Anna-Marie Bye

"We cannot risk that they don't know who Shakespeare is"

A study on the use of Shakespeare in the Norwegian Secondary EFL classroom.

Master's thesis in English with Teacher Education
Supervisor: Paul Goring
Co-supervisor: Anita Normann
May 2024

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Norwegian University of
Science and Technology

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Sammendrag

Bare på 10 år har den norske læreplanen gått fra å nevne Shakespeare spesifikt til å ikke nevne ham I det hele tatt. Samtidig finnes det mye forskning om hvordan man burde undervise Shakespeare, og flere forskere argumenterer for at han fortsatt er svært relevant i skolen i dag. Mesteparten av forskning gjort på Shakespeare i undervisning er basert på Engelsk som morsmål eller en andrespråks-kontekst. Det er gjort lite forskning på Shakespeare i Engelsk undervisning på ungdomsskole og/eller videregående i Norge. I denne avhandlingen undersøker jeg norske engelsklæreres refleksjoner om bruken av Shakespeare i Engelsk undervisning. Jeg har gjennomført en intervjustudie med fire engelsklærere fra ungdomsskoler og videregående skoler. Studien fokuserer på lærernes meninger om Shakespeares relevans, erfaringer med undervisning i Shakespeare og foretrukne tilnærminger og formater ved undervisning i Shakespeare. Det teoretiske rammeverket for denne avhandlingen inkluderer Rex Gibson, Ralph Alan Cohen og Tracy Irish innen Shakespeare pedagogikken, Anton og Hammer, Mitchell, Merkl og Bauer og Surkamp's didaktiske metoder for undervisning av Shakespeare i Engelsk som fremmedspråk-kontekst, Litteratur didaktikk i engelsk som fremmedspråk av Surkamp og Brevik og Lyngstads rapport om litteraturdidaktikk i Engelsk undervisning i den norske skolen.

Studien finner at Shakespeare fortsatt anses å være relevant i Engelsk undervisning, og at hans verk er relevante for ulike kompetansemål i den nåværende læreplanen, LK20. Studien finner at lærerne anser Shakespeare som relevant for dagens ungdom i den norske skolen. Studien finner også fem foretrukne tilnærmeringer til undervisning av Shakespeare. En fellesnevner er et større fokus på innholdet i Shakespeares verk enn språket. Innholds-fokuset inkluderer handling, karakterer, universelle temaer og intertekstualitet. I tillegg viser denne studien at lærerne foretrekker å bruke tilpassede og/eller moderniserte/forenklede versjoner av Shakespeares verk i undervisning. Dette relateres til antatte språkhindringer og fokuset på innhold. Den mest fremsnakkede metoden innen Shakespeare pedagogikk er aktive drama tilnærminger. Slike tilnærminger er representert i studien. Imidlertid finner studien at denne tilnærmingen brukes mindre enn de andre fire tilnærmingene, og lærerne er delt i synet på hvor egnet denne metoden er. Denne studien finner også at lærernes tilnærminger gjenspeiler kombinasjoner av Shakespeare-pedagogikk og Engelsk som fremmedspråk-litteraturdidaktikk.

Abstract

In just 10 years the Norwegian curriculum has gone from mentioning Shakespeare specifically to not mentioning him at all. Meanwhile, there is much research on how to approach Shakespeare in the classroom and scholars argue that he is still very much relevant in the classroom. The majority of research is based on English as a native language or second language context. There is little research on the Norwegian EFL context of teaching Shakespeare. In this thesis I investigate Norwegian Secondary English teachers' reflections on the use of Shakespeare in the EFL classroom. I have conducted an interview study with four English teachers from lower and upper-secondary school. The study focuses on the teachers' opinions on Shakespeare's relevance, experiences with teaching Shakespeare and preferred approaches and formats when teaching Shakespeare. The theoretical framework for this research includes Rex Gibson, Ralph Alan Cohen and Tracy Irish within Shakespeare pedagogy, Shakespeare EFL didactics by Anton and Hammer, Mitchell, Merkl and Bauer and Surkamp. It also includes EFL didactics for literature of Surkamp and Brevik and Lyngstad's report on literature didactics in the Norwegian EFL classroom.

This study finds that Shakespeare is still considered relevant in the Norwegian EFL classroom and that his works are relatable to various competence aims in the current curriculum, LK20. The study finds a shared perspective among the teachers that Shakespeare is relevant for today's youth in the Norwegian secondary school. The study also finds five preferred approaches to teaching Shakespeare. A common pattern in these is the focus on the content of Shakespeare's plays rather than his language. The content-focus includes plot, characters, universal themes, and intertextuality. In addition, this study shows that teachers tend to prefer using adapted and/or modified versions of Shakespeare's plays. This relates to preconceptions of language barriers and the prioritization of the content. The most promoted methods to teaching Shakespeare according to Shakespeare pedagogy are active drama approaches. These types of approaches are represented in the study. However, the study finds that this approach is less used, and that the teachers differs in their views on how suitable this method is for the Norwegian EFL classroom. This study finds that the teachers' approaches reflect combinations of Shakespeare pedagogy and EFL literature didactics.

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"I can no other answer make but thanks,

And thanks, and ever thanks" (*Twelfth Night*, Act 3, Scene 3, line 15, William Shakespeare)

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Anna-Marie Bye, Trondheim, May 2024

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Abbreviations

EFL	English as a foreign language
LK20	Norwegian national curriculum
RSC	Royal Shakespeare Company
SDI	Stepwise deductive induction

1. Introduction and background

1.1 Background for research

What is the relevance of Shakespeare in Norwegian education and how do teachers approach the task of teaching Shakespeare in the English as foreign language (EFL) context? There has been a change in the Norwegian school curriculum in terms of literature and its role in the English subject. in the period of 2006 to 2013, Shakespeare was the only author that was mentioned by name in the first two versions of the previous curriculum. Here, Shakespeare was mentioned in the section that stated the purpose of the subject, in which it said, "English literature, from nursery rhymes to Shakespeare, can provide reading pleasure for life and a deeper sense of understanding for others and oneself" (Ministry of Education and Research, 2006). Furthermore, in the same curriculum, there were competence aims for both lower and upper-secondary school that included specific genres, such as poetry and drama. In the upper-secondary level there was also a competence aim to work with English literary texts from different parts of the world and various literary periods, from the fifteen hundreds to modern times (Ministry of Education and Research, 2006 & 2010).

After 2013 we see a change, where Shakespeare is no longer mentioned in the curriculum version ENG01-03 from 2013 to 2020. Furthermore, in 2020, the new and current curriculum, LK20, was instated, and the competence aims and role of literature in the English subject has changed even more drastically. Shakespeare's name is no longer mentioned, and there is no mentioning of specific genres, authors, or literary periods. The broader term 'texts' has replaced the specific genres, leaving only a few examples that mention literary texts specifically: "read, interpret and reflect on English-language fiction, including young people's literature" for lower secondary (Ministry of Education and Research, 2020), and "read, analyse and interpret fictional texts in English" for upper secondary (Ministry of Education and Research, 2020). In addition, there is the aim of working with "literary devices in various types of texts" (Ministry of Education and Research, 2020). This development of the English subject over the last 20 years makes me wonder if Shakespeare and canonical literature are being removed from the EFL classroom altogether. Considering the changes from mentioning Shakespeare specifically to replacing 'literature' with the more abstract term 'text' term, as well as not including genres may remove the teaching of Shakespeare in the Norwegian EFL classroom. This thesis is a response to this curricular development, which is why I aim to research the teachers' opinions, experiences, and methods with Shakespeare in the EFL classroom.

1.2 Why Shakespeare?

So, why teach Shakespeare? Shakespeare is the most performed and famous playwright in the world. His works are referenced everywhere, from Keats to Disney. The nature of his plays open for endless adaptations and reinterpretations in theatre, film, and the classroom. His works are performed all over the world in various languages. The status of Shakespeare in English literature is evident and commonly known. Naturally, he has a role in the teaching of English literature, and various scholars write about how and why we should teach Shakespeare. In addition, there are many resources for teaching Shakespeare, from teaching guides to multimodal versions of his works. Yet, there is still a questioning of 'why Shakespeare?'. To quote Rex Gibson (2016) "Why not Shakespeare?" (p. 1). Gibson (2016) justifies the relevance of teaching Shakespeare by looking to the relatable and constant themes found in all of Shakespeare's works. Furthermore, he highlights the great potential for developing students' personal relationship and their understanding of Shakespeare's plays. Also, he considers Shakespeare works beneficial for giving students an experience with expressive language and to cultivate students' imagination and ability to reflect (Gibson, 2016). Generally, the consensus among scholars who promote teaching Shakespeare, such as Gibson (2016) and Ralph Alan Cohen (2018), is that his works are very much relevant for today's students, and they should be taught in the English as a native language and EFL contexts. They argue that the universal themes and emotions in his plays are relatable for all generations. These are also elements that live on in new Shakespeare adaptations and references in popular culture. Thus, the students should be given the opportunity to explore and discover Shakespeare and what he has to offer them personally (Anton & Hammer, 2014). In addition, the international presence of Shakespeare makes him as much relevant in an EFL classroom "outside of the anglophone world" as any classroom in English-speaking countries (Brataas, 2020, p. iii).

