Furthermore, these questions are important when situating the texts within the EAL classroom.</p>
4.	<p>When having answered questions within (A), the aim is to have an idea of how to answer the questions within (B).</p> <p>Section (B) is divided into two separate boxes. This is because the reflections one made in section (A) illustrate that the texts to an extent either can contribute or impede decentring of Eurocentric perspectives.</p>

5.	<p>The questions within (B) lead to a practical approach, which is (C). The aim of (C) is to connect what one has learned from previous sections and create a critical approach to facilitate discussing elements such as power structures, ideology, and culture.</p> <p>It can be argued that teachers are better equipped to use the texts in their classrooms when they understand to which extent the texts contribute to decentring Eurocentric ways of knowing, being, and doing.</p>
Remarks on the CDM:	
<p>When analysing different texts and their contexts, not all the research questions within (A) are equally relevant, as this depends on factors such as where the text is situated, what it portrays, and by whom it was created.</p> <p>Nevertheless, the general reflections within (A) can provide a discussion in sections (B) and (C).</p> <p>When examining to what extent the texts can challenge Eurocentric ways of knowing, being, and doing, one is hopefully more prepared to use the texts in the English subject classroom.</p>	

3.2 Selected Corpus

As mentioned earlier, I have selected two primary texts as the corpus of my thesis. The first text, which is analysed through a critical narrative approach, is the middle grade novel *Mañanaland*, written by the Mexican American author Pam Muñoz Ryan (2020). The book delves into themes such as prejudice, oral stories, the connection between the natural and the spiritual realms, agency, and hope. I consider these topics to be relevant when analysing fiction through a decolonial lens. For the critical multimodal analysis, I study the musical *Encanto* (2021) by Disney Animation Studios, which was directed by Jared Bush, Byron Howard, and Charise Castro Smith. *Encanto* is a multigenerational story that follows the Madrigal family, who lives in a magical Colombian town. *Encanto* delves into topics such as cultural diversity, magic, and generational bonds. Both narratives in this thesis have some components in common, as the two of them contain magical realism. As mentioned in the theoretical frameworks, magical realism is a genre that often opposes one-sided worldviews and challenges dominant power structures (Bowers, 2004). In the analysis, I consider which worldviews are promoted, and to what extent the texts challenge Eurocentric perspectives. Furthermore, magical realism is a genre often associated with Latin America. Therefore, I have chosen stories that portray Latin American experiences. The book *Mañanaland* is set in a fictional country called Santa Maria, most likely in Central America. The reason for selecting these two texts is not only because of their similarities but also because of their differences. An important differentiation between the two narratives lies in the level of production, popularity, and reception. As a Disney production, *Encanto* is widely distributed, whereas *Mañanaland* is a lesser-known middle grade novel. Disney certainly has an important role as a producer (Giroux & Pollock, 2010), and I believe that *Encanto* should not be examined without considering the context it was made. These narratives also differ in

terms of modality, which can illustrate the diversity of the genre and can furthermore be relevant for the EAL classroom. Adapting the content to the level of the students is central (Ministry of Education and Research, 2017), and I consider using a variety of texts as a valuable method for differentiating the instruction.

It must be mentioned that the initial corpus consisted of two additional artworks, which were *Inwards* by Luisa Rivera (2023) and *Self-Portrait with Thorn Necklace and Hummingbird* by Frida Kahlo (1940). The reason for including these was to explore magical realism in paintings, a genre I consider underexplored, and because I perceive artwork as an overlooked potential resource in the EAL classroom. Due to limited space, however, these paintings were omitted from the thesis, but their potential is briefly assessed in the conclusion, under "Further Lines of Research."

3.3 Ethical Considerations

This study focuses on the analysis and interpretation of fiction and film, with implications for a hypothetical upper primary EAL classroom. This means that the study does not influence humans directly, but it presents ideas and concepts that could be damaging if they are not used with vigilance. When conducting research, researchers need to consider ethical issues regarding their study (Creswell & Creswell, 2022). Ethical considerations are especially important in this thesis due to the focus on groups that have been marginalised and oppressed. In her groundbreaking work within decolonising methodologies, Māori scholar Linda Tuhiwai Smith (2008) states that "research" itself is a colonial and imperialist term, and that for colonised and Indigenous peoples, "it is one of the dirtiest words" (p. 1). By writing a thesis in this format, I follow and uphold a colonial tradition, since universities as institutions are often regarded by Indigenous peoples as "rather elite institutions which reproduce themselves through various systems of privilege" (Smith, 2008, pp. 129-130). Therefore, it is imperative that I, as a researcher, reflect on my position and objectives. I analyse texts about people that I will never be a part of, and my work differs significantly from studies done by members of other minoritised groups (hooks, 1989). The primary texts used in this thesis are all set in Latin America and depict Latin American experiences, and a potential concern with this study is that it may reinforce colonialist values, meaning that it may hinder its intended aim. Therefore, I attempt to avoid generalising about Latin America, its people, and their cultures. It is vital to remember that Latin American culture is not one single culture, but a multitude of perspectives, traditions, and ways of thinking. I thus hope my study can play a minor part in building a more democratic and unbiased English classroom in the Norwegian context, while showing respect and appreciation for Latin American communities.

Regarding my background, I am a white cis male teacher training student living in a Northern European country, and I have never been "Othered" in the same manner as people who were colonised directly. I thus find it essential to analyse the material as objectively as possible, but I acknowledge that my background impacts how I interpret the world. A question regarding my own situatedness is added to the critical decolonial methodology too, which allows me to continuously keep my own subjectivity in mind. Often in qualitative research, the research findings are not necessarily generalisable. The aim is instead to discover ideas and concepts (Croker, 2009), and it is important to ask why the study is useful, rather than seeking absolute truths. It is of value to consider if what one learns from the study can be applied in other settings, for example by future teachers in Norway, and whether the study is trustworthy (Rallis & Rossman, 2009). This

relates to the term validity, which involves the degree to which the research findings are accurate and whether it depicts the concepts intended (Creswell & Creswell, 2022). Connecting the analysis to the conceptual frameworks can strengthen and make the study more reliable (Rallis & Rossman, 2009), as this demonstrates that I, as a researcher, base my interpretations on established perspectives and philosophies. To ensure that my analysis and discussion are reliable and valid, I have further discussed the materials with fellow PhD candidates (Pathan, personal communication, March 21-April 3, 2024)² and faculty members at NTNU currently working on related topics.

² I am grateful for Wafa Pathan's recommendations of valuable sources relating to topics discussed in section 4.2.2.

4 Analysis and Discussion of Research Findings

In this chapter I present the analysis and discussion of the research findings. The analysis is conducted through both critical multimodal and critical narrative analysis, methods described at length in the previous chapter. Moreover, to analyse and interpret the materials through a decolonial lens, I use the critical decolonial methodology that I designed as a support. I believe that the analysis and the discussion sections in this thesis are interdependent, so I have chosen to combine both in this chapter. A reason for this is because I present the primary texts in terms of their potential to decentre Eurocentric perspectives, and simultaneously discuss their use in the upper primary EAL classroom. Therefore, I analyse and interpret the novel and the film separately first, including a discussion of EAL classroom potentials for each text. After having analysed and discussed the texts individually, I have added a comparative section where I engage with the texts in relation and discuss specific classroom approaches. This thesis should not result in tokenistic or abstract gestures but instead lead to concrete action that can transform education (Tuck & Yang, 2012), so this chapter urges teachers to facilitate and implement a variety of perspectives into their practice.

4.1 *Mañanaland* by Pam Muñoz Ryan

This section gives a brief overview of the middle grade novel *Mañanaland* (2020) by Pam Muñoz Ryan. The narrative follows Maximiliano Córdoba, an almost 12-year-old boy who lives in a small fictional Latin American country named Santa Maria. The story is told from a third-person perspective, but the audience is given access to Max's thoughts through dialogue and internal focalisation. Max lives with his father and his grandfather (Buelo), but he does not know who or where his mother is, which is a topic that his father tries to avoid. His family comes from a long line of stonemasons, and both his father and grandfather have been football players. One summer, Max also wants to try out to play for the local club, but he does not have a birth certificate and is therefore not able to play. Max discovers his family's secret: they are a part of an illegal underground group called "Los Guardianes de los Escondidos," a network that aids refugees (called "hidden ones") from the neighbouring country of Abismo. These refugees pursue safety in a mysterious place named Mañanaland. Unable to quench his curiosity, Max looks through his father's private papers and soon discovers that his mother was a refugee. One day, while Max is home alone, a young, runaway girl shows up at his door. Max takes the responsibility to guide her to safety, motivated by the wish to find out about his mother's destiny. The trip is dangerous, but Max uses knowledge shared by Buelo through stories to lead the girl into safety.

Regarding the author's positionality, Muñoz Ryan lives in the United States, but she is partly Mexican, and she finds inspiration from her own family's history. For instance, she has stated that her own father left when she was only four years old, a topic that was off-limits, and that her Mexican grandmother's experiences and storytelling have influenced her writing (as cited in Corbett, 2020). Ryan has written more than 40 books in different genres, but frequently with a Latin American influence. Furthermore, it must

be mentioned that *Mañanaland* (2020) has not yet been given much scholarly attention, but other books by Muñoz Ryan, such as *Echo* (2015) and *Esperanza Rising* (2002), have. In sections 4.1.1 and 4.1.2, I analyse and discuss the middle grade novel, focusing on migration, hope, storytelling, and the connection between magical realism and nature. After that, section 4.1.3 contextualises the narrative in a wider context and offers a discussion of its classroom potential. I have put an emphasis on these themes because they resonate with elements that are common in counter-narratives, such as telling stories from alternative perspectives and rejecting established truths. It must also be mentioned that in the novel, some terms are in Spanish without being translated into English, which can be a strategy to encourage multilingual practices such as translanguaging and can further question English as the dominant language. However, due to space limitations, the analysis and discussion do not include how the narratives (both *Mañanaland* and *Encanto*) employ several languages.

4.1.1 A Timeless Narrative of Migration

Mañanaland employs magical realism to create a timeless narrative of migration. The book's first sentence illustrates this: "Somewhere in the Américas, many years after once-upon-a-time and long before happily ever after, a boy climbed the cobbled steps of an arched bridge in the tiny village of Santa Maria, in the country of the same name" (p. 3). It is evident that the novel is set somewhere in the Americas, and by placing the story in a distant, but still close to a real place creates the possibility to discuss difficult topics in an abstract form. The author, Pam Muñoz Ryan, corroborates this by saying that she wanted to portray a "timeless struggle" of people in need of protection (as cited in Corbett, 2020). Muñoz Ryan has stated that she tried to minimise the political side of the book (Corbett, 2020). However, I consider the novel to be of value due to the potential of discussing political and social struggles in the EAL classroom, and furthermore because through working with texts in the English subject classroom, students shall acquire knowledge about cultures, societies, and other ways of living and thinking (The Norwegian Directorate for Education and Training, 2019).