If we look to the current curriculum, Shakespeare is still very much relevant. Even though his name is not mentioned specifically anymore, it does not dismiss his works as irrelevant for the current EFL classroom. In addition to the obvious competence aims on texts and literary devices, there are competence aims that relate to the culture and history in the English-speaking world, communication, and multimodal texts (Ministry of Education and Research, 2020). The element of intercultural competence is also central, in which Shakespeare scholars argue that he is most relevant and approachable. An example of this is the international status of Shakespeare and the fact that his works are "found in every medium of popular culture across languages and skill levels" (Brataas, 2020, p. iii)

Furthermore, in terms of the EFL context, Eisenmann and Lütge's *Shakespeare in the EFL classroom* (2014) provide various approaches and arguments for how and why one should teach Shakespeare in the EFL classroom context. Anton and Hammer (2014) in their chapter, present some central arguments for why Shakespeare should be taught in the EFL classroom. Firstly, there is the cultural status of Shakespeare, where his characters, conflicts and themes in his plays are significant, interesting, and educational for every generation. Secondly, there is the insight to language by working with Shakespeare's rich language style. Lastly, there is the potential for students to develop a personal understanding of Shakespeare's character, where students can identify themselves or people they know, and gain insight to the development of characters that may remind them of someone. Furthermore, there is much research on approaches to teaching Shakespeare in ESL and EFL classroom contexts that generally present positive feedback from both the teachers and students' perspectives (Brataas, 2020). Thus, there is no doubt that Shakespeare is relevant in education, specifically the EFL classroom.

The teaching of Shakespeare - Shakespeare pedagogy- has been researched by various scholars, both in the English as first-language, as well as English as a second and/or foreign language. Most of the research on teaching Shakespeare in the ESL/EFL context is based on school-contexts that are far from the Norwegian context. In addition, there is little research on the use of Shakespeare in the Norwegian school context. Generally, the research that relates to the Norwegian context, consists of case studies where approaches to teaching Shakespeare have been tried out with on teacher-students or students in school. In addition, since the curriculum allows each teacher to interpret what texts should be included in the English subject, it leaves the question of whether teachers still consider Shakespeare as relevant in the EFL classroom? And if so, how do they approach his works in the classroom?

1.3 Introduction of research

The purpose of this thesis is to investigate what Norwegian secondary English teachers think about using Shakespeare in their teaching, and what they consider suitable methods for teaching it. Though scholars deem Shakespeare highly relevant, and he seems to be relevant in relation to the current curriculum, the question remains how teachers experience and approach Shakespeare in practice.

To research this I have conducted an interview study. The study consists of interviews with four English teachers from Norwegian secondary schools, including two teachers in

lower-secondary and two teachers in upper secondary school. My research is based on the research question:

What are Norwegian secondary English teachers' reflections on the use of Shakespeare in the EFL classroom?

The research question is open, but the findings in the interviews function as narrowing the analysis and discussion of the findings. Furthermore, the research question allows the participants, the teachers, to give voice to the findings, which is my intention, to investigate the teachers' perspective. Thematic analysis has been used to analyze the interviews and the findings are presented as categories in chapter 4, findings. The theoretical framework for this research leans on a combination of selected scholars within Shakespeare pedagogy, Gibson (2016), Cohen (2018) and Irish (2011), the EFL literature didactics scholar Surkamp (2012), Brevik and Lyngstad (2021) on literature didactics in the Norwegian EFL context and lastly selected chapters on teaching Shakespeare in the EFL context from Eisenmann and Lütge (2014)'s *Shakespeare in the EFL classroom*. The theoretical framework has been selected to include both didactics of teaching Shakespeare and EFL didactics due to the Norwegian secondary EFL context. In addition to approaches, I aim to investigate what formats of Shakespeare's works the teachers use. Brataas (2020) reports that Norwegian schools generally use simplified or modernized editions of Shakespeare's works. Yet, such modernized/simplified versions have been criticised by some scholars, such as Cohen (2018), who urges teachers to use Shakespeare original language.

2. Theoretical framework

2.1 Principles for teaching Shakespeare

A general principle in Shakespeare pedagogy is to approach and use Shakespeare's texts as scripts. Gibson's (2016) first principle for teaching Shakespeare is that his dramatic works are scripts that should be performed, played with, and explored in the classroom, and he separates Shakespeare from literary texts like novels and short stories. Cohen (2018) also stresses the importance of staging Shakespeare in the classroom and justifies it with reference to Shakespeare's plays as scripts, arguing that by understanding how a play works, the students will enjoy and understand Shakespeare much more than merely reading it silently. When staging a Shakespeare play, the characters should be in focus, because it is the emotional response to a character that naturally make people reflect and discuss a play. (Cohen, 2018). Irish (2011) reports that an active ensemble approach to Shakespeare's plays have generated more engagement, interest and understanding among students compared to more traditional silent readings of Shakespeare's works. The Royal Shakespeare Company (RSC) ensemble technique that Irish refers to is an active collaborative approach that includes drama activities used among actors in the RSC rehearsal room. These activities are kinaesthetic and holistic activities that include movement, language, experience, and reflection in the interaction with a Shakespeare play (Irish, 2011).

According to Gibson (2016), the teaching of Shakespeare should be learner-centred, where the students create individual meaning and a sense of ownership to the play. He argues that a Shakespeare play should be defined by the students' own cultures, and the teacher should open for a variety of interpretations and adaptations, rather than predefined interpretations embodying the "stereotypical" Shakespeare performance with traditional costumes and RP English (Gibson, 2016). Gibson (2016) dismisses the assumption of Shakespeare as "high culture". Instead, he argues that the cultural diversity in a classroom rather adds to Shakespeare. Cohen (2018) argues that Shakespeare is just as accessible and enjoyable for the students in the diverse classroom today as it was in Shakespeare's time, considering that the original audience of Shakespeare was not of more "high culture" than the average student today. Furthermore, Shakespeare's plays were pitched to entertain the audience with slapstick, mystery, action, humour, the lives of famous people, love and sex, just as popular culture does today (Cohen, 2018).

Cohen (2018), Gibson (2016) and Irish (2011) all argue that it is essential to establish a connection between the students and Shakespeare's plays when teaching his works. In the

classroom setting, the main resource to bring Shakespeare to life should be the students themselves and their own imaginations (Gibson, 2016). Approaches to Shakespeare should therefore be exploratory, and allow students to speculate, question and imagine things so they can identify universal themes that they relate to, thus establishing parallels between Shakespeare's plays and the students' own lives (Gibson, 2016). Cohen (2018) considers a strictly historical focus on Shakespeare an obstacle, since such a focus on "the old days" disconnects Shakespeare's plays from the student's reality and enforces a preconception that Shakespeare is old. Instead, Cohen (2018) argues that teachers should allow students to interact and connect with the essence of Shakespeare's plays, which are the unchangeable universal themes such as love and relationships, grief, or loneliness (Cohen, 2018).

To establish these connections, Cohen (2018) promotes approaches that focus on the characters in Shakespeare's plays. He argues that response and interaction with a play's characters open for students to connect and relate, either by relating personally to a character or recognising people in them (Cohen, 2018). In addition, having students explore parallels between themselves, and the world of Shakespeare allow them to explore not only themselves, but also the world around them by expanding their understanding of culture, language, and society (Cohen, 2018). A teacher can do this by introducing the students to the many things that make Shakespeare relatable to them. Cohen (2018) argues that Shakespeare did write about young people and themes such as rebellion, love and sex, insecurity, being misunderstood, drinking, fighting, and maturing - all things that are relatable and important to young adult students.

According to Cohen (2018) there are various approaches a teacher can use to appeal to the students. In essence, it is all about identifying parallels between Shakespeare's plays and the students' own worlds, to create a bridge between different people and times. These connections may be personal parallels as well as parallels to current events and issues that the students are familiar with (Cohen, 2018). In addition, he argues that the teacher should show that Shakespeare is entertaining and interesting because the works concern sex, and mystery and are filled with action and murder (Cohen, 2018). Furthermore, a teacher can shed light on the issue of troubled relationships with parents, which many young adults can relate to, and this can help them discover the universality of Shakespeare's characters (Cohen, 2018).

Gibson (2016) argues that teaching Shakespeare is social. Approaching Shakespeare's works as scripts demands cooperative activities where the students have the sense that they are experiencing the play together (Gibson, 2016). Therefore, a teacher should ideally approach Shakespeare as both learner-centred and cooperative as according to the principles

of Gibson. Irish (2011) refers to importance of learner centred cooperative approaches found in the RSC ensemble method and argues that an excellent Shakespeare classroom is like an excellent rehearsal room, where the students have an experience of shared learning and collaborative exploration and understanding of the play. Furthermore, Gibson (2016) and Irish (2011) promote dialogic approaches when teaching Shakespeare. Gibson (2016) argues that students should be able to respond to Shakespeare through performance, exploration, and discussion both in written work and oral activities. Irish (2011) promotes a dialogic approach by referring to a case study that found dialogic bids to a Shakespeare play not only fuelled discussion in the classroom, but also further discussion among students outside the classroom. What is important for establishing good classroom discussions, is a committed and confident teacher who can manage the dialogic process where the students are allowed to react and reflect on their experiences with a Shakespeare play (Irish, 2011).