The narrative tells a universal refugee story, both from the refugee's perspective and through characters that are not migrants. Muñoz Ryan has stated that the people in the story are not stand-ins for people fleeing to the United States but represent people everywhere (Corbett, 2020). In the story, people are xenophobic towards the refugees and only see and look for the migrants' negative sides. The Córdobaes (Max's family) challenge this pernicious narrative. Although it is illegal and frowned upon to harbour "hidden ones," they are guardians, as shown in the following excerpt, because it is not "about borders or laws or money. We never took money. It's about people helping people" (p. 96). The guardians do morally decent acts, although these may be illegal. However, the protagonist Max has been told by society that the refugees from the neighbouring country of Abismo are thieves and murderers. On page 70, Max confronts his father and asks: "Ortiz said the hidden ones were murderers and thieves." Even the name "Abismo" implies negative connotations, meaning "abyss." Depicting the people of Abismo as criminals creates a divide between the two countries, which turns the people of Abismo into being "Othered." This connects to the coloniality of self and the CDM, particularly to the question: "How are people being inferiorised or dehumanised?" It is evident from early in the story that the Córdobaes reject the cultural narrative that all the people of Abismo are criminals, and they view the people as "soldiers who fought on the wrong side of a dictator, and innocent women and children" (p. 70). Throughout the story, Max is faced with the fact that he does not have a birth certificate and eventually

learns that his missing mother was from Abismo. When faced with his roots, both he and society question his humanity. His entire "being" is distrusted by the character Ortiz, who is a bully that represents the ruling class in Santa Maria, partly because he looks different than other children. When Max's father goes to the city to obtain his birth certificate, Ortiz states that the reason is "to prove that you're a person" (p. 85). Max is being dehumanised, and to a certain extent, he internalises this dehumanisation. This is comparable to when Fanon (2008) writes that "the Black man" according to colonial society, is living in a "zone of nonbeing" (p. viii). Similarly, Max is only half Santa Marian, which means that only half of his identity is human. His heritage from Abismo is not valued, and therefore he believes that he is "unwanted... the worst of the worst" (p. 118). The story is partly told from a refugee perspective, which allows the reader to go below the surface of stereotypes, and that "no two people have the same story" (p. 93). It instead shows that refugees are people who have suffered injustice and endured hardship, but also that they are people who can be storytellers and active agents in their communities, linking to Tuck's (2009) call to resist portraying minoritised youth as always damaged.

Applicable questions pertaining to epistemologies and "alternative" knowledge are found in the CDM, under the coloniality of knowledge. In this sense, I would like to note that Max has acquired valuable knowledge and values in his upbringing that enable him to navigate the forest and prepare him to become a guardian. The relationship between grandfather, grandson, and to a certain degree, father, demonstrates the importance of cross-generational learning and companionship, which shows that education is not only individual and formal, but the responsibility of the entire family. Furthermore, these relations do not depict normative masculinity but rather emphasise the benefits of affection, love, and respect between men. In the relationship between grandson and grandfather, storytelling is key. Through oral stories, Max learns how to find his way to the "Guardabarrera" called Yadra, a mystical collaborator in the underground network that hides refugees. Buelo tells true stories but conceals them as fairy tales. For this reason, storytelling becomes more than entertainment; it becomes implicit knowledge. To ensure that Max learns the stories, he asks his grandson to help him remember how the story develops: "I'll need a little help in the telling. Remind me, how do I begin?" (p. 43), which is a strategy that allows Max to adopt the main content of the oral story. It is not evident that the stories are true until Max is put in a position where he can use them. When bringing the "hidden one" into safety, they venture beyond the edge of his map. However, he has internalised the knowledge learnt through storytelling, which makes it possible to know the path. This key knowledge can be connected to elements within the coloniality of knowledge, and to what de Sousa Santos (2007) calls "ecology of knowledges," meaning that not only formal education is considered correct but also that knowledge can be passed through generations through telling stories.

Furthermore, it is evident that Max's family (and the rest of the country) is quite poor, which signals that even people with scarce economic resources can succeed despite being in an unfortunate financial situation. For instance, his family are stonemasons, and they reuse old stones from some nearby ruins to make new bridges. Even though the community is not rich, they appear to be leading good lives. A reason for this is hope, an important component in the story. The title *Mañanaland* stands for the hope of a better future. In the fictional country of Santa Maria, the world can be divided into three zones: Abismo represents hell, Santa Maria is earth, and Mañanaland is heaven or a place of prosperity. However, it turns out that Mañanaland is not an actual destination but a "way of thinking" (p. 209). Going to Mañanaland signifies the hope of having a future itself and

the possibility to be happy. This philosophy is displayed throughout the entire story. Max asks if he will ever meet his mother, and Buelo answers: "Solo mañana sabe. Only the place we know as tomorrow holds the answers" (p. 28). To have a good life, hope is not the only component. Buelo advocates that a good life comes with the ability to be "true of heart" (p. 45), which means to help others, live without prejudice, and work hard for the community. These fundamentals of living a good life connect to components of the *Buen Vivir*-movement, where community happiness instead of economic growth is valued (Gudynas, 2011). Furthermore, the *Buen Vivir*-movement emphasises interculturality, where people of different groups can live together rather than separately, which is echoed in *Mañanaland*. For instance, being a guardian entails leading an altruistic life, which, according to Buelo, is "not about borders or laws or money" (p. 96). It is instead about helping people and not allowing prejudice to impede relations with humans and more than human worlds.

4.1.2 Interweaving the Natural with Magic and Spiritualism

In *Mañanaland*, elements of magical realism are most apparent in relation to nature and objects. The natural world is to an extent given agency and is connected to the spirits. Muñoz Ryan has stated that she considers the settings in her narratives as characters, where people's emotions are deeply attached to the environment they live in (as cited in West, 2020). Giving the natural world agency resonates with questions within the CDM, for instance: "How is the relation between society and nature?" This can be seen early in the narrative when Max asks himself: "Why was Rio Bobinado so indecisive?" (p. 4), and afterwards he tells his grandfather a story about how an enormous and hesitant serpent eventually becomes the river. This demonstrates the interrelation between the ecological and magical realms, where nature is somehow connected to a spirit or a story. The serpent undeniably symbolises more than itself. Throughout the narrative, an occurring component is the absent mother figure, which is linked to more-than-human beings. Gloria Anzaldúa (1999) repeatedly mentions the serpent in her pioneering work *Borderlands/La Frontera: The New Mestiza*, claiming that the serpent in Aztec mythology symbolises the mother. Towards the end of the story, Max dreams of riding the river "made by the serpent with the indecisive spirit" (p. 221). The current takes him further down river: "He tried to reconcile the mystery of his mother" (p. 221). The current/serpent can symbolise his impossible quest to find his mother. La Reina Gigante, an old ruin looking down on Santa Maria is, according to Max, an actual "giant queen" (p. 125). She functions as another substitute for his mother. In a storm, La Reina Gigante uproots and holds Max in her arms (pp. 126-127). I also believe that La Reina Gigante can be a variety of the Virgin of Guadalupe, an important religious and cultural image in Mexico. The Virgin of Guadalupe is, according to Anzaldúa (1999), "a synthesis of the old world and the new" (pp. 45-46). The reason for this is because it is believed that a vision of Virgin Mary was seen close to a pre-Columbian shrine in Tepeyac in Mexico (Townsend, 2019), and as Anzaldúa (1999) explains, the word derives from the Nahuatl name "Coatlaxopeuh," where "Coatl" translates to "serpent" and "Lopeuh" means "the one who has dominion over serpents" (p. 44). This illustrates the connection between the serpent, La Reina, and a mother figure. Furthermore, La Reina is also a safe space for other people, not just for Max. The ruins are known to be the place where the "hidden ones" were harboured, and Max thinks that their spirit returned there "on the wings of the peregrine" (p. 95). In the story, a peregrine falcon hovers above Max, and he believes that it can bring "good fortune and magic" (p. 141). After being rocked to sleep by La Reina, the peregrine falcon also sleeps in the ruins. The bird can also be viewed as a symbol for the longing of having a mother. As the bird hovers above

Max, he believes that it contains the spirit of his mother, being someone who can show him the way. These examples illustrate how nature, and the magical/spiritual realms are related to each other in *Mañanaland*. Moreover, the protagonist Max searches for his mother everywhere, which can be a reason why nature is sometimes anthropomorphised in the novel.

In this analysis, elements that challenge harmful narratives about refugees and “the Other” have been presented. Additionally, *Mañanaland* depicts a cross-generational approach to learning, where Max acquires relevant knowledge outside formal education. In my view, this challenges the Eurocentric idea of learning through formal curricula, and instead promotes an “ecology of knowledges” (de Sousa Santos, 2007), where multiple ways to knowledge are accentuated. Furthermore, non-human beings and more than human beings are depicted as agentive and wilful agents in the story and not merely considered objects without feelings, a component that resists the colonial anthropocentric imperative to centre humans at the expense of the ecosystems around. In the next section, I discuss why *Mañanaland* can be considered a counter-narrative, with an emphasis on the themes highlighted in the analysis of the novel.

4.1.3 Classroom Potential: *Mañanaland* as Counter-Narrative

In the previous sections I elaborated on narrative elements, themes, and components in *Mañanaland* that are relevant to this thesis, including the portrayal of migrants, storytelling as education, and the rejection of the nature/human binary. In this section, I discuss the story’s potential as a counter-narrative in the EAL classroom, which connects to section (B) in the CDM. It is reasonable to think that 11-year-old children in an upper primary EAL classroom in Norway have some knowledge of what being a migrant or a refugee entails, as almost 20 % of the population has background from other countries than Norway (Statistics Norway, 2024). As mentioned, the story is set in a distant but familiar world, which makes it comprehensible to discuss a universal refugee experience. However, it must be mentioned that although this story depicts a universal experience, I believe that it is important that the students in the EAL classroom recognise the uniqueness of each migrant story. A part of my job as a teacher is to help them understand this. *Mañanaland* is set in a Latin American context and can relate to several real cases. For example, I see similarities between Max and Isadora’s walk and the dangerous migrant route through the Darién Gap between Colombia and Panama. Thousands of people try to cross the Darién Gap each year, and hundreds of people have died in the last decade (Yates & Pappier, 2023). Similarly, on page 212, the guardian Yadra states that the migrants travel by train after coming out of the jungle. This is comparable to migrant families in Mexico travelling towards the United States on top of cargo trains commonly known as “La Bestia,” which is a highly dangerous voyage (Graf, Diaz, & Gonzalez, 2023).

I believe that acquiring awareness and empathy about being a migrant requires real-world migrant stories combined with fictional texts, which relates to the notion of having stories as primary sources in education, as proposed by Svendsen and Eriksen (2020). Fictional texts can depict feelings, whereas non-fiction such as newspapers can convey facts. Some students in the Norwegian classroom have migrant or refugee experience, which one must be aware of. If the students are comfortable putting forward their insights, their experiences can be highly valuable. However, students must do this on their own accord, and not by pressure of the class or teacher. Bringing awareness and empathy about migration does not equal the decentring of Eurocentric perspectives. In my view, an attempt to counter Eurocentricism involves encouraging viewpoints and

knowledges that have been historically erased, silenced, or subjugated. Instead of only concentrating on how the people from Abismo are undesired, *Mañanaland* depicts how these people try to construct a better future. This is similar to what Tuck (2009) writes about desire-centred versus damaged-centred research, where instead of presenting only the pain and desolate narratives about marginalised communities, one can instead focus on “understanding complexity, contradiction, and the self-determination of lived lives” (p. 416). *Mañanaland* does this by showing that being a refugee is complex and that optimism is possible despite having limited resources.

The topic of dehumanisation in *Mañanaland* can further foster critical thinking and the decentring of Eurocentric perspectives in the EAL classroom. A central value of the English curriculum states that education in English shall “help to prevent prejudice” (The Norwegian Directorate for Education and Training, 2019, p. 2), so I believe that it can be valuable to discuss why people attribute characteristics to certain groups of people, without necessarily naming these negative traits, as this can be damaging. Nevertheless, culturally responsive courage requires discomfort but should not damage the classroom environment (Zembylas, 2015). Discussing migration must be done with caution for several reasons. Firstly, as a teacher, I hold a dominant position in a student-teacher relationship (Svendsen & Eriksen, 2020). Thus, it is important that I do not impose my assumptions on the students but rather facilitate discussions. Furthermore, engaging with topics related to groups that have been marginalised can be harmful rather than positive. This is particularly important to consider if there are students with refugee backgrounds in the class. The topic of inferiorisation can be veiled through examining how the privileged boy Ortiz (the bully) views other people, but it should also be explicitly connected to the real world. For example, bullying and unequal power balance are important and familiar topics in school. This is also stated in the Norwegian core curriculum, where the school staff has an obligation to prevent bullying, and that all students are equal regardless of background (Ministry of Education and Research, 2017). *Mañanaland* describes migration from two perspectives, as the narrative depicts the viewpoint of the refugees, and shows how outsiders base their knowledge on stereotypes. For instance, Max is the observer, as he is unaware of his heritage, but when realising that he is “unwanted,” he becomes the “Other,” and people question his entire character. He lives on the border, being in a liminal space between “good” and “bad.” According to Anzaldúa (1999), living between two cultures is a space where “hatred, anger and exploitation are the prominent features” (p. 8). However, what begins as a story of Max being inferiorised due to his background, eventually develops into a rejection of the binary relationship of the “cruel neighbours” and the “good people of Santa Maria.” In the narrative, stereotypes about refugees are discredited, such as the essentialist belief that refugees are “dangerous - murderers and thieves” (p. 16). Max eventually comes to terms with his heritage, and “rises above the narrowness” (p. 221) of the people of his town. By employing critical pedagogies in the classroom, and particularly a pedagogy of discomfort, teachers can begin to break down essentialist notions that people may have about migrants.

Moreover, storytelling is a topic that can make us reconsider the idea of education. In the Norwegian EAL classroom, the English subject shall “provide new perspectives on different ways of thinking and communication patterns” (The Norwegian Directorate for Education and Training, 2019, p. 3), which I claim *Mañanaland* can contribute to. Max has a close bond with his grandfather, and although Max attends regular school, he acquires practical skills and knowledge from Buelo, as stated in the analysis. This demonstrates an informal and transgenerational way of learning where the

transfer of knowledge is told through a narrative. This perspective is also integrated in Indigenous methodologies, where Linda Tuhiwai Smith (2008) states that “storytelling, oral histories, the perspectives of elders and of women have become an integral part of all Indigenous research” (p. 144). All the skills Max acquires from his grandfather are connected to his surroundings, which resonates with what Simpson (2014) calls “land as pedagogy,” where learning should come through the land. This signifies that the land itself can be a teacher and holds valuable knowledge that can guide learning and understanding of the world (Simpson, 2014). I believe that the practical skills Max learns contribute to his respect of the natural world. Additionally, through utilising magical realism, non-human objects and animals have feelings and spirits. Most importantly is the peregrine falcon that becomes Max’s guardian, which decentres the notion of humans as the only living beings that have feelings, which is an important feature of *Buen Vivir* (Gudynas, 2011). Instead of being separated from nature, humans are an integrated part of it. This does not only resist human superiority but also enables awareness about and encourages sustainable living, an interdisciplinary topic in the Norwegian core curriculum (Ministry of Education and Research, 2017). For this reason, the nature-human binary is a valuable topic in discussions about other ways of living, thinking, and being, using literature and film.

4.2 *Encanto* by Walt Disney Animation Studios

This section provides an overview of the animated musical *Encanto* (2021), a movie produced by Walt Disney Animation Studios, directed by Jared Bush, Byron Howard, and Charise Castro Smith. The movie is set in a rural Colombian town (called the Encanto) during the 20th century. At the beginning of the narrative, the young couple Alma and Pedro Madrigal are forced to flee their home due to an armed conflict. When four men riding on horses approach Pedro, he holds up his hands and subsequently fades out, which signifies his death. These men appear as vague silhouettes, illuminated by an ambiguous source of light in the background. Alma is left alone with her three infants and is then blessed with a candle that gives her family and the area magical powers. According to Abate (2023), even though Alma’s life becomes stable, she has not worked through the “psychological impact that this episode had on her” (p. 3). Her traumas influence the family dynamics, causing her to be overprotective and expecting too much of her family. Similar to *Mañanaland*, the significance of generational bonds becomes evident, but in *Encanto*, the detrimental consequences of how trauma passes through generations are underlined. The candle elevates the Madrigal’s socioeconomic status in the community, allowing them to reside in the village’s largest house, called Casita. The story’s protagonist, Mirabel, is Alma’s granddaughter and the only member of the family who does not have a magical gift. This lack of magical power becomes a permanent disappointment for both her and her family. The magical candle suddenly weakens, and the story follows Mirabel as she tries to understand why the candle fades. She discovers that her uncle Bruno predicted the fading of the magic and left the family. She also learns that only love can salvage the magic. However, Abuela (Alma) blames Mirabel for the weakening candle. Mirabel confronts her grandmother about her unreasonable expectations of her and the family, explaining that the expectations are the cause of the extinguishing candle. This argument creates a massive crack in the mountain, which destroys the house, and the candle extinguishes. Alma then realises that her expectations have hurt her family. She repents her actions, and Uncle Bruno then returns and is forgiven by Alma. Finally, the villagers and the Madrigals rebuild Casita, and the Madrigal’s magical powers are restored.

In the development phase, the film creators visited Colombia for inspiration and formed a "Colombian Cultural Trust," a group consisting of ten specialists within history, anthropology, biology, and music to attain cultural authenticity (Zornosa, 2022). The producers have stated that they wished to depict Colombia as a "melting pot of Latin culture, music, dance, art and food, with some of the greatest biodiversity on the planet, and also the home of magical realism" (Koeppel, 2021); a place where Spanish, African, and Indigenous cultures have merged. In the following section, I present a critical multimodal analysis of the movie *Encanto*, discussing the role of magical realism and the Madrigal's dominance in the community. Section 4.2.2 examines intergenerational trauma, and I connect this topic to the EAL classroom. In section 4.2.3, I contextualise the movie by examining the role of Disney, and I furthermore develop *Encanto's* classroom potential in terms of discussing Eurocentric hegemony in entertainment and media. Other relevant topics, such as gender roles or identity, were not addressed due to space limitations.

4.2.1 Domination through the Magical Real

I claim that the realm of magic in *Encanto* serves a different purpose than in many other works containing magical realism, including *Mañanaland*. In the following section, I explain and justify this statement. While the magic in *Mañanaland* is subtle and empowers the marginalised, magical elements in *Encanto* are more explicitly integrated into the reality depicted in the film, often showing how the Madrigals uphold privilege and power within the community. Serafini (2022) claims that multimodal phenomena must be viewed with their historical and cultural context in mind, which is evident in the opening sequence of *Encanto* (00:01:00-00:03:00). The opening alludes to Gabriel García Márquez's (1967) magical realist novel *One Hundred Years of Solitude*, where both narratives portray families seeking fortune and settling in a remote Colombian valley. In *Encanto*, the patriarch Pedro is killed during the Thousand Days War in Colombia. Alma, the matriarch, settles her family in the valley, and rules the area through magic. This dominance is not necessarily obvious at first glance but is evident if one examines the power dynamics in the community. All the family members have gifts that elevate them from their surroundings. For example, Antonio, the youngest family member, receives his gift, which is to communicate with animals (00:20:00). This indicates that the Madrigals and nature have a deep connection. However, the gift of communicating with animals centres the Madrigals rather than the animals, thus reinforcing anthropocentric values. The mise-en-scène at 00:20:42 illustrates this point. The shot is at a low angle, and is framed by a staircase, with Antonio and Alma positioned in the centre. The animals sit a few stairs below Antonio, who is at the top of the staircase. This places him in a superior position to the animals and is therefore attributed a "symbolic power" (Jewitt, 2015, p. 135) through his physical elevation above them. All the animals look at Antonio as if waiting for his command, which demonstrates that they are his pets and helpers rather than his peers. Moreover, the lower part of the staircase is poorly lit, with the only source of light being the candle and Antonio's door. In my view, the narrative therefore emphasises Antonio's and the Madrigal's eminence, and illustrates that the Madrigals are above the natural world. The Madrigals are not separate from the natural world, but they are nonetheless placed above it, connecting to the coloniality of nature, which looks at the dynamics between society and nature. Thus, this counters the possibility of a decolonial reading of the movie. From a decolonial standpoint, a reciprocal relation between nature and humans is emphasised (Walsh, 2012), and this ethical imperative is absent in *Encanto*.

By applying a critical decolonial methodology, asking questions such as: "How are power structures upheld or challenged?", it becomes evident that the Madrigals dominate their surroundings by using magic. This dominance is demonstrated by the way the village children ask about their magical gifts during the song *The Family Madrigal* (00:04:00-00:08:50). They worship the family because of their magical abilities, asking questions such as: "What are your powers?" and saying: "It is physically impossible to relax!" (00:05:40), which demonstrates that they are not able to contain their adoration of the Madrigals. From the beginning, there are two important symbols of the Madrigal's hegemony. Most evident is the candle, which throughout the movie is placed on display in the highest window of the house. This candle is an object that legitimises the Madrigal's power. This is particularly exhibited when the villagers are welcomed into the house before and during Antonio's "gift ceremony" (00:15:50). The camera angle is set at eye level when the villagers enter the house, and gradually moves upwards. The focus then shifts towards the shining gold doors of the family members. Eventually, a low angle shot shows the magic candle in the highest window frame. Placing the candle at this height makes it seem unattainable, thus placing the viewer in an inferior position to the candle. Even the members of the family are situated at an inferior angle to this magic object, as their doors are placed beneath it. Moreover, the candle shines brightly in gold, which contrasts with the dark purple surrounding it. This proves that the ultimate light of the Encanto realm is the magical candle. The person closest to the candle is Alma, which suggests her absolute domination of the family and village, where on her door, she is holding the candle, which proves that she is the only person worthy of absolute power. Alma does not have magic powers herself, other than being a leader who tries to keep the family together. Her authority is then distributed among the children and grandchildren of the family, who use their power in the community, making the villagers dependent on the Madrigals.