While focusing on students' freedom to interpret, it is important to address essential parts of a play; plot, characterization, themes, and language, to ensure a basic understanding of the play (Gibson, 2016). Both Cohen (2018) and Gibson (2016) highlight Shakespeare's characters and their relationships as the most relevant and interesting for the students. Cohen (2018) argues that to avoid comparing Shakespeare's plot to popular literature, one should focus on how Shakespeare shapes his plays with characters, language, and stage instructions. Though it is important for students to understand the plot, Cohen (2018) argues that for the students to be able to experience and enjoy Shakespeare the focus cannot lie solely on the plot. Gibson (2016) emphasises the entertainment factor of Shakespeare and promotes a teaching method where the goal is for students to discover the enjoyment of his plays. Therefore, a teacher's goal should be to make classroom Shakespeare enjoyable, considering that "enjoyment goes hand in hand with insight and understanding." (Gibson, 2016). To ensure such a classroom, Cohen (2018) argues that one does not have to cover a whole play and might as well focus on certain acts or scenes.

It is common that students perceive Shakespeare's works as difficult to read and understand, usually due to the nature of the language. Cohen (2018) dismisses this assumption and argues that the preconception of Shakespeare as another language is the root of the problem that restricts the true enjoyment of his works. The language barrier is the essence of Cohen's (2018) theory 'ShakesFear', in which he argues that there are no real language barriers, but preconceptions and attitudes that create expectations that Shakespeare's language is difficult. This restricts people from truly listening and understanding Shakespeare's plays (Cohen, 2018). Looking to the language itself, Cohen (2018) finds that 98 percent of the

vocabulary is modern English with the same usage as today, while only the remaining two percent are unfamiliar words. Yet, Cohen (2018) argues that these two percent are what shuts down students' normal comprehension of the remaining 98 percent. From this perspective the language barrier is not there, and Shakespeare's vocabulary is, for the most part, the same as found in modern literature. This makes the idea of Shakespeare's language as outdated and difficult merely an illusion (Cohen, 2018). Cohen (2018) compares reading Shakespeare's plays with reading a text in a foreign language, where one has to focus on the whole meaning, rather than translating individual words. Therefore, he emphasises the importance that students do not translate every word, as it will prevent students from understanding the whole meaning. At the same time, Cohen (2018) urge teachers to avoid focusing on the poetic aspects of Shakespeare's plays and keep the focus on its theatrical context. In summary, Gibson, Cohen, and Irish emphasise active, drama approaches when teaching Shakespeare. In addition, both Gibson's and Cohen's principles and approaches for teaching Shakespeare can take many forms and open for mixed methods.

2.2 Teaching literature in the EFL classroom

Though not specified, the Shakespeare pedagogy of Cohen, Gibson and Irish is based on an 'English as a native language' context. Considering that this thesis researches an 'English as a foreign language' context, there are aspects of EFL didactics in relation to literature that are relevant and important to consider. Surkamp (2012) argues that a combination of action and production-oriented approaches to literature are ideal when teaching literature in the EFL classroom. These approaches have much in common with Gibson's and Cohen's active drama approaches to Shakespeare, particularly the action-oriented part, where the students engage actively with a text aesthetically and artistically, for instance through dramatizations or recreating it through other media (Surkamp, 2012). Meanwhile, on the production-oriented side, the aim is for students to produce their own texts based on their experiences with a literary text. According to Surkamp (2012), a production-oriented activity should ideally be a creative task where students work on their creative writing skills, such as writing a diary or an alternative ending. Teaching literature in the EFL classroom should embrace the learning and understanding of language, content, representations, and cultural implications in a text. The text-term include multi-modal texts (Surkamp, 2012). To support the student's comprehension of these elements, a teacher should include a variety of written and oral activities, and these activities should embrace the reading process which includes the 'pre, while and post' reading phases (Surkamp, 2012).

Surkamp (2012) argues that this process-oriented view of reading literary texts is particularly relevant in the EFL context, considering that reading in a foreign language includes more obstacles related content, culture and language compared with reading a literary text in one's native language. Therefore, it is important to emphasise that the pre-reading phase introduces the text and supports the student's adjustment to a new, unknown text. The purpose of this is to raise the students' expectations, giving them a sense of contextual knowledge, activate prior knowledge, and learn relevant vocabulary before reading and experiencing the text itself (Surkamp, 2012). When reading/experiencing a text the goal should be to secure the students textual comprehension by promoting active and interactive reading where the students are be able to react and express their reactions and reflections while reading, as well as work with tasks that ensure the comprehension of plot and characters (Surkamp, 2012). Lastly, in the post-reading phase, Surkamp (2012) suggests a focus on the students' experiences, where they are allowed to express their personal reactions and develop their own interpretations, both written and/or orally.

Specifically for the Norwegian EFL context, Brevik and Lyngstad (2021) report of three commonly used approaches to teaching literature. Firstly, there are analytical approaches for promoting understanding of genre and content. In these types of approaches, the goal is for student to learn how to identify and reflect upon elements found in literary texts; setting, characterization, point of view, plot, structure, figurative language, style and tone, themes, and motifs, meaning and interpretation (Iversen, 2013). Secondly, Brevik and Lyngstad (2021) presents the commonly used experiential approaches to literature that aim to develop students understanding of themselves, other people, and society. In these types of approaches, the focus lies on the students' personal reflections and connections to the literary text. In addition, it aims to expand the students' intercultural competence by relating to other perspectives through literary texts (Brevik & Lyngstad, 2021). These types of approaches share characteristics with Cohen's approaches to establish connections between the students' world and Shakespeare's characters. Brevik and Lyngstad (2021) report that experiential approaches were found to be more engaging for the students than analytical approaches.

The last commonly used approaches are discussion-based approaches, a type of dialogic approaches, with a main focus on intertextuality by comparing literary texts with adaptations in media (Brevik & Lyngstad, 2021). The discussion-based approaches are usually classroom discussions with the focus on themes in one or more literary texts that aims to develop students understanding of genre and content across various texts and medias, making it also a comparative approach (Brevik & Lyngstad, 2021).

Brevik and Lyngstad (2021) argues that the focus on intertextuality should be a central part of teaching literature in the Norwegian EFL classroom, with an aim to connect prior knowledge with new knowledge and narratives across literary texts and media. They argue that approaches that focus on intertextuality give students the ability to experience literary texts by connecting familiar elements across texts, thus making them aware of and participants in the "textual universe" (Brevik & Lyngstad, 2021).

2.3 Teaching Shakespeare in the EFL classroom

In addition to active, drama approaches in Shakespeare pedagogy, there are various other approaches that are specialised for teaching Shakespeare in the EFL context. Mitchell (2014) argues for thematic approaches to Shakespeare to ensure the essential factors of accessibility and relevance for the students. He suggests a thematic network approach that maps Shakespeare's works and relate them to various aspects of society, such as politics, culture, language, and generally, the intertextuality of Shakespeare. This mapping allows teachers to connect Shakespeare with other topics within the English subject or interdisciplinary across various subjects, which he argues make Shakespeare more approachable, accessible, and relevant for the students. The thematic network approach is an alternative to the in-depth study of a single play, which also embraces what Mitchell (2014) deems the most relevant part of teaching Shakespeare in the EFL context: the range of intertextuality in his works. The thematic network may include themes from Shakespeare's works, characterization, influence and more, which makes it an easily adaptable approach where one can connect Shakespeare to culture, history, politics, language, and identity (Mitchell, 2014). Mitchell (2014) argues that this thematic network approach to Shakespeare strengthens the student's ability to partake in what he calls a "worldwide discourse", which refers to the formation and development of an expected 'common knowledge' (p.101). By identifying and connecting Shakespeare's intertextuality and links to various parts of society, the students develop their ability to see connections, which makes them able to participate in a global discourse (Mitchell, 2014).

An aspect that is often promoted in EFL teaching of Shakespeare, is the use of adaptations and modified versions. Merkl (2014) urges a change in the function of literature such as Shakespeare in the EFL classroom and argues that reading adaptations of Shakespeare revives his function and status in the classroom. Furthermore, Merkl (2014) suggests that an intercultural competence-based approach to Shakespeare with a focus on identifying cultural symbols and meanings, incorporating cultural studies promote the development of students'

intercultural literacy. In line with Mitchell's (2014) view of approaching Shakespeare thematically and intertextually, Merkl (2014) considers the themes and Shakespeare references in modern works to be the most relevant and suitable approach in an EFL classroom, particularly due to the changing role of the literary canon in the English classroom.

Anton and Hammer (2014) promote using adapted versions of Shakespeare's works and considers it to be fitting for any level in the EFL classroom, from beginners to more proficient students. They suggest that reading simplified versions of Shakespeare adapted for the student's level and knowledge, will contribute to their literacy, and foster various competencies and skills, as well as give a sense of enjoyment and accomplishment of having experienced Shakespeare. Anton and Hammer (2014) presents a variety of adapted and simplified versions of Shakespeare that they consider suitable. These versions include teaching activities, annotations and glossaries for language support, audio and visual resources, background information and commentary, adaptations to various levels of English and shortenings (Anton & Hammer, 2014). The approaches found in these various adaptations vary from active drama approaches to graphic novels (Anton & Hammer, 2014). A shared trait in these modified versions is often a simplified/modernized language and/or resources that translate and/or explain the language. The variety of adaptations and teaching support opens for more accessible teaching of Shakespeare, and generally a more relevant incorporation of Shakespeare that respects his status in literary history, his intertextual nature while acknowledging and adapting to the linguistic level of EFL students (Anton & Hammer, 2014). However, the use of modernized/simplified versions of Shakespeare's plays is criticized by some scholars. Albright (2020) argues that by using modified versions of Shakespeare that are presented as more accessible and approachable for today's students, we enhance Cohen's (2018) 'ShakesFear' and communicate an assumption that these resources make something better out of Shakespeare. Mitchell (2014) considers simplifying Shakespeare down to a student's level a risk and emphasise that one should rather aim to bring students up to the level of Shakespeare.

Bauer and Surkamp (2014) consider film adaptations of Shakespeare to have great potential when teaching Shakespeare in the EFL classroom. They argue that working with film adaptations open for literary analysis on a format that is often more accessible to students. In addition, it can show Shakespeare's relevance and popularity today as well as how his plays may be interpreted and adapted in various manners (Bauer & Surkamp, 2014). However, scholars disagree on whether to use film adaptations of Shakespeare in the classroom. Cohen (2018) argues that teachers should avoid films or videos because it will

undermine the experience of enjoying Shakespeare, since a film adaptation may never compete with the true theatrical, performative experience. In addition, he argues that the video format makes students passive (Cohen, 2018). Gibson (2016) is less sceptical to film adaptations and suggests that film Shakespeare may be more accessible and user-friendly for the classroom context. To ensure beneficial teaching of Shakespeare through film, Gibson (2016) promotes active, critical viewing and/or comparative approaches. Meanwhile, scholars of EFL teaching of Shakespeare considers film adaptations to be relevant and open for various approaches that make Shakespeare interesting and relevant for the students. Anton and Hammer (2014) presents various adaptations of Shakespeare's *Romeo and Juliet* that offers insight to the intertextuality of Shakespeare, such as the *West Side Story*, Disney's *High School Musical* or *Shakespeare in Love*. Bauer and Surkamp (2014) promote comparative approaches that explore and compare various adaptations of the same play, for instance *Hamlet*. In summary, the multimodal Shakespeare seem to be preferred in the EFL context of teaching Shakespeare.

3. Method

3.1 General overview

To answer the research question presented in the introduction, I have conducted an interview study. The interview study format allows for collecting in-depth data on the topic from the teachers' perspective. I conducted four in-depth semi-structured interviews of about 45 minutes with four different teachers in Norway. I found the semi-structured interview format to be the most fitting as it offers some structure in terms of themes/questions, while it simultaneously allows for the participants to speak freely, which can give more data on perspectives that I might have not considered in advance. Thus, a semi structured interview is most suitable. The study has been done in accordance with Tjora's (2021) stepwise deductive induction (SDI) approach. This approach makes the data material in the interviews the foundation for the research, while allowing for a dialogue with the theoretical perspectives and previous research, to find links between research and theory as discussed in chapter five. This also opens for identifying new or other perspectives that the researcher had not thought of in advance. Each interview was transcribed and coded as according to Tjora's method (2021). The codes were analyzed thematically by categorizing the codes into groups of themes (Tjora, 2021).

3.2 The participants

I chose participants in accordance with the number of participants that are ideal in a qualitative interview study (Postholm & Jacobsen, 2018). I restricted it to four also in respect to time limitations and the length of this thesis. Secondary teachers include lower and upper secondary school. In this study I have interviewed two from each. I chose to include participants from both lower and upper secondary school to get the perspectives from different levels in the Norwegian school system. In terms of criteria for participating, it was only relevant that the participants were current teachers of English in either lower or upper secondary school in Norway. Furthermore, I wished to interview experienced teachers, which meant the participants should have more than five years of teaching experience. I deemed it unnecessary to have a criterion for experience with Shakespeare, since I found it relevant to interview teachers without regard to them having much experience with Shakespeare, in order to get various perspectives on the subject.

To find participants I emailed teachers I already knew, either from teaching practice or through other relations. I was recommended some names by one of my supervisors who I also contacted. The first four teachers I asked all said yes to be participants in the project. The four

participants were teachers in four different secondary schools in Norway. The region or city/place in which the teachers worked was not relevant for the thesis, however it was important to find teachers from four different schools, to be able to research the reflections across schools and school cultures. The participants are referred to with the names Ole, Anne, Ella, and Kristian. These are pseudonyms and not the real names of the participants to ensure their confidentiality, in accordance with protection of personal information. A presentation of the four participants is provided in table 1. All information that can identify the participants identity has been anonymized. All participants were given written information of the project (appendix 3), and all signed a consent form to participate (appendix 2). The participants were free to withdraw from the study at any point.

Table 1: The participants of the study.

Ole	Anne	Ella	Kristian
Ole has been a teacher for 13 years in upper secondary school. He teaches English and Norwegian. Ole considers literature to be one of the most interesting parts about teaching and he likes to introduce his students to a variety of newer and older texts. Ole sees great potential in using film-adaptations to introduce Shakespeare to his students. Ole uses Shakespeare both in English and Norwegian class.	Anne has been a teacher for 26 years in lower secondary school. She teaches English, Norwegian, social studies and food and health. Anne finds topics related to social issues the most motivating topics in the classroom. She likes to work comparatively with *Hamlet* and the *Lion King* to teach students about Shakespeare and his continued relevance. She has used this comparative approach for many years.	Ella has been a teacher for 25 years. She teaches English, French and religion in upper secondary school. Ella believes in using shorter texts such as poetry to teach literature in the EFL classroom. Ella sees much potential in using Shakespeare's sonnets to give the students the sense of accomplishment and pride of having read Shakespeare. She considers Shakespeare to be approachable in various manners, as well as relevant in the English subject and interdisciplinary.	Kristian has been a teacher for 29 years. He teaches English, Spanish, and social studies in lower secondary school. Kristian describes Shakespeare as 'juicy' and thinks there is much potential for playing and having fun with Shakespeare in the classroom. He misses more presence of Shakespeare plays and other dramas in the English textbooks. He believes in the sense of community in a classroom and having the students experience a piece of literature together.

3.3 The interviews and transcription

Before contacting potential participants, I applied for approval to conduct interviews with audio-recordings to *Sikt*. Since the research of this thesis is considered not sensitive, I was sent an automatic approval for the project (appendix 1). The participants were sent an information letter about the participation in the project based on the template by *Sikt* (appendix 3*)*. In the information letter I invited participants to a study on the use of literature in the secondary EFL classroom. I chose to exclude the notion of Shakespeare because it was not a criterion for participants to have any experience with using Shakespeare in the EFL classroom. Furthermore, it was done to avoid scaring away potential participants who had no

experience with Shakespeare but were still relevant candidates. In the preparation, I found that it was just as relevant for participants with little experience with Shakespeare to also explore their reflections on the topic.

In advance of the interviews I prepared an interview guide, see appendix 4. The interview guide is divided thematically with an open question that begins each section. In addition to open questions, I included sub-questions to ask if the participants stopped talking, ran out of things to say and/or to get clarity to something already said. These sub questions were made to seek more information within the main, open question and/or based on the theoretical framework. Appendix 5 includes an overview of the questions from the interview guide with explanations of relevance for the study. During the interview the participants were asked to speak freely and "think" out loud in response to the questions. The interview opened for the participants to steer the conversation. However, I made sure that all topics were introduced and talked about. The interviews were done in Norwegian. This was a conscious choice due to the fact that the participants are all native Norwegian speakers. Speaking in Norwegian allows them to speak more freely than in their second language, English. If the interviews were done in English, it could have compromised and/or limited the answers of the participants.

For convenience, the participants could choose if they wished to participate in the interview digitally or physically. Two of the participants were interviewed digitally by zoom and the two other participants were interviewed in their workplaces. The interviews lasted approximately 45 minutes and were all recorded through the app *Diktafon* by Nettskjema on my phone. This app is a suitable recording equipment according to NTNU's guidelines for data collection (Norwegian University of Technology and Science, 2023). The audio recordings were saved in a cloud on *Nettskjema*, where only I had access. Each interview was transcribed. I used the program oTranscribe and I have done verbatim transcriptions. Breathing pauses and changes were marked with three dots "…". Laughs were marked with 'hehe' or 'haha'. Pauses were written out such as 'ehm'. The transcriptions were written in Norwegian. Table 2 provide an example of the transcription with a translation to English.

Table 2. Transcript example, Norwegian (original) & English (translated)

Original transcript in Norwegian	Translation
jeg tenker jo at vi kan ikke risikerer at de ikke vet hvem Shakespeare er...og jeg klarer ikke å...jeg tenker at han er en av...han har jo bidratt med veldig mange nye ord til engelsk språket...han er jo ganske eksepsjonell...men han er egentlig den eneste som jeg tenker at de bør...det er jo flere selvfølgelig...men jeg tenker jo at det er liksom trist hvis at de som vokser opp nå aldri har hørt om han eller knapt vet hvem han var...så jeg føler at han er den da fra de...fra eldre litteratur så jeg tenker jeg at han er øverst...så er det selvfølgelig mange andre ja John Don....og Robert Burnes...det er jo mange gode...men jeg tenker at Shakespeare er en særklasse da...	I think that we cannot risk that they don't know who Shakespeare is...and I don't...I think that he is one of...he has contributed with so many new words to the English language...he is pretty exceptional...but he is really the only one that I think they should...there are others of course...but I think that it is sad if those who grow up now has never heard about him or barely know who he was...so I feel that he is the one from those...from older literature I think he is on top...then there are of course many others yes John Don...and Robert Burnes...there are many good ones...but I think that Shakespeare is a special category...