In my view, Casita (the house) is another symbol of the Madrigal's hegemony. Casita is a typical "hacienda" or big estate that controls the nearby area (Mörner, 1973). Situated on top of a hill, the house looks down on the village. At 00:15:20, an arial shot shows that the village's main street leads up to Casita, and similar to the depiction of the candle, all the features surrounding the house are darker. This darkness is only eliminated by the bright colours of the Madrigal house, as this house contains livelier colours. This illustrates its superiority to the other houses, which also signifies that it is in better condition than its surroundings. Furthermore, the only source of light on the village street are golden candles, leading the way to Casita, which implies that the only light the villagers receive is through the Madrigal's blessing. In this shot, the depth of focus must be considered. The village houses are out of focus, which reinforces their position as being in the periphery of Casita. Reading these symbols through the colonial matrix (Walsh, 2012), looking at the coloniality of power, it is evident that the villagers are positioned beneath the Madrigals. This is both physically, as they live on the bottom of the hill, but also socially, as their houses are in a worse state than the Madrigal house.

The Madrigals are able to uphold and legitimise their power by making the villagers dependent on them for everything, from moving donkeys of the road (00:33:27) to their abilities of controlling the weather, which reproduces the uneven distribution of power and resources. Through her emotions, Pepa (Mirabel's aunt) influences the weather in the Encanto. At 00:12:31 she is positioned at the centre of the frame and looks directly into the camera. She is clearly stressed about not finding her son, which is emphasised by the dark cloud hovering above her head. This connection between nature and human feelings indicates that human emotions impact the surroundings, and that

feelings play a part in how one views the natural world. It is worth mentioning that human emotions are linked to the natural world in other magical realist fiction, for instance in *Like Water for Chocolate* by Laura Esquivel (1993), where the character Gertrudis sets the walls on fire because her body emits too much heat. However, only the Madrigals can change their surroundings, as the villagers do not have agency other than being controlled or helped by the Madrigals. This control is exerted through Alma and her descendants, illustrating a hereditary form of power. Despite this, Mirabel lacks magical powers, causing Alma to make her feel inferior and furthermore denying her the hereditary dominance of the family. Alma tells Mirabel that “the best way for some of us to help is to step aside” (00:12:10), which negates her agency, placing her between the villagers who have limited agency and the powerful Madrigals, thus “Othering” her. This echoes what Anzaldúa (1999), and similarly Bhabha (2012), call a “third space,” where she becomes redundant because she neither belongs with the villagers, nor with the Madrigals. Eventually the candle extinguishes, and Casita collapses, which parallels Alma’s crumbling authority. As mentioned, the villagers depend on the Madrigals, and therefore they help rebuild Casita. Furthermore, Alma sings: “The miracle is you, not some gift, just you” (01:25:53). This signals that working together is better than having magical powers, and that people are more important than their abilities. However, instead of becoming equal members of the community, the Madrigals are ultimately given back their magical powers. It is interesting to consider what would have happened if the Madrigals had not regained their magical powers at the end but instead became regular members of the community. This could have signified that the family became equal participants in the community, and that working together is more valuable than hereditary privilege. Furthermore, this could have facilitated a more decolonial interpretation of the movie, as it would have challenged the hegemony of the Madrigals where resources could be redistributed in the community. Instead, their dominance does not end; on the contrary, the hegemony continues in a slightly different form. Now, the entire family is powerful, instead of Alma being the only ruler. I argue that this does not counter coloniality because it suggests that instead of working together, certain groups of people are superior and entitled to maintain privilege despite not having worked for it.

4.2.2 Community and Intergenerational Trauma

In the former section I claim that the power structures and the elements of magical realism in *Encanto* do not contribute to the decentring of Eurocentrism because the Madrigals are to some extent viewed as superiors in the community. Nevertheless, an important pillar of decolonial thinking are generational and community bonds (Smith, 2008). *Encanto* explores the topic of intergenerational trauma and, to an extent, the importance of community. In the following, I argue for how this can partly counter Eurocentric perspectives. In the opening sequence, Alma tells Mirabel about the importance of family by saying: “Strengthen our community, strengthen our home. Make your family proud” (00:03:10). This illustrates that the community comes first, and that the individual’s foremost duty is to contribute to the common good. This contrasts with the Eurocentric notion of the individual coming before the community, as the “individual,” according to Smith (2008), is a “system of ideas which needs to be understood as part of the West’s cultural archive” (p. 49). In *Encanto*, the communal bonds are influenced by Alma’s past traumas and her experiences impact power dynamics and family relations. According to Conroy (2022), intergenerational trauma is connected to communities that have “suffered a historical trauma” (p. 309), where sufferings impact the entire group, even generations that have not experienced the ordeals directly. This topic is also relevant for the EAL classroom, as the English subject curriculum underlines that

knowledge about “social conditions open for new perspectives on the world” (The Norwegian Directorate for Education and Training, 2019, p. 4). In Norway, there are students who are affected by trauma experienced by older relatives, both through parents having experienced war, but it is also ingrained in traumas inflicted upon the Indigenous population. For instance, in the introduction to this thesis, I elaborated on a colleague’s experience of not knowing about his Sámi heritage because his grandmother was ashamed of it, which illustrates that injustices inflicted on Sámi people in the past are still traumas impacting people in the present.

Turning back to Disney’s movie, Alma loses her husband when fleeing an armed conflict, which causes her to develop obsessive control of every family member. She passes on her expectations to the family members, creating an unsafe environment. This is evident in the analysis of the character Luisa (Mirabel’s sister), whose gift is to have herculean strength; however, it turns out that this strength is not only physical but connected to emotions. To be a worthy family member, she constantly suppresses her feelings. While trying to protect the village from an avalanche she sings: “Under the surface/I hide my nerves and it worsens, I worry something is gonna hurt us” (00:35:53). This displays that the more she carries the family’s burden on her back, the worse it becomes. Compositional elements in the shot further demonstrate this burden, for instance when Luisa is standing at the bottom of the frame, and she carries the entire village (00:37:27). She is small compared to the weight she carries. It is dark under the surface, with some glimpses of the sun shining through. Above the village, the spectator can see a big sun, shining similar colours as the candle, which may represent that the further “under the surface” she goes, the darker it becomes. Luisa can only serve as a strong person but is neither allowed to feel nor shine, so I would argue that Alma’s traumas create immense pressure on her grandchildren. As mentioned, the magical candle represents the Madrigal’s power. However, it is also a manifestation of generational trauma. When Pedro dies, the candle ignites, which shows that she suppresses all her feelings inside the candle. After Alma reconciles with her family, the magic returns, but the candle does not. When Alma and Mirabel reconcile, they are surrounded by yellow butterflies (01:23:00-00.11.23:20) which may represent a new hope and being able to be open about trauma. The imagery of the butterflies once again illustrates how the natural world is tied to the characters’ emotions, a reoccurring feature of magical realism. Additionally, the butterflies pay homage to *One Hundred Years of Solitude*, where yellow butterflies are a reoccurring metaphor for the excitement of first love.

Communal bonds are central to decolonial thinking, and *Encanto* partly addresses this topic. The family is not able to manage Alma’s pressure and trauma, causing it to collapse. At last, she acknowledges what “happened, acknowledging the impact of the trauma-constructed patterns” (Conroy, 2022, p. 310), which makes it possible for other family members to show their emotions. I think that *Encanto* both promotes individualism and the value of community. When rebuilding the house, the three sisters Isabel, Luisa, and Mirabel work together and sing: “It’s a dream when we work as a team” (01:26:58). This reaffirms the value of community and furthermore shows that groups can recover from difficult situations and instead focus on creating a brighter future. This resonates with Tuck’s (2009) call to centre desire-based approaches, where not only the negative traits should be accentuated. Following Alma’s acknowledgment of her traumas, the values change, with individuality becoming more important. Mirabel looks in the golden doorknob with watery eyes and says, “I see...me” (01:29:13). This moment marks the transition from the family being a collective to individuals who can

make their own choices about who they wish to be. This shot is at eye level and is a close-up, which creates a closeness to the viewer and serves as an approach to evoke sympathy (Jewitt, 2015) with Mirabel. Her family is placed in the background and are all looking at her. This technique thus places the individual in the front, with the family as support in the background. Mirabel discovers herself for the first time, and she realises that she is more than her family. Nevertheless, her family is still there for her. I then believe that the movie conveys a dual message, since it highlights the importance of community while also demonstrating that the well-being of individuals is essential for the group to thrive. I consider the depiction of resolving intergenerational trauma to be slightly simplistic, as it shows that the damage inflicted on the family is easily fixed when Alma and Mirabel finally understand each other. Nevertheless, it illustrates the link between generations, which turns the focus away from individualism, and can be used in the EAL classroom to show that suffering from the past impacts people in the present.

4.2.3 Classroom Potential: Disneyfication of Colombian Culture

In the former sections I analysed and interpreted some components in *Encanto's* narrative, with a focus on magic, power structures, and intergenerational trauma, which are elements that relate to the decentring of Eurocentric perspectives. In this section, the movie's background and context are further discussed, as I believe this is crucial when discussing non-Eurocentric perspectives in the EAL classroom. Contextualising is also emphasised in the CDM through the question "How does the context influence the understanding of the text?". Disney's role as a producer of popular culture for children and adults cannot be underestimated, and thus, I believe this serves as a potential topic in EAL classroom discussions. Critical pedagogy theorist Henry Giroux and cultural researcher Grace Pollock (2010) state that Disney's influence should be considered within a broader understanding, meaning that Disney is a "corporate giant intent on spreading commercial values" (p. 98) and has enormous cultural influence. For the EAL classroom, "critically assessing different types of texts in English" (The Norwegian Directorate for Education and Training, 2019, p. 3) is accentuated. Hence there are several reasons why I believe that students must think critically about Disney's role as a corporate empire. Through entertainment, Disney has had a role in unequivocally perpetrating negative prejudices about historically minoritised groups, both in older films such as *Song of the South* (1946), but also in newer films such as *Pocahontas* (1995) and *Aladdin* (1992) (Bell, Haas, & Sells, 1995; Giroux & Pollock, 2010). Through narratives such as *Pocahontas*, colonial history is trivialised and simplified, where historical incidents are depicted inaccurately and through the lens of the colonisers. This relates to the term "Disneyfication," where places, people, and objects lose their original character for the purpose of fitting into standardised cheerful narratives (Schickel, 2019). This concept can be linked to the aim of internationalising US mass culture, making entertainment "bigger, faster, and better" (Matusitz & Palermo, 2014, p. 91) and identical across the world.