3.4 Analysis of data

The analysis of the transcriptions has been done by using Tjora's (2021) SDI approach. In the stepwise deductive induction model, the coding of the data material is empirical, with the goals to extract the essence of the empirical data, reduce the volume of the data material, and lastly generate ideas based on details in the data (Tjora, 2021). The coding was done with emphasis on creating codes that reflected the participants' own statements in line with Tjora's method (2021). Each interview-transcription was coded through close reading and identifying codes that reflected what the participants said but in shorter, specific terms. The codes included words that the participants themselves used in their statements (Tjora, 2021). During the coding-process, the question: *What is the informant really expressing in this statement?* Was kept in mind to ensure the consistency and quality of the codes (Tjora, 2021). Due to the semi-structured nature of the interviews, each answer from the participants included various statements, and as a result, many codes. An example of the coding process can be seen in table 3 below. Since the original transcripts and codes were written in Norwegian, I have included translated extracts in English in table 3. The color-coding in table 3 illustrates the link between transcript quotes and the codes made out of it.

Table 3: The process of coding.

Interview transcript (translated)	Codes (translated)
I would like to have them read even more, but that takes time. And then there is that, again the practical again, I do not wish to, you read in very different speed, and you read with different interests as well. So, a book, no matter how long, some finish it much earlier because they can't stop to read, and that is great, but then others have to, okey, yes, then I have to consciously put away the phone and screens and where were we, and them I have to try to not fall asleep. And that is something you just have to acknowledge. So yes, it is challenging to calculate the practical in it to.	Would like to have students read more, but it takes time Practical aspects to consider You read in different speed and with different interests Some cant stop reading and some have to consciously put away screens and try to focus Something you have to acknowledge. Challenge to calculate the practical aspects
Yes, I think that the great...for instance Shakespeare then…you should encounter him…because to in either upper or lower secondary…that you have gone through so much English without encountering Shakespeare…who is so significant and so important on so many levels is a bit…it is a pity…if teenagers are…. missing something like that…it is a treasure right…	They should meet Shakespeare in upper or lower secondary school. A shame if they miss such a significant author, despite many years of English
It is a good way to make the students to…to nuance the images they might have of for example Islam…some novels that have…that take us into…take us into various ways to think…I think that has been amazing…that they…they are very reflected the youth…usually…but through social media it easily becomes echo-chambers and that they become…it is difficult to get some nuanced pictures so in that sense literature can make you to nuance your perception du have of people in other parts of the world and through history…if you read an older piece of literature you can see that this is not so distant …like Shakespeare…it is pretty interesting if you have the courage to use Shakespeare…it isn't that all of it is extinct…there is much that still stands…but it takes guts to introduce them to Shakespeare…	Literature can make you nuance your perceptions of people in other parts of the world. Literature can counteract echo-chambers from social media. Gives a sense that we think alike and relate to universal themes and emotions across time and the world. Reading older literature like Shakespeare gives sense that it is not that distant. Takes guts to introduce them to Shakespeare.
The purpose is that…we have a duty to allow the students to get to know that there is literature and that they should know what is out there that can be read…even though de might not choose it themselves…so there is something about giving them that opportunity…eh…and that…yes one hopes that some can get an interest for it and continue to read as adults to…plus that there is much learning in literature as well…even though it is fictional it is often that that promotes reflection and yes that it activates some thoughts in another world in a way…but then they think that…why should we read this because it isn't about me…but then they understand after a while that much of what you read in literature is actually about everyone…	We have a duty to introduce the students to literature. They should know what is possible to read, though it is not a natural choice for them. Giving them that opportunity. The hope is that some gain interest and continue to read. Much learning in literature Fiction promotes reflections. Activates thoughts in another world. Students question why we are reading this. After a while they understand that what they read in literature is about everyone

To ensure the quality of the codes I conducted code-testing as according to Tjora (2021), to test the authenticity of the codes and the degree of reproduction of content in the data. The coding of each interview resulted in a 22-page long list of codes. The set of codes are in essence a specified and shortened version of the interviews. The list of codes was the object for the following analysis process, the thematic categorization (Tjora, 2021). The purpose of this process is to identify unities of shared meaning, themes, by categorizing the codes into groups (Braun & Clarke, 2022). This was a three parted process that included categorizing codes that share a theme, discarding irrelevant codes as 'rest codes' and finally developing concepts of the categories that reflect the data and concepts from the theoretical framework (Tjora, 2021). The process of identifying patterns and creating categories was done in several rounds until all codes had been revised.

　　　　To conduct my analysis, I used visual mapping where I printed out the list of codes and used color-coding to identify and connect the groups of codes that reflected a shared theme (Braun & Clarke, 2022). In this process I used different colors to mark codes that had a shared theme, these then became a category. Here I also reviewed and discarded codes that was irrelevant for the study (Tjora, 2021). After all codes had been categorized, I created a digital column chart for generating, developing, and reviewing the categories (Braun & Clarke, 2022). In this reviewing-process I used Tjora's (2021) test of concept to identify the themes of each category by asking 'What is this category about?' and "Are there any labels to name this phenomenon or issue?" (Tjora, 2021, p.234). At this final stage, the theoretical framework and didactic perspectives was included to develop the final categories that represent the findings of the study. Chapter four presents the final findings of the analysis. The categories and related codes are presented in appendix 6. Table 4 below presents how the categorization process was conducted and how codes were connected to create categories. The categories represent themes found in the codes.

Table 4 – analysis of data.

Interview transcript	Code	Category	Relevance for project
We highlight all the characters and make a map of characters where they write down all the characters in Shakespeare and tell a little about them..in Hamlet that is…	Make a map of characters in Hamlet	Approaches to teaching Shakespeare → Literary Analysis → Comparative approach	A concrete example of how the participant approach Shakespeare in the EFL classroom.
Earlier I have used both sonnets and Macbeth…because there was in one of the textbooks there was an illustrated comic from Macbeth there were different types of texts from Macbeth so then I used that…	Have used both sonnets and Macbeth. Have used illustrated comic of Macbeth from a previous textbook.	Formats of Shakespeare's works	Gives insight to which formats and types of texts that the teachers use and find most appropriate for the EFL classroom.
And we have to…yes…ehm…play with it in a way…so if…when I think play I think maybe we can act out a fencing scene from Romeo and Juliet or something like that…	Have to play with it Act out the fencing-scene in R&J	Approaches to teaching Shakespeare	A different approach to Shakespeare and how another of the participants wish to use Shakespeare in the EFL classroom. Also says something about this teacher's attitude to Shakespeare and his role in the EFL classroom.
You can recognize people who have that kind of a role I the lives around us as well…or you can recognize the type either if you have seen it in newer film and tv-series or in real life…	Recognizing people that have that type of role in the lives around us. Recognize the type from newer movies, tv-series, or real life	Approaches to Shakespeare Relating Shakespeare to the present Shakespeare and the youth Attitudes on the Use of Shakespeare	This statement goes under more than one category as it shows attitudes to why and how Shakespeare should be approached in the EFL classroom. In addition, it gives an example on how Shakespeare is relevant today and how this may be used to relate with the young readers in today's EFL classroom.

3.5 Validity, reliability, and ethical considerations

To ensure the validity of my research, I have had to review both the research question, methodology and the analysis in order for it to be relevant and valid. Due to much data that was not relevant for the research question itself, I conducted a selection process to identify the findings that could answer the research question. For instance, this research focuses on Shakespeare, thus many of the answer the participants gave related to literature in general or other specific examples of literature had to be discarded. Though interesting findings, if they did not relate to the research focus, they were discarded as 'rest codes' (Tjora, 2021). Transparency of the research has been a priority to ensure its reliability. I do not intend to generalize or conclude that the findings in this research reflects all Norwegian secondary EFL teachers due to its qualitative nature.

All ethical guidelines, as outlined by *Sikt* were carefully followed (Appendix 1). All participants signed a consent form (appendix 2). The participants were informed of their rights and about the audio recording at the beginning of the interview. Identifiable markers were erased or replaced by a pseudonym in the transcripts. Audio recordings were conducted by using the Diktafon-app that is an approved tool by NTNU to this classification of information (Norwegian University of Technology and Science, 2023).

4. Findings

This chapter presents the findings of the analysis of the four interviews. The findings are categorized into four main categories. Each category explains tendencies across the four interviews as well as individual statements from each participant. Category 4.1 Approaches to Shakespeare is divided into five sub-categories. These five sub-categories present the five approaches that the participants used/have experience with using when teaching Shakespeare. The categories and related codes from the analysis are presented in appendix 6. The four participants will be referred to as the teachers or by their pseudonyms in this chapter.

4.1 Approaches and methods when teaching Shakespeare.

4.1.1Approaching Shakespeare thematically – how and why?

All the teachers consider approaching Shakespeare's plays thematically the most ideal and relevant approach for the EFL classroom. They refer to universal topics such as love, power, jealousy, racism, and vulnerability, themes that are still relevant and relatable today. The teachers emphasise the importance of making content available, relevant, and relatable for students to motivate learning and interest. Teacher Anne says approaching universal themes in Shakespeare's plays makes students create links to their own realities. Teacher Ole thinks that the point of introducing classic literature like Shakespeare is to show that although it was written a long time ago, we can find universal topics that still make them relevant today. Teacher Ella sees the universal topics as a bridge between different societies and times in history, where we can identify parallels to our own time despite many differences. Teacher Kristian considers Shakespeare as entertainment and calls his works 'juicy', due to all the murders, misery and general tragedy that happens in his plays. All these views reflect their opinions of what makes Shakespeare relevant and interesting for their students.

The emotional spectre is emphasised by all teachers as something that is relevant and interesting for students when working with Shakespeare. Furthermore, the teachers relate the thematic approach to Shakespeare to the curriculum, such as competence aims related to culture and traditions in the English-speaking world and interdisciplinary topics. Generally, the interviews show that the themes and universal topics are ideal and relevant for approaching Shakespeare in the EFL classroom. Thematic approaches allow students to relate and identify parallels to Shakespeare, which the teachers deem the most important and interesting when teaching Shakespeare.

The teachers present different themes they approach with Shakespeare. Ole talks about analysing and discussing themes such as racism, living in a multicultural society, how

different people are categorized in terms of gender, religion, or ethnical background in *Othello* and *The Merchant of Venice*. In addition, he promotes discussing the dilemmas that the characters of Shakespeare encounter and relating dilemmas and situations of characters in for instance *Hamlet* to the students' own experiences. Anne speaks of *Hamlet* and how she uses the themes of revenge, sense of responsibility and family-relations to promote discussion in the classroom. She experiences that by presenting these themes and discussing them with the students, they draw lines to today and often imagine that these things could just as well be set in a current context. Kristian speaks about *Romeo and Juliet* and use it to relate to being part of a gang. He considers this approach relatable to the reality of most teenagers in secondary school. He connects the reality of teenagers today to the gang-conflict of the Capulets and Montagues, where being in a gang means that other gangs are enemies or "others" that one should not interact with. A tendency across the interviews is that classroom discussion about themes in Shakespeare's plays is considered an ideal approach.

4.1.2 Approaching Shakespeare creatively – how and why?

Creative approaches in this study refer to students creating something from working with a Shakespeare play or playing with it, this includes dramatic approaches. Two of the participants speak about how they approach Shakespeare creatively in the EFL classroom. Kristian thinks it is important to have fun with Shakespeare and make one of his plays a fun experience for the students. He chooses to be true to Shakespeare's works as scripts, where they should be read aloud and performed. He highlights some scenes he considers fun and with great potential for creative drama activities, such as the fencing scene in *Romeo and Juliet.* He considers these types of dramatizations to open for students to let go, play, and have fun, which he considers an ideal approach to work with Shakespeare in lower secondary school.

Ella also thinks it is important to have the students be creative when working with Shakespeare. Ella talks about using both written and oral creative activities to work with Shakespeare. She also talks about using dramatization to approach *Macbeth*, where students can create their own versions of the play or dramatize the original. Furthermore, she sees a potential in having the students producing something in written. Generally, she prefers that students produce something based on the topic they are working with, as it can appeal more to the student's interest and learning. She thinks it makes them use more of themselves, thus they can relate and remember more easily. Anne emphasizes the importance of giving students

practical tasks, such as making drawings to scenes in *Hamlet* while/after reading. She says: "the more practical, the better".

Though all teachers see benefits with approaching Shakespeare with a focus on performance, some of the teachers have reservations towards drama methods. Ole and Anne emphasise that it is much dependent on the student group, and that they would not use drama activities to just any class. Ole also thinks that drama activities can be very uncomfortable for many students, as well as demand a lot from the teacher, which he deems as reasons to why he and possibly other teachers avoid this approach.

4.1.3 Traditional literary analysis of Shakespeare's texts

The teachers consider Shakespeare's texts as fitting for traditional literary analysis in the EFL classroom. This may include written work and oral discussion since this is not specified in the teachers' statements. Generally, the teachers consider Shakespeare ideal for working with and learning about literary devices. This approach is linked to the curriculum, and it relates to working with, reflecting about, and analysing literary devices in various texts. Ella considers Shakespeare's texts to be exemplary for learning about literary devices. Another aspect is the element of genre, specifically between comedy and tragedy. Both Ole and Kristian consider Shakespeare's plays interesting for learning about genre features. Ole, when mentioning the *Merchant of Venice*, wishes to question genres, since this specific play is problematic in terms of genre. He considers this Shakespeare play to be fitting for critical analysis of genre and discussion of how that may affect the students reading of it. Anne, in her comparative approach to *Hamlet*, include literary analysis with focus on characterization, literary devices and themes in the play. Furthermore, the teachers emphasize the importance that the students understand the texts and are able to retell plot, themes and reflect upon these elements when reading Shakespeare.

4.1.4 The intertextuality of Shakespeare and comparative approaches

The intertextuality of Shakespeare is a factor that the teachers find relevant when working with Shakespeare specifically in relation to film and tv-series. Ole speaks of using film to show how Shakespeare is a source for other literary texts. Ella considers using the intertextuality of Shakespeare to connect the past with the present and this way create a more approachable take on Shakespeare for today's students. Kristian has introduced Shakespeare's *A Midsummer Night's Dream* as the original romantic comedy to create curiosity among his students. In this he connects the Shakespeare play to the plot of many popular romantic comedies and makes the students aware of how Shakespeare's "recipes" are still used in

movie production today. In this, he wishes to make students more curious and aware of Shakespeare recurring presence and status, which he considers important to promote learning. Anne also talks about intertextuality, specifically in newer films, and how it motivates the students to work with literature such as Shakespeare.

Anne has experience with a comparative approach where they compare *Hamlet* with Disney's *Lion King.* In this approach, they work with a shortened, adapted version of Shakespeare's *Hamlet* that includes the beginning, main events and ending of the play. They read and work with this adapted version where they focus on the characters, plot, and themes. To process the characters, the students create maps of characters where they identify and write characteristics of each character in the play. After processing the play, they watch *Lion King*, which Anne experience as an eye-opening moment for many students, where they realize that two stories are the same. In the post-reading phase, the students connect the characters in the *Lion King* to the Map of Characters they have created from *Hamlet*. As a final evaluation, they have a written test where the students may choose to write a summary of *Hamlet* or *Lion King* and write a comparison of either themes or characters in the movie versus the play. Anne experiences this approach as engaging and motivating for the students.

4.1.5 "The more they can relate to it, the more it motivates" - Building bridges between Shakespeare's works and the students.

Making Shakespeare's works accessible, relatable, and interesting of the students is essential when teaching Shakespeare. All four teachers highlight the student's motivation as very important when teaching Shakespeare and teaching in general. When the teachers speak of accessibility, they refer to the student's ability to understand and/or appreciate Shakespeare's plays. Kristian comments that "they must feel like they understand it, if not you can lose them". The teachers observe that the students' have a perception that Shakespeare's texts are old, inaccessible, and difficult. Therefore, the teachers emphasize the importance of a good introduction to Shakespeare and spending time on the pre-reading phase to establish curiosity and interest among the students. All four teachers reflect that they have a responsibility to communicate the essence of Shakespeare's plays in a way that makes them interesting and approachable for the students. Furthermore, they find it important to approach a Shakespeare play in a way that allows students to create parallels to their own lives or to topics they are familiar with through film, tv or social media. Ole mentions the characters of Shakespeare and how the students can relate to them, either based on their own experiences or familiarity with the type of persons as seen in media or in real life.

Ella and Kristian also speak about the reading experience, and how important it is for the students to truly experience a literary text for it to be memorable and interesting for the students, where they discuss a text inside and outside the classroom. Lastly, all the teachers speak of adapting approaches and texts to the individual groups of students. They emphasize the importance of adapting their teaching. Although, with the right approach and ability to introduce and promote Shakespeare, the teachers see great potential for creating interesting classes that builds bridges between Shakespeare's texts and the students.

4.2 Challenges and pragmatic considerations

Though they have many visions for the potential of using Shakespeare in the EFL classroom, all the teachers talk about practical considerations that affect their teaching of Shakespeare. Ole refers to the lack of resources and that they do not have thirty copies of *Othello* available at his school, which makes a reading of the whole play challenging. Furthermore, Anne only has two hours of English a week, which restricts the time she has available for working with longer literary works such as a Shakespeare play. All the teachers refer to obstacles due to lack of time, both in the classroom and time for preparation. Furthermore, Kristian and Ella talk about how the textbooks are often guiding for what the teachers teach, especially in terms of what literary texts they use in the classroom. Kristian says that since the school-administration has invested in textbooks, it puts a demand on the teachers to actively use these resources they have available. The textbooks also make the selection of texts easier for the teacher, since the authors have selected texts that are relevant to the curriculum. All teachers note that there is little presence of older, classical literature in the newer textbooks for EFL teaching. Aspects related to adapted teaching, such as reading speed and comprehension, the decrease in reading among teenagers, varied interests, and levels in the student groups, are all challenges the have to acknowledge and adapt to when teaching Shakespeare.