Disneyfication and Americanisation are also relevant ideologies to discuss when studying *Encanto* with 5-7th graders in the EAL classroom, and it is a central reason why I believe the movie centres Eurocentric perspectives rather than non-Eurocentric cultural aspects. It is important that students do not take for granted their exposure to American entertainment. By being critical towards what they are exposed to, students also increase their media literacy, which is the ability to "critically understand, question, and evaluate how media works to produce meanings, and how they organise and construct reality" (Serafini, 2014, p. 25). For people watching the movie without being critical, it may seem to depict Colombian society as it is, as many tokens of "Colombianness" are present. An

example of this is how the producers of *Encanto* portray themselves in terms of being culturally sensitive. It should not be disregarded that during the production, the creators consulted Colombian and Latin American experts. This is key due to Disney's history of not having included marginalised groups in their productions (Giroux & Pollock, 2010). In the movie, local cuisine, fauna, dances, and architecture are accurately depicted (Dosch, 2023). However, many of these Colombian elements are subordinate and not central to the plot. For the narrative itself, Colombian culture and history can be regarded as unclear and mystical, placing it in what Dosch (2023) calls "a physical and temporal setting" (p. 54) that distances the narrative from a "real" Colombia existing in the present. The only part of the movie involving a historical time period is the killing of Pedro, who is murdered by faceless attackers in the Thousand Day War. However, even these perpetrators are depicted as silhouettes (Dosch, 2023). For people with limited knowledge of Colombian history and culture, only an unclear Colombian conflict is depicted. Moreover, the name "Colombia" is only mentioned in the song *Colombia, mi Encanto* (00:15:00-00:16:30). Similarly, the Madrigals consist of people of different ethnicities, which reflects the people of Colombia. This is an improvement in the inclusion of Black people and People of Colour in Disney movies. However, this racial composition is also somewhat mysticising Colombian culture, showing that people with different racial backgrounds live in harmony. This does not reflect the issue of racism in Colombia, where Afro-Colombians, Indigenous groups, and Mestizos have been marginalised by the white elite (Castillo & Abril, 2009). Dosch (2023) claims that this portrayal of different races instead "reflects the popular U.S. trends of body-positivity and diversity" (p. 52). Film critic Manuel Betancourt (2022) corroborates this by stating that "*Encanto* emerges as nothing more than a commodification of Colombian culture on the part of a mostly US-based" (p. 64) production. I believe that creating a narrative that vaguely refers to Colombian history and culture is an expression of Disneyfication. The movie simplifies complicated cultural features, which makes the story comprehensible for white American and European viewers to watch.

Western media often constructs meaning from a Eurocentric perspective, which I believe can be damaging if this is the only narrative. This is also relevant in the English subject classroom where students are expected to "talk about the reliability of various sources" (The Norwegian Directorate for Education and Training, 2019, p. 8). Colombia's status during the last few years has been influenced by American productions like *Encanto* and Netflix's TV series *Narcos* (2015). For instance, *Narcos* has been criticised for portraying biased American perspectives of Colombia and for upholding the Colombian stereotype of being unsafe, a trait the country tries to discard (Holguin, 2016). The EAL students in upper primary school have probably not watched this TV series, but these biases can still influence how the Norwegian population views Colombia. Scrutinising Disney's role and narrative can be discomfoting to some students, as it can challenge the belief that Disney is meant for only amusement. This relates to Boler's (1999) pedagogies of discomfort. When working as a teacher, I had a similar experience where I questioned the students about why they learn English and not other languages. This question was undoubtedly discomfoting to several students, as they considered it "natural" to learn English. They had not made the connection between colonial crimes and the "superior" position of European languages and cultures, and it seemed upsetting to them when this became apparent. I believe that multimodal texts for this reason can contribute to enhancing the students' critical skills and awareness about power structures, including linguistic issues.

4.3 Viewing the Texts in Relation: EAL Classroom Approaches

In sections 4.1.3 and 4.2.3, I examined to what extent *Mañanaland* and *Encanto* can be counter-narratives in the EAL classroom. In this section, I discuss the two texts in relation to each other, where I suggest two critical approaches that can contribute to fostering non-Eurocentric perspectives among upper primary pupils. I believe that viewing the two narratives in connection can contribute to critical reflections of the students' positionality and privileges. Both narratives address similar topics, but in different manners. There are several reasons for viewing the texts relationally. For instance, the novel and the film belong within the magical realist genre to an extent, so I believe that the students should consider how the magic is employed differently in the two texts. *Mañanaland* intertwines the magical world with how people navigate their everyday lives; the spiritual magic is tied to the way humans perceive and interact with nature. In this way, nature and humans are equal and agentive. In contrast, the characters in *Encanto* use magic to dominate their surroundings, which places them not only above nature, but also other humans. Additionally, as the aim of the thesis is to suggest ways for upper primary teachers to begin to decentre Eurocentric perspectives, the concept of "Othering" can be addressed in both narratives. *Encanto* "Others" the villagers by using the magic to control the valley, placing them in an inferior position. When losing the magic, the Madrigals become equal members of the community. However, they regain their gifts, which once again elevates them above the rest. Due to his background, Max in *Mañanaland* is dehumanised by the community. This inferiorisation influences his self-perception, and he starts believing that negative stereotypes about the people of Abismo are true. However, these stereotypes eventually disintegrate, which rejects the "good" versus "bad" binary presented at the beginning of the narrative. In *Mañanaland*, the story is depicted from the viewpoint of minorities, whereas *Encanto* contributes to the inferiorisation of certain groups by upholding the Madrigals as the rulers, thus placing the villagers as the "Other." In contrast to the topic of "Othering," strong generational bonds are found in both narratives, which I believe can encourage non-Eurocentric family traditions. The Madrigals in *Encanto* are influenced by Alma's traumas from the past, whereas Max acquires essential knowledge from his grandfather. In different aspects, this shows that knowledge and experiences are inherited through generations, breaking with the Western ideology of fostering individuality as a fundamental value. This further demonstrates that people's actions are influenced by their social and cultural backgrounds.

When working with *Encanto* in the EAL classroom, I consider the method of "resistant reading" suitable, as it entails "reading against the text to determine how the text perpetuates relations of power" (McKenzie & Jarvie, 2018, p. 300). When viewing movies resistantly, Berg (2021) instead proposes the term "resistant viewing" (p. 11). In previous sections, I tried to model this approach by conducting a resistant viewing of *Encanto*. When reading against the text, teachers should not be the first to share their perception but should instead facilitate discussions with critical questions, relevant terminology, and facts. For my students to become critical of the input, it is useful to question where they receive information and news about Latin American countries, such as Colombia. This resonates with Svendsen and Eriksen's (2020) proposal to ask questions about privilege and how one's position influences one's perception, and is also found in the question "How does my individual and cultural background influence the understanding of the text?" in the critical decolonial methodology. It can be assumed that the information students receive is mostly acquired through Western media, in this case Disney. As mentioned, *Encanto* embodies the concept of Disneyfication, incorporating

Colombian elements as tokens to create the illusion of a Colombian setting, where few components in the narrative connect to actual Colombian culture and history. In contrast, *Mañanaland* takes a distinctly different approach. I consider that the vagueness of the places referred to in the story (Santa Maria, Abismo, and Mañanaland) contributes to creating a universal migrant story without mysticising or essentialising Latin American cultures. The universal aspect of the story connects with elements within magical realism, distorting the time and place in which it is set. Furthermore, Max's dual role, where he experiences the migrant journey from both within and from the outside, can foster understanding from several perspectives. For *Mañanaland*, I consider literature circles (LCs) to be an approach to facilitate the decentring of Eurocentric perspectives in the middle grade classroom, as this approach accentuates student reflection and the teacher's role as facilitator. LCs resonate with components of critical pedagogies, where both teacher and students bring forward valuable insight (Freire, 2017). In literature circles, an aim is to connect insight to emotions and personal experiences rather than solely to what can be learned from the narrative (Shelton-Strong, 2011). Furthermore, LCs are appropriate if one employs Svendsen and Eriksen's (2020) decolonial toolkit, where unconventional classroom structures are promoted. All the students can contribute as it may be less intimidating to speak in smaller groups. Often in literature circles, students are assigned different roles, which I find valuable as this enables more students to participate naturally. Example of these are "discussion leader," "summariser," "cultural collector" (i.e. looking at cultural similarities and differences in society and story), and "artistic adventurer" (creating art that represents the story) (Shelton-Strong, 2011, p. 216). LCs discussions should be open and natural, where personal stories and real world connections are encouraged (Shelton-Strong, 2011), and I regard literature circles as a space where there are no right or wrong answers. However, as I want my students to consider other knowledge systems than Eurocentric ones, I think that the teacher must ask some open-ended questions before the students engage in conversation. This entails more teacher involvement but enables asking and reflecting on critical questions simultaneously.

I believe that both texts have the potential to partly decentre Eurocentric ways of knowing, being, and doing. *Encanto's* main potential lies in the possibility of critically engaging with Disney's role as a producer of entertainment for children, whereas *Mañanaland's* potential is through emphasising the equality between nature and society, and furthermore to demonstrate that storytelling through generations can be a way to acquire knowledge. Literature circles and resistant reading/viewing can be approaches to discuss these narratives, which also connects to the proposal by Svendsen and Eriksen (2020) to use stories as primary texts to facilitate critical discussions. Discussing and facilitating non-Eurocentric perspectives in the EAL classroom is an ongoing endeavour rather than a one-time mission. This requires effort throughout the entirety of education and should not be taken for granted.

5 Conclusion

In this last chapter I provide some concluding comments on the study. First, I present some remarks on the study's main findings, and I answer the two research questions. Thereafter, I add some implications these findings have for the Norwegian upper primary EAL classroom. Subsequently, I discuss some potential limitations of my thesis and close by offering some suggestions for further research.

5.1 Final Remarks and Implications of the Study

This study opened with an anecdote about four children who survived 40 days in the Colombian jungle. I asked myself how it was possible for them to survive not only a plane crash but also in the jungle, with no tools or food. The answer to this question is still unclear; however, this thesis demonstrates how what some classify as "alternative" knowledges and experiences can offer people skills and perspectives that are essential for navigating their surroundings. These epistemologies, which resist Eurocentric and colonial logics, should be embraced and actively promoted. In this thesis, I have tried to answer the following two questions: "What are the possibilities and limitations of employing magical realist narratives to facilitate the decentring of Eurocentric ways of knowing, being, and doing in the upper primary EAL classroom?" and "How can teachers in a Norwegian context engage with this genre in their classrooms to work towards decolonising their pedagogical practices?" I designed a critical decolonial methodology that enabled me to structure an analysis combining decolonial theory and critical pedagogies with critical multimodal and critical narrative methods. Through this critical apparatus, I have examined two texts containing magical realism, looking at their potential usage as counter-narratives in the upper primary EAL classroom.

To answer the first question, I have examined *Mañanaland* (2020) and *Encanto* (2021). Through a critical narrative analysis, I have found that *Mañanaland* has potential for usage in the EAL classroom, since the book promotes non-Eurocentric perspectives such as nature-human equality, strong generational bonds, and storytelling as knowledge acquisition. The novel furthermore depicts a universal experience of migration, where the protagonist Max is dehumanised by the community but eventually resists this "Othering." The magical elements in this story are connected to the bond between humans and nature; nature itself is a force of magic. By situating the story in a distant but recognisable setting, this narrative presents pedagogical opportunities in the English subject classroom to discuss prejudice, bullying, and linking the migrant narrative to actual refugee issues. These are topics that middle graders may be familiar with, and teachers should value students' previous knowledge. In turn, through a critical multimodal analysis, I have interpreted *Encanto's* potential as a counter-narrative. This movie elevates the main characters above the rest of the society, which to some extent eliminates the village's collective agency. Through magical powers, the Madrigals are able to control and uphold power, which illustrates the role of magic role in this narrative. Nevertheless, this story also demonstrates the importance of generational ties, where past traumas continue to influence subsequent generations. Except for the topic of intergenerational trauma, I do not think that *Encanto's* narrative challenges notions and structures created through European colonisation. However, by analysing Disney's role,

one can examine how producers influence the viewers' perceptions, and how they portray people and their cultures.

Therefore, in analysing *Encanto*, Disney's role has been particularly important. As a considerable producer of entertainment targeted at children, I believe that Disney has a special responsibility in portraying people and cultures accurately. I consider the movie's portrayal of Colombian culture superficial, and it oversimplifies racial, cultural, and historical elements. This oversimplification makes the narrative more accessible for American and European audiences, connecting to the term Disneyfication of culture. It must be mentioned that Disney has become more inclusive in their films in the last decades, depicting a variety of ethnicities, but I think that there is room for much improvement. Regarding the second research question, this was answered in section 4.3. This research question is similar to the (C) section in the critical decolonial methodology which asks the question: "How can the narrative be used critically in the EAL classroom to decentre Eurocentric ways of knowing, being, and doing?", and the answer for both are the same. The specific approach I propose for using *Mañanaland* in the EAL classroom is employing literature circles, where topics uncovered through the first research question are appropriate to investigate. This pedagogical approach resonates with critical pedagogies, placing teacher and student as equals, while encouraging the examination of power dynamics within a text. *Encanto*, with its focus on the Madrigal's hegemony, can be explored through a resistant reading/viewing method, where the teacher should ask critical questions about Disney's role and how the narrative elevates certain people over others. In the analysis of *Encanto*, I thus conducted a resistant reading, but it is worth noting that I could have approached the movie differently, for instance by looking at the extent Disney empowers women in the story.

These findings have implications for the EAL classroom. In the Norwegian national curriculum and the English subject curriculum, reflecting upon cultural belonging and taking different perspectives are accentuated (Ministry of Education and Research, 2017; The Norwegian Directorate for Education and Training, 2019). However, these values do not explicitly mention non-Eurocentric perspectives, which places the responsibility on the teachers to bring forward such worldviews and knowledges. This means that the teacher must be well-informed and also be culturally sensitive when addressing Latin American topics and history. Otherwise, stereotypes are at risk of being upheld rather than deconstructed. I think that culturally responsive courage entails recognising the limit of one's knowledge, and that one should be willing to learn and unlearn. This means that all students should be able to express their viewpoints without being dismissed, with the teacher as the facilitator. Furthermore, I believe that teachers must explicitly acknowledge how the school system has systematically and to an extent, still excludes certain worldviews. This is an imperative stated by the Norwegian Truth and Reconciliation Commission (Høybråten, Bjørklund, Kjølås et al., 2023), where (re)education about Sámi culture and Norwegianisation are topics emphasised. The way in which teachers engage with Disney productions in the classroom impacts how students view the entertainment industry, and it is important that teachers bring forward reflections about how this company conveys American values, occasionally at the expense of other cultures, including Indigenous ones. If texts employed in the EAL classroom show signs of stereotyping or discrimination, teachers must show caution. However, examples such as *Encanto* demonstrate that even partly inaccurate texts can be used to highlight how our perspectives are shaped by both producers and receivers, who in turn are shaped by their historical contexts. Teachers have a responsibility of

shaping the future for the better, which necessitates accounting for injustices and valuing all cultural backgrounds equally.

5.2 Limitations and Suggestions for Further Research

This thesis has examined the potential of using texts containing magical realism as counter-narratives to decentre Eurocentric perspectives in the Norwegian upper primary EAL classroom. In this last section, I present some limitations of this study, which are linked to suggestions for further research. Since I have used qualitative approaches to analyse text, the findings cannot be generalised, and due to the limited space and timeframe of the thesis, the selection of material and the topics addressed have been limited. Other themes like gender, disability, and sexuality hold relevance within a decolonial framework and may be explored in the future. Similarly, discussions about how the two texts employ linguistic features such as code-switching and translanguaging were omitted. Another limitation is my own background. I am neither a fluent Spanish speaker nor from Latin America. This has, to some extent, restrained the research material and limited my ability to comment on cultural components. However, I have been willing to learn, and I have tried my best to use qualified sources. Another main constraint of this study has been to define and locate appropriate texts within the magical realist genre. There are certainly numerous magical realist novels for adults written by Latin American authors, but it has been challenging to find magical realist fiction for children that focuses on Latin America, written in English. Moreover, the genre overlaps with fantasy, and sometimes with surrealism. I have wished to locate fiction that fits within the foundations of magical realism, but this has been demanding. For example, *Encanto* is sometimes referred to as fantasy. Similarly, I was initially planning to use artwork by Frida Kahlo, but due to space limitations, this was excluded. Kahlo's work has often been associated with the surrealist movement (Herrera, 2018). However, Kahlo herself rejected being a part of this movement. For this reason, I spent much time finding artwork by her that incorporated magical elements without bordering on surrealism. Kahlo's (1940) *Self-Portrait with Thorn Necklace and Hummingbird* was initially intended as a part of the corpus. This painting could be further researched through the critical decolonial methodology, particularly the combination of Aztec and Catholic symbolism found in the artwork, and I invite other scholars to do so. This cultural mixing can be an approach to interpret the "Mestizaje" of both Kahlo and Mexican and Latin American identities, which in turn challenges the notion of monocultures.

Initially, I found combining decolonial theory with literary criticism to be challenging. However, this opened up the possibility of creating a critical decolonial methodology, which I consider a new approach to analyse fiction. This methodology has the potential for further development, which could also include texts outside the magical realist genre. Expanding beyond the confines of the magical realist genre can open up for a variety of other texts, including artwork, film, and possibly non-fiction. I would invite other researchers and teachers to potentially tailor this methodology to fit other subjects. For example, in a Norwegian context, examining Sámi perspectives through the CDM could prove particularly resourceful. This also means that this methodology could be used in other subjects than English, such as Norwegian, social studies, or history classes. Another potential method is to work with the texts in a lower secondary classroom, as they also serve potential application with older students, and then evaluate students' engagement through resistant reading and literature circles. For instance, an option could be to interview students about their perceptions of (de)colonial topics and their

interpretations of *Encanto* and *Mañanaland*. Furthermore, teacher observation and surveys could have been appropriate methods to further develop the CDM, particularly sections pertaining to classroom application (section B and C), which consequently could help teachers select texts that portray a range of ways of knowing, being, and doing. In other ways, and despite the mentioned limitations, I hope that this thesis has contributed to this objective to some extent.

To bring this thesis to a close, I echo Aimé Césaire's (2000) proclamation: "A civilisation that chooses to close its eyes to its most crucial problems is a stricken civilisation" (p. 31). Correspondingly, I hope that teachers and educators choose to open their eyes, refuse perpetuating systems of oppression, and see the value of working collectively towards making classrooms into fairer and more equitable spaces.

References

- Abarca, M. M., & Acosta, A. (2018). Buen Vivir: An alternative perspective from the peoples of the global south to the crisis of capitalist modernity. In V. Satgar (Ed.), *The climate crisis, South African and global democratic eco-socialist alternatives* (pp. 131–147). Wits University Press.
<https://www.cambridge.org/core/product/953A252B4723E8893BCE566AA9E84C51>
- Abate, M. A. (2023). “Where all the people are fantastical and magical”—and hurting: Intergenerational trauma and social-emotional learning in *Encanto*. *Children’s Literature in Education*. <https://doi.org/10.1007/s10583-023-09541-z>
- Alimonda, H. (2019). The coloniality of nature: An approach to Latin American political ecology. *Alternautas*, 6(1).
- Amariles-González, X., Morales, M. E., Meneses-Copete, Y., & Sierra, Z. (2020). Empowerment. In *The Palgrave encyclopedia of the possible* (pp. 1-9). Palgrave Macmillan. https://doi.org/10.1007/978-3-319-98390-5_181-1
- Anzaldúa, G. (1999). *Borderlands/La frontera: The new Mestiza* (Vol. 5). Aunt Lute Books. Kindle Edition.
- Bamberg, M., & Andrews, M. (2004). *Considering counter-narratives: Narrating, resisting, making sense* (Vol. 4). John Benjamins Publishing.
- Bell, E., Haas, L., & Sells, L. (1995). *From mouse to mermaid: The politics of film, gender, and culture*. Indiana University Press.
- Berg, E. K. (2021). *Representations of disability in film: Challenging stereotypical visual representations in the EFL classroom* [Bachelor’s thesis, Norwegian University of Science and Technology].
- Berg, E. K. (2023). *Disability futures otherwise: Forging affective pedagogies of exposure in the upper primary EFL classroom through intersectional multimodal fantasy* [Master’s thesis, Norwegian University of Science and Technology]. NTNU Open.
- Berger, J. (1972). *Ways of seeing*. Penguin Books.
- Betancourt, M. (2022). Colombia enchanted in *Memoria* and *Encanto*. *Film Quarterly*, 75(4), 64-68. <https://doi.org/10.1525/fq.2022.75.4.64>
- Bhabha, H. K. (2012). *The location of culture*. Routledge.
- Bishop, S. R. (1990). Mirrors, windows, and sliding glass doors. *Perspectives* 1(3).