4.3 Beyond the page: Shakespeare's works in various formats

The teachers use various formats of Shakespeare in their teaching and have different views of what formats are most ideal for teaching Shakespeare in the secondary EFL classroom. Ole prefers film-adaptations and has used *The Merchant of Venice*. He has also used extracts from *Hamlet* in Norwegian class. In the past, he has used the sonnet *Shall I compare thee to a Summer's Day* in English class. Anne uses an adapted extract of *Hamlet* that they have from an older textbook. This extract is shortened to include the beginning, main events and ending of the plot. This extract is also modernized and simplified in terms of

language. Anne considers extracts that are modernized to be the most ideal for her teaching of Shakespeare. She uses Disney's *The Lion King* to compare with *Hamlet*. Ella prefers sonnets and shorter texts since she finds them more suitable for the students. Ella has used sonnets by Shakespeare with his original language. In addition, she has used extracts from a graphic novel of *Macbeth* she had access to through a textbook. Kristian uses a simplified extract of *Romeo and Juliet* from an English textbook. The extract provides some scenes from the play with simplified language. He also uses videoclips from the play and/or film adaptations. Kristian has previously used other versions of *Romeo and Juliet,* but the format is unspecified.

3 of 4 of the teachers use mainly modernized or adapted versions of Shakespeare's plays, apart from Ella who use original sonnets. The teachers prefer using modernized and/or adapted versions of Shakespeare. They consider adapted/modernized versions to be more accessible for the students. The also consider them to be more relevant in terms of what they consider the purpose of teaching Shakespeare, which is generally a focus on content rather than language. All the teachers see potential in using original versions of Shakespeare's plays, but in that case, they would have a strictly linguistic focus. All the teachers consider original language of Shakespeare to be too challenging for the majority of the students and that only students at a high level would find it interesting and relevant to work with original versions. Meanwhile, all teachers speak of the importance Shakespeare has had in terms of the English language and they emphasize what his works have added to the English vocabulary. Anne and Kristian suggest an explorative approach if they were to use original versions of Shakespeare, where the purpose is for students to identify familiar words and new, unfamiliar words. Ole suggests using Shakespeare to teach students about the origin of words and how language develops and changes. Ella considers Shakespeare to be approachable in any classroom setting as long as she is able to bring the Shakespeare text down to the student's own level. There is a tendency to refer to Shakespeare's language as difficult, old, and strange. This is also something the teachers consider an obstacle for students' interaction with Shakespeare.

4.4 To read or not to read Shakespeare – that's the question!

On the notion on whether to include or exclude Shakespeare in the Norwegian secondary EFL classroom, the teachers agree that Shakespeare should be included in some manner. All the teachers justify Shakespeare's relevance in the EFL classroom by arguing that students should have some knowledge of who Shakespeare is and his works. Ole and Anne refer to the duty of teachers to introduce the students to a variety of literary texts, particularly the ones that are not part of the students' natural target group, but that they might enjoy

reading in the future. Ella and Kristian express concern about students losing knowledge about Shakespeare and emphasize his important status in English literature, culture, and language. All the teachers see great potential in teaching Shakespeare and consider him the most significant author that the students should have some knowledge of. In addition, all the teachers consider Shakespeare's works to have many traits that are relatable to students today and wish to show that to the students. The universal themes in Shakespeare's plays are aspects that all teachers consider relevant and interesting for teaching Shakespeare. They link Shakespeare to various aspects in the curriculum, such as literature and literary analysis, culture, lifestyles and history in the English-speaking world, linguistics and language history and interdisciplinary topics. When speaking of literature in general, the participants find using literature in the EFL classroom to be important to explore reading as a pleasurable and fun activity in the hope to establish curiosity and motivation for students to read for their own interest, now and in the future. Establishing literature as entertaining and interesting is a goal for all the teachers.

However, the teachers express some concerns and challenges to teaching Shakespeare in the EFL classroom. Anne and Ole speak about Shakespeare's texts as very old, inaccessible and linguistically challenging for the students. The decrease in reading and attention span are factors they consider obstacles to working with Shakespeare in the classroom. Anne also questions whether Shakespeare is still relevant and may not see reading his works as very relevant for the future. Ella states that she used Shakespeare more with the previous curriculums because he was mentioned specifically. She is concerned that classic literature will disappear from the EFL classroom since the current curriculum opens for excluding it. Ole sees a change in the subject in terms of Shakespeare and older literature disappearing from the curriculum, which concerns him because it removes the formation function of literature in the EFL classroom. Though one of the teachers would like to work more extensively with Shakespeare, the majority of the teachers consider Shakespeare to be fitting for a guest appearance or a smaller project rather than an extensive reading project of whole plays.

5. Discussion of findings

The purpose of this study is to research teachers' experiences and reflections on the use of Shakespeare in the Norwegian Secondary EFL classroom. Despite the curricular changes presented in the introduction, this study finds that Shakespeare is still considered relevant in the Norwegian secondary EFL classroom. Even though I had no criteria that demanded any experience or particular interest in Shakespeare, all four teachers have used Shakespeare in their teaching and consider him and his works to still be relevant, though to differing degrees. All teachers consider Shakespeare to be the one author of English-literature that the students should have some knowledge of him. They consider knowledge of Shakespeare and his works a part of the general education that students should have when they graduate. Thus, it seems that despite that the new curriculum does not mention specific authors or literary genres, the teachers in this study still consider Shakespeare to be important and relevant in relation to the current curriculum, LK20.

The teachers refer to intercultural competence, working with literature, communication, and language learning in relation to teaching Shakespeare, all of which are part of LK20. Some of the teachers also tie Shakespeare to the interdisciplinary topics LK20, suggesting that in addition to the English subject, his works are relevant across subjects in the Norwegian school. At the same time, some of the teachers report a decrease in their use of Shakespeare after the new curriculum was introduced. This suggests that though their opinions on Shakespeare have not necessarily been affected by the curricular changes, the overall presence of Shakespeare has decreased due to these changes. Considering that his works are not demanded by LK20, naturally he becomes less prioritized in the classroom. Thus, the teachers expressed worry of students not knowing who Shakespeare is, and that canonical literature is disappearing from the subject, might be justified if we consider that decreased use of Shakespeare is due to the curricular changes.

5.1. Modernized versus original Shakespeare.

In this study, the teachers prefer using modernized/simplified editions of Shakespeare rather than original versions of Shakespeare's plays in their teaching. The formats they use are usually extracts and include shortened and simplified versions in textbooks, film adaptations, video-clips, and multimodal texts such as graphic novels. Only two teachers report that they have used original sonnets. The tendencies in this study suggest that the short format of Shakespeare's sonnets is more comprehensible in his original language, meanwhile the plays have to be shortened, simplified and/or adapted to be comprehensible for the students. This reflects the observation of Brataas (2020), that Norwegian schools

seem to prefer using modernized/simplified editions of Shakespeare's works rather than versions with the original language. A common justification among the teachers is based on the idea that Shakespeare's language is too old, complicated, and challenging for the students. This is related to differentiation, where they expect that only high-level students are able to comprehend or have any interest in reading original Shakespeare. Furthermore, they consider modernized/simplified editions to be more accessible to the general student groups. The tendency to refer to Shakespeare's original language as 'difficult, old or strange' indicates that there is some presence of 'ShakesFear' among the teachers. These descriptions of Shakespeare's language reflect the preconception that Cohen (2018) identifies as the main cause for 'ShakesFear'. The teachers consider these to be obstacles for students' comprehension of Shakespeare's texts, which suggests that there is also an expected presence of 'Shakesfear' among the students.

Meanwhile, the teachers see potential in teaching original Shakespeare with a focus on language and the origin of words, which suggests that the teachers are not necessarily that 'afraid' of Shakespeare as Cohen (2018) suggests, or at least that they are not necessarily aware of their own preconceptions to Shakespeare's language and how it may affect their approach and view of it. The teachers express a concern that the students are affected by 'ShakesFear'. They review Shakespeare from the perspective of their student-groups, which seems to shape their view of Shakespeare's language as being an obstacle for their students full understanding and investment, and therefore they take this into consideration when approaching Shakespeare, in line with Surkamp's (2012) EFL literature didactics. Thus, rather than dismissing the assumptions of Shakespeare's language like Cohen (2018) argues, the teachers in this study choose to adapt their teaching to the 'ShakesFear' in order to promote more understanding and an easier interaction between the students and Shakespeare's works.

The EFL context has to be taken into consideration when discussing the presence of 'ShakesFear'. Interestingly, Cohen (2018) draws a parallel between reading Shakespeare and reading in a foreign language. In this study, it is a combination of the two; it is reading Shakespeare in a foreign language. Thus, as Surkamp (2012) argues, there is a difference between reading in one's native language and in a foreign language. In this case, students with English as a foreign language, will naturally have more linguistic obstacles, as well as obstacles related to content and cultural references (Surkamp, 2012). From this perspective, one can argue that the 'ShakesFear' might be legitimate in the case of the Norwegian secondary EFL classroom. As a result, the teachers in this study agree more with the approaches related to EFL teaching of Shakespeare, where both Merkl (2014) and Anton and Hammer (2014) promote the use of multimodal adaptations and/or modernized/simplified versions of Shakespeare's works.

The findings in this study reflect the view that adapted formats of Shakespeare promote understanding and interest, which they consider more important and relevant than restricting oneself to only using the original language. Some scholars question this approach, and from the perspective of Albright (2020), this approach removes the true Shakespeare and that the teachers suggests that the modernized/simplified/adapted versions are able to represent Shakespeare better than himself. By modernizing and simplifying his works we also remove the poetic features of his works. Should students be given the opportunity to engage with his original works to experience the poetry? Is the true language of Shakespeare relevant for the students today?