- Bjørklund, I. (2000). *Sápmi: En nasjon blir til - fremveksten av samenes nasjonale fellesskap*. Samisk etnografisk fagenhet, Tromsø museum.
- Blystad, Ø. (2023). *Magical realism in the ESL classroom: Democracy, citizenship and The famished road* [Master thesis, Inland Norway University].
- Boler, M. (1999). *Feeling power: Emotions and education*. Routledge.
- Bowers, M. A. (2004). *Magic(al) realism* (Vol. 1). Routledge.
- Brancato, C., Bernard, C., & Miro, D. (2015). *Narcos*. [TV-series]. Netflix.
- Brown, C. W., & Habegger-Conti, J. L. (2017). Visual representations of Indigenous cultures in Norwegian EFL textbooks. *Nordic Journal of Language Teaching and Learning*, 5(1), 16-34.
- Bush, J., Howard, B., & Smith, C. C. (2021). *Encanto* [Film]. Walt Disney Studios Motion Pictures.
- Cariou, W. (2020). On critical humility. *Studies in American Indian Literatures*, 32(3/4), 1-12. <https://www.jstor.org/stable/27013425>
- Carpentier, A. (1995). The baroque and the marvelous real. In L. P. Zamora & W. B. Faris (Eds.), *Magical realism: Theory, history, community* (pp. 89-108). Duke University Press.
- Castillo, S. S., & Abril, N. G. P. (2009). *Discourse and racism in Colombia: Five centuries of invisibility and exclusion*. Lexington Books.
- Césaire, A. (2000). *Discourse on colonialism*. Monthly Review Press.
- Conroy, S. (2022). Narrative matters: *Encanto* and intergenerational trauma. *Child and Adolescent Mental Health*, 27(3), 309-311. <https://doi.org/https://doi.org/10.1111/camh.12563>
- Cooper, B. (1998). *Magical realism in West African fiction: Seeing with a third eye*. Routledge.
- Corbett, S. (2020, February 14.). Pam Muñoz Ryan: Illuminating a timeless struggle. *Publishers Weekly* <https://www.publishersweekly.com/pw/by-topic/childrens/childrens-authors/article/82442-pam-mu-oz-ryan-illuminating-a-timeless-struggle.html>
- Council of Europe. (2020). *Common European framework of reference for languages: Learning, teaching, assessment*. Companion Volume. Council of Europe.
- Creswell, J. W., & Creswell, J. D. (2022). *Research design: Qualitative, quantitative, and mixed methods approaches* (Vol. 6). SAGE Publications.

- Croker, R. (2009). An introduction to qualitative research. In J. Heigham & R. Croker (Eds.), *Qualitative research in applied linguistics: A practical introduction* (pp. 3-24). Palgrave Macmillan UK.
<http://ebookcentral.proquest.com/lib/ntnu/detail.action?docID=514954>
- Danielsson, K., & Selander, S. (2021). Semiotic modes and representations of knowledge. In *Multimodal texts in disciplinary education: A comprehensive framework* (pp. 17-23). Springer International Publishing. https://doi.org/10.1007/978-3-030-63960-0_3
- Davis-Castro, C. Y. (2023). *Indigenous Peoples in Latin America: Statistical information*. Congressional Research Service
- de Sousa Santos, B. (2007). Beyond abyssal thinking: From global lines to ecologies of knowledges. *Review (Fernand Braudel Center)*, 45-89.
- Dickens, C. (1993). *Oliver Twist*. Norton Critical Edition.
- Dosch, E. (2023). *Reimagining cultural representation of Latinidad on the US screen: This bridge called Disney* [Master thesis, Colorado State University]. Mountain Scholar.
- El Naggari, S. (2015). Multimodality in perspective: Creating a synergy of the discourse historical approach and the framework of visual grammar. In J. Wildfeuer (Ed.), *Building bridges for multimodal research* (pp. 149-166). Peter Lang Verlag.
- Eriksen, K. G., Aamaas, A., Bjercknes, A., Sæther, E., Eriksen, O. K., Somby, H. M., & Bjerklund, M. (2022). Å lytte til og å engasjere seg i fortellinger: Refleksjonsverktøy for arbeid med samiske perspektiver og urfolksperspektiver i lærerutdanningen. In K. G. Eriksen, A. s. Aamaas, & A.-L. Bjercknes (Eds.): Dembra, Holocaustsenteret.
- Esquivel, L. (1993). *Like water for chocolate*. Transworld Publishers.
- Ettema, A. B. (2021). *A narrative analysis of multimodal representations of Indigenous cultures in EFL textbooks: A failed quest for intercultural competence in the Norwegian primary classroom* [Master's Thesis, Norwegian University of Science and Technology]. NTNU Open.
- Fairclough, N. (2001). *Language and power*. Pearson Education.
- Fanon, F. (2001). *The wretched of the earth*. Penguin Books.
- Fanon, F. (2008). *Black skins, white masks*. Penguin Books.
- Fleming, R. (2022, January 11). «Encanto» directors on Colombian influences and magical realism: “Magic that was born out of emotion”. *Deadline*.
<https://deadline.com/2022/01/jared-bush-byron-howard-charise-castro-smith-encanto-disney-animation-dialogue-1234908399/>

- Flores, A. (1995). Magical realism in Spanish American fiction. In L. P. Zamora & W. B. Faris (Eds.), *Magical realism: Theory, history, community* (pp. 109-118). Duke University Press.
- Foster, H., & Jackson, W. (1946). *Song of the south* [Film]. Walt Disney Productions.
- Freire, P. (2017). *Pedagogy of the oppressed*. Penguin Classics.
- Gabriel, M., & Goldberg, E. (1995). *Pocahontas* [Film]. Walt Disney Feature Animation.
- Giroux, H. A. (2010). Rethinking education as the practice of freedom: Paulo Freire and the promise of critical pedagogy. *Policy Futures in Education*, 8(6), 715-721.
<https://doi.org/10.2304/pfie.2010.8.6.715>
- Giroux, H. A., & Pollock, G. (2010). *The mouse that roared: Disney and the end of innocence*. Blue Ridge Summit: Rowman & Littlefield Publishers.
- Graf, G., Diaz, L., & Gonzalez, J. L. (2023, May 10). The wider image: Migrants risk life and limb to jump Mexico trains in rush to border. *Reuters*.
<https://www.reuters.com/investigates/special-report/usa-immigration-mexico-train/>
- Gudynas, E. (2011). Buen Vivir: Today's tomorrow. *Development*, 54(4), 441-447.
<https://doi.org/https://doi.org/10.1057/dev.2011.86>
- Hansen, K. F. (2022). "Decolonizing academia" in Norway after #RhodesMustFall. *Archipelies*. <https://www.archipelies.org/1203>
- Heggernes, S. L. (2021). A critical review of the role of texts in fostering intercultural communicative competence in the English language classroom. *Educational Research Review*, 33. <https://doi.org/https://doi.org/10.1016/j.edurev.2021.100390>
- Herman, L., & Vervaeck, B. (2019). *Handbook of narrative analysis*. University of Nebraska Press.
- Herrera, H. (2018). *Frida: The biography of Frida Kahlo*. Bloomsbury Publishing.
- Hickson, H. (2016). Becoming a critical narrativist: Using critical reflection and narrative inquiry as research methodology. *Qualitative Social Work*, 15(3), 380-391.
- Hintz, C., & Tribunella, E. L. (2019). *Reading children's literature: A critical introduction* (Vol. 2). Broadview Press.
- Holguin, S. H. (2016). *Narcos, proffering real stereotypes in the form of the docudrama* Radboud University [Master thesis]. <http://hdl.handle.net/123456789/2642>
- hooks, b. (1989). *Talking back: Thinking feminist, thinking Black*. South End Press.
- hooks, b. (1994). *Teaching to transgress: Education as the practice of freedom*. Routledge.
- Høybråten, D., Bjørklund, I., Kjølås, P. O., Niemi, E., Syse, A., Hermanstrand, H. k., Myrvoll, M., Zachariassen, K., Ramstad, L.-E., Rasmussen, T., Somby, L. I., Utsi, I. E.

- K., Räsänen, A.-K., & Turi, I. A. (2023). *Truth and reconciliation commission*. The Norwegian Parliament Retrieved from <https://www.stortinget.no/globalassets/pdf/sannhets--og-forsoningskommisjonen/rapport-til-stortinget-fra-sannhets--og-forsoningskommisjonen.pdf>
- Jakobsen, I. K. (2022). *Multimodality and literacy practices in English: Exploring the role of multimodal texts in English language teaching in Norway* [Doctoral dissertation, The Arctic University of Norway]. UiT Munin.
- Jewitt, C. (2015). Multimodal analysis. In *The Routledge handbook of language and digital communication* (pp. 69-84). Routledge.
- Kahlo, F. (1940). *Self-portrait with thorn necklace and hummingbird*. Harry Ransom Center.
- Koepfel, K. (2021). *Introducing Walt Disney Animation Studios' upcoming movie, Encanto*. Walt Disney Animation Studios News. <https://news.disney.com/introducing-encanto>
- Kovach, M. E. (2000). *Indigenous methodologies : Characteristics, conversations, and contexts*. University of Toronto Press. <http://ebookcentral.proquest.com/lib/ntnu/detail.action?docID=3272673>
- Kraft, R. N. (1987). The influence of camera angle on comprehension and retention of pictorial events. *Memory & Cognition*, 15(4), 291-307. <https://doi.org/10.3758/BF03197032>
- Laslett, B. (1999). Personal narratives as sociology. *Contemporary Sociology*, 28(4), 391-401. <https://doi.org/10.2307/2655287>
- Lie, T. (2018, September 18). Steile fronter i debatten om avkolonisering av akademia. *Khrono*. <https://www.khrono.no/saih-professorer-beathe-ogard/steile-fronter-i-debatten-om-avkolonisering-av-akademia/237372>
- Lockhart, J., & Schwartz, S. B. (1983). *Early Latin America: A history of colonial Spanish America and Brazil*. Cambridge University Press.
- Lopes Cardozo, T. A. M. (2015). Bolivian teachers' agency: Soldiers of liberation or guards of coloniality and continuation? *Education Policy Analysis Archives*, 23(4).
- Maldonado-Torres, N. (2007). On the coloniality of being. *Cultural Studies*, 21(2-3), 240-270. <https://doi.org/10.1080/09502380601162548>
- Márquez, G. G. (1967). *One hundred years of solitude*. Penguin Books.
- Matusitz, J., & Palermo, L. (2014). The disneyfication of the world: A globalisation perspective. *Journal of Organisational Transformation & Social Change*, 11(2), 91-107. <https://doi.org/10.1179/1477963313Z.00000000014>

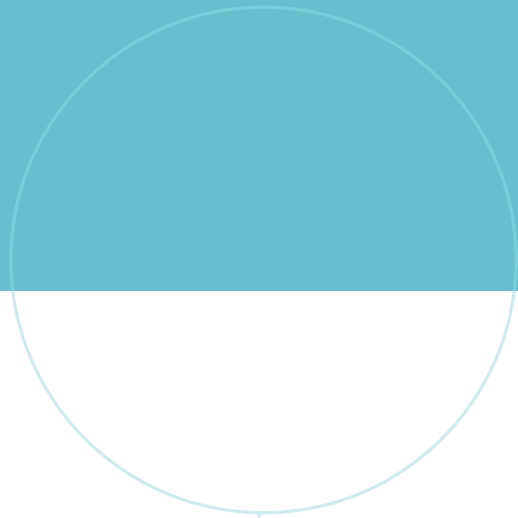
- McKenzie, C. A., & Jarvie, S. (2018). The limits of resistant reading in critical literacy practices. *English Teaching: Practice & Critique*, 17(4), 298-309.
<https://doi.org/10.1108/ETPC-01-2018-0017>
- McLemore, A.-M. (2016). *When the moon was ours*. Wednesday Books.
- Medietilsynet. (2022). *Barn og medier 2022 - en undersøkelse om 9–18-åringers medievaner*.
https://www.medietilsynet.no/globalassets/publikasjoner/barn-og-medier-undersokelser/2022/231002_barn-og-medier_2022.pdf
- Mertens, D. M. (2010). Transformative mixed methods research. *Qualitative Inquiry*, 16(6), 469-474. <https://doi.org/10.1177/1077800410364612>
- Mignolo, W. (2011). *The darker side of Western modernity: Global futures, decolonial options*. Duke University Press.
- Mignolo, W. D. (2007). Delinking: The rhetoric of modernity, the logic of coloniality and the grammar of de-coloniality. *Cultural Studies*, 21(2-3), 449-514.
<https://doi.org/10.1080/09502380601162647>
- Ministry of Education and Research. (2017). *Core curriculum – values and principles for primary and secondary education*. Retrieved from
<https://www.udir.no/lk20/overordnet-del/?lang=nob>
- Murray, H. M. (2022). Teaching about Indigenous peoples in the EFL classroom: Practical approaches to the development of intercultural competence. *TESOL Journal*, 13(2).
<https://doi.org/https://doi.org/10.1002/tesj.645>
- Musker, J., & Clements, R. (1992). *Aladdin* [Film]. Walt Disney Feature Animation.
- Mörner, M. (1973). The Spanish American hacienda: A survey of recent research and debate. *The Hispanic American Historical Review*, 53(2), 183-216.
<https://doi.org/10.2307/2512251>
- Nelson, K. (2003). Self and social functions: Individual autobiographical memory and collective narrative. *Memory*, 11(2), 125-136. <https://doi.org/10.1080/741938203>
- NOU 2016:18. (2016). *Hjertespråket - Forslag til lovverk, tiltak og ordninger for samiske språk*. Kommunal- og moderniseringsdepartementet Retrieved from
<https://www.regjeringen.no/contentassets/ad82d773c3094582a2660908b48886d3/no/pdfs/nou201620160018000dddpdfs.pdf>
- O'Halloran, K. (2011). Critical discourse analysis. In J. Simpson (Ed.), *The Routledge handbook of applied linguistics* (pp. 445-459). Routledge.
<https://doi.org/10.4324/9780203835654>
- Okri, B. (1991). *The famished road*. Jonathan Cape.

- Olsen, T. (2023, November 2). Hvordan møte utfordringer med rasisme, kjønn og ekstremisme i skole og samfunn? [Conference discussion]. 10 year anniversary of Dembra, Gardermoen.
- Onega, S., & Landa, J. A. G. (2014). *Narratology: An introduction*. Routledge.
- Paton, M., Naidu, T., Wyatt, T., Oni, O., Lorello, G., Najeeb, U., Feilchenfeld, Z., Waterman, S., Whitehead, C., & Kuper, A. (2020). Dismantling the master's house: new ways of knowing for equity and social justice in health professions education. *Advances in Health Sciences Education*, 1107–1126. <https://doi.org/10.1007/s10459-020-10006-x>
- Pino Gavidia, L. A., & Adu, J. (2022). Critical narrative inquiry: An examination of a methodological approach. *International Journal of Qualitative Methods*, 21. <https://doi.org/10.1177/16094069221081594>
- Quijano, A. (2000). Coloniality of power, Eurocentrism, and Latin America. *Nepantla: Views from South*, 1, 533-580.
- Quijano, A. (2007). Coloniality and modernity/rationality. *Cultural Studies*, 21(2), 168-178. <https://doi.org/10.1080/09502380601164353>
- Rallis, S. F., & Rossman, G. B. (2009). Ethics and trustworthiness. In J. Heigham & R. Croker (Eds.), *Qualitative Research in applied linguistics: A practical introduction* (pp. 263-287). Palgrave Macmillan UK. <http://ebookcentral.proquest.com/lib/ntnu/detail.action?docID=514954>
- Ravna, Ø. (2022). SP artikkel 27 og norsk urfolksrett etter Fosen-dommen. *Lov og Rett*, 61(7), 440–458. <https://doi.org/10.18261/lor.61.7.4>
- Riessman, C. K. (2008). *Narrative methods for the human sciences*. Sage.
- Riessman, C. K. (2013). Analysis of personal narratives. In A. Fortune, W. Reid, & R. M. Jr. (Eds.), *Qualitative research in social work* (Vol. 2, pp. 168-191). Columbia University Press.
- Rivera, L. (2023). *Inwards*. <https://www.luisarivera.cl/inwards>
- Rose, G. (2016). *Visual methodologies* (Vol. 4). Sage Publications
- Rueda, M. (2023, June 10). 4 Indigenous children lost in jungle for 40 days after plane crash are found alive in Colombia. *Associated Press*. <https://apnews.com/article/colombia-plane-crash-jungle-children-survivors-aeb67823acf0ebffb6eb2139453540dd>
- Rushdie, S. (1981). *Midnight's children*. Random House.
- Ryan, P. M. (2002). *Esperanza Rising*. Scholastic.
- Ryan, P. M. (2015). *Echo*. Scholastic Press.
- Ryan, P. M. (2020). *Mañanaland*. SD Books.

- Schickel, R. (2019). *The Disney version: The life, times, art and commerce of Walt Disney*. Simon & Schuster.
- Serafini, F. (2014). *Reading the visual: An introduction to teaching multimodal literacy*. Teachers College Press.
- Serafini, F. (2022). *Beyond the visual: An introduction to researching multimodal phenomena*. Teachers College Press.
- Shelton-Strong, S. J. (2011). Literature circles in ELT. *ELT Journal*, 66(2), 214-223.
<https://doi.org/10.1093/elt/ccr049>
- Simpson, L. B. (2014). Land as pedagogy: Nishnaabeg intelligence and rebellious transformation. *Decolonization: Indigeneity, Education & Society*, 3(3), 1-25.
- Smith, L. T. (2008). *Decolonizing methodologies: Research and Indigenous peoples*. Zed Books Ltd.
- Souto-Manning, M. (2014). Critical narrative analysis: The interplay of critical discourse and narrative analyses. *International Journal of Qualitative Studies in Education*, 27(2), 159-180.
- Stamper, C. N., & Miller, M. C. (2019). Arts-based approaches to social justice in literature: Exploring the intersections of magical realism and identities in *When the Moon Was Ours*. In R. Ginsberg & W. Glenn (Eds.), *Engaging with multicultural YA literature in the secondary classroom* (pp. 171-179). Routledge.
- Statistics Norway. (2024). *Immigration*. Retrieved from <https://www.ssb.no/innvandring-og-innvandrere/faktaside/innvandring>
- Stranden, I. L. (2024, January 10). Vil ikke vente til hele Fosen-saken er løst. *NRK*.
https://www.nrk.no/trondelag/venter-ikke-til-hele-fosen-saken-er-lost-_ingen-stans-i-vindkraftutbyggingen-i-reinbeiteomrader-1.16708932
- Stromquist, N. P. (2019). In search of the good life: Promises and challenges of buen vivir for knowledge, education, and gender. In I. R. Aman & T. Ireland (Eds.), *Against the episteme of domination and the coloniality of reality: Andean formations of subversive subjectivities, dissident knowledges and rebel Realities* (pp. 39-62). Springer.
- Støbakk, S. (2022). *Samer som del av det norske narrativet—en analyse av historiebøkers inkludering av samisk historie* Nord universitet [Master Thesis].
- Svendsen, S. H. B., & Eriksen, K. G. (2020). *An introduction to decolonization, and how you can contribute*. The Norwegian Students' and Academics' International Assistance Fund.

- Teasley, C., & Butler, A. (2020). Intersecting critical pedagogies to counter coloniality. In S. R. Steinberg & B. Down (Eds.), *The Sage handbook of critical pedagogies* (pp. 186-204). Sage Publications Ltd. <https://doi.org/10.4135/9781526486455>
- Tejeda, C., Espinoza, M., & Gutierrez, K. (2003). Toward a decolonizing pedagogy: Social justice reconsidered. In P. P. Trifonas (Ed.), *Pedagogies of difference: Rethinking education for social change* (pp. 9-38). Routledge.
- The Norwegian Directorate for Education and Training. (2019). *Curriculum in English (ENG01-04)* Retrieved from <https://www.udir.no/lk20/ENG01-04>
- Townsend, C. (2019). *Fifth sun: A new history of the Aztecs*. Oxford University Press.
- Tuck, E. (2009). Suspending damage: A letter to communities. *Harvard Educational Review*, 79(3), 409-428. <https://doi.org/10.17763/haer.79.3.n0016675661t3n15>
- Tuck, E., & Yang, K. W. (2012). Decolonization is not a metaphor. *Decolonization: Indigeneity, Education & Society*, 1(1), 1-40.
- Waldmüller, J. (2014). Buen vivir, Sumak kawsay, 'Good living': An introduction and overview. *Alternautas*, 1(1), 16-28.
- Walsh, C. (2007). Shifting the geopolitics of critical knowledge: Decolonial thought and cultural studies 'others' in the Andes. *Cultural Studies*, 21(2-3), 224-239.
- Walsh, C. (2010). Development as Buen Vivir: Institutional arrangements and (de) colonial entanglements. *Development*, 53(1), 15-21.
- Walsh, C. (2012). Interculturalidad y (de) colonialidad: Perspectivas críticas y políticas. *Visão Global*, 15(1-2), 61-74.
- West, S. B. (2020, May 20). An interview with Pam Muñoz Ryan, author of *Mañanaland*. <https://www.sarabethwest.com/post/an-interview-with-pam-munoz-ryan-author-of-mañanaland>
- Wodak, R., & Meyer, M. (2009). *Critical discourse analysis: History, agenda, theory, and methodology*. Sage.
- Yates, C., & Pappier, J. (2023, September 20). How the treacherous Darien Gap became a migration crossroads of the Americas. *Migrant Policy Institute*. <https://www.migrationpolicy.org/article/darien-gap-migration-crossroads>
- Zamora, L. P., & Faris, W. B. (1995). *Magical realism: Theory, history, community*. Duke University Press.
- Zembylas, M. (2015). 'Pedagogy of discomfort' and its ethical implications: The tensions of ethical violence in social justice education. *Ethics and education*, 10(2), 163-174.

Zornosa, L. (2022, March 16). *Encanto* may be accurate, but can it carry a whole country?
The New York Times <https://www.nytimes.com/2022/03/11/movies/encanto-colombia.html>



 **NTNU**

Norwegian University of
Science and Technology