From the EFL didactic perspectives, the use of different versions of Shakespeare allows teachers to facilitate the diverse classroom and promote content comprehension. Meanwhile, from a linguistic and literary perspective, it is unfortunate that the students are not given the opportunity to fully engage with, comprehend and appreciate the richly poetic language that Shakespeare is famous for. Furthermore, though the importance of accessibility and differentiation is at place, it is relevant to question whether we are bringing students up to the level of Shakespeare, or if we are bringing Shakespeare down to the level of students (Mitchell, 2014). Nevertheless, both original and adapted/modernized Shakespeare have their advantages and disadvantages, and scholars differ on which ones should be used in teaching, leaving the teachers to take the choices of format and approaches that they see fit for the individual EFL classrooms and groups of students. Pragmatic limitations of resources and textbooks also shape what formats the teachers use in their teaching. Thus, it is not only the teachers who prefer modernized version, but the creators of textbooks seem to do the same as the teachers in this study use extracts from different English textbooks.

5.2. A focus on the content of Shakespeare's plays

There is a tendency in the approaches to teaching Shakespeare to focus more on content rather than language. From the teachers' perspective, the comprehension of plot characterization and themes has a greater value for the student's interaction with Shakespeare. Though all the teachers acknowledge and appreciate the poetic language of Shakespeare, they consider Shakespeare's universal topics much more relevant for their teaching. The themes that the teachers describe include the unchangeable universal topics referenced by both Cohen (2018) and Gibson (2016), as well as personal ethical dilemmas and social issues related to culture in line with Mitchell's (2014) thematic network approach. The findings of my MA-project suggest that this preferred thematic approach to Shakespeare's plays is based on three factors. Firstly, it relates to the curriculum, specifically the competence aims that relate to intercultural competence. The teachers reference competence aims that relate to learning

about culture and traditions in the English-speaking world as well as interdisciplinary topics. Many of the themes that the teachers talk about relate to social issues, such as racism, gender-roles or belonging to a gang. All of which relate to the aims that the teachers emphasize.

Furthermore, themes that relate to identity and ethical dilemmas promote Merkl's (2014) 'intercultural literacy' and enforce the student's ability to speak about Shakespeare's famous universal themes that relates to being human (Mitchell 2014). Thus, the emphasis on Shakespeare's universal topics indicates an underlying aim to develop the student's ability to understand and appreciate Shakespeare's high status in English speaking literature and culture. Secondly, these themes seem to be what the teachers consider the essence of Shakespeare's works. The themes are what makes Shakespeare relevant today. the fact that all the teachers reference it and finds thematic approaches ideal, suggests that from the perspective of the teachers and the curriculum, the themes of Shakespeare's plays are what makes him still relevant in today's classroom. The last factor is the relevance and relatability in relation to the students. An important aspect when teaching Shakespeare is to make him and his works relevant for the students. The teachers in this study emphasize that the themes are what makes Shakespeare relatable for today's students. Many of the themes that the teachers refer to are things that the students are familiar with in various ways.

Based on the teachers' justifications for using thematic approaches to Shakespeare, there seems to be a link between relatability and comprehension. In other words, if the students can relate to Shakespeare's plays, they are able to understand and reflect upon them. This may be due to the tendency of including classroom discussions as part of thematic approaches to Shakespeare. The teachers preferred approach of classroom discussions is consistent with Brevik and Lyngstad's report (Brevik & Lyngstad, 2021) on the commonly used discussion-based approach in relation to teaching literature. In addition, this study shows that dialogic approaches that promote reflection and personal response are preferred when teaching Shakespeare, which is in line with the study of Irish (2011).

5.3 Building bridges between the students and Shakespeare's characters

The essence of teaching Shakespeare is to make his works interesting and relatable for the students. A common trait in all five approaches to teaching Shakespeare, is the emphasis on the student's experience. In line with the scholars in chapter two, the teachers in this study see that when students relate to the material, they invest more and learn better. Therefore, it is important for the teachers to approach Shakespeare in a matter that enlighten the students'

interest in his plays. There is a clear prioritisation among the teachers to make Shakespeare accessible and interesting for the students. In addition to the universal themes, they promote activities that make students engage with the characters of Shakespeare's plays. This allows the students to identify themselves or people they know with Shakespeare's characters. Thus, creating parallels between the student's reality and Shakespeare's world is essential to ensure a beneficial teaching of Shakespeare. This is in line with Cohen and Gibson's principles for teaching Shakespeare (Cohen, 2018, Gibson, 2016). Relating Shakespeare's plays to everything from social media to personal familial relations allows students to draw parallels between Shakespeare and the present (Cohen, 2018). The purpose of this is to give students an experience of Shakespeare as relevant and that there is a reason to why he's so much referenced and performed worldwide, a view that the teachers in this study share with Cohen (2018). Interestingly, both Cohen (2018) and some of the teachers speak about it as building bridges between Shakespeare's works and the students. This indicates that the teachers indeed share Cohens purpose of giving students the experience of relating with Shakespeare's works. Based on the prioritization of making Shakespeare interesting and motivating, the teachers seem to be trying to fight the 'ShakesFear' and embrace the principles of Gibson and Cohen in terms of having the students explore and identify what makes Shakespeare relevant to them.

5.4 Shakespeare's intertextuality

Intertextuality seems to be both a justification for teaching Shakespeare and a manner to introduce him to the students. The teachers' focus on relating Shakespeare to popular culture such as film and tv, is consistent with the EFL didactics of teaching Shakespeare. Some of the scholars disagree with this view, where Gibson and Cohen focus on the plays themselves. Meanwhile, the scholars of EFL Shakespeare didactics, such as Mitchell (2014), argue that approaches with focus on intertextuality is not only interesting but perhaps the most relevant aspect of teaching literary classics like Shakespeare today. The findings are consistent with this EFL didactic perspective, where they consider Shakespeare's intertextuality to be an interesting approach that establish links between Shakespeare and the present. In addition, the teachers reflect Brevik and Lyngstads (2021) perspective on intertextuality in the Norwegian EFL context, where the intertextuality is important for developing students' general knowledge of the 'textual universe' and ability to discuss literature. This is also consistent with Mitchell (2014) and Merkl's (2014) focus on developing cultural understanding by exploring the intertextuality of Shakespeare's works.

The teachers shares the view of Mitchell and Merkl that the intertextuality of Shakespeare is important for developing the students general cultural understanding and education.

Intertextuality is combined with a comparative approach in Anne's work with *Hamlet* and *The Lion King*. This approach is very much in line with Anton and Hammer's point on discovering Shakespeare's plays through film adaptations and interpretations. Furthermore, the comparative method allows students to establish links between Shakespeare's play and popular culture today, as well as conduct literary analysis of a more accessible media as argued by Bauer and Surkamp (2014). The scholars differ in their views on whether one should work with film adaptations of Shakespeare's works. There is a clear distinction between the Shakespeare pedagogy and EFL didactics, where Cohen (2018) is particularly critical to film adaptations due to his solely focus on the drama aspect of Shakespeare.

Meanwhile within EFL didactics, both multimodal texts and movie adaptations are considered just as suitable for teaching Shakespeare as the original works. In some cases, it is even preferred and considered more accessible than the original versions of Shakespeare's plays (Anton & Hammer, 2014, Bauer & Surkamp, 2014). This is a view that the teachers in this study also share. Just as with the case of which formats the teachers prefer to use, we see we that the EFL context is very much a factor that the teachers take into consideration. Therefore, it naturally shapes their approaches to Shakespeare, showing that they are more in line with EFL didactics than the principles of teaching Shakespeare on this matter. However, this is not in total disagreement with Shakespeare pedagogy. Gibson's (2016) views are much more in line with the EFL didactics as he acknowledges the user friendliness and potential for using film adaptations of Shakespeare in the classroom. A view that some of the teachers share: that film-adaptations are great tools for showing that Shakespeare is a source that has inspired much literature through the years.

Contrasting with Cohen's argument that film makes students passive, the teachers experience positive responses and engagement from the students when working with film adaptations, particularly in Anne's case of using *The Lion King*. In this case, *The Lion King* functions as the key for creating interest among the students according to Anne. Thus, using film adaptations has its benefits and may have great potential for making Shakespeare's stories more accessible for the students. As a result, the preference of using multimodal texts in EFL didactics (Anton & Hammer, 2014, Bauer & Surkamp, 2014) is reflected in this study.

5.5 Shakespeare as a literary text

This study finds that Shakespeare's plays are often approached as literary texts. The teachers refer to the traditional literary analysis in relation to approaching Shakespeare. Literary analysis in this study is in line with the commonly used analytical approaches for promoting understanding of genre and content in literary texts as argued by Breivik and Lyngstad (2021). The teachers in the study seemed to particularly value genre and literary devices such as characterization, themes, motifs, and figurative language in the case of sonnets. This approach is related to competence aims in the curriculum, such as working with literary texts. Furthermore, it is considered an important aspect for developing students' ability to read and understand Shakespeare's texts. This is in line with Gibson's (2016) point that a basic understanding of the play is essential for students to freely interpret and reflect upon Shakespeare's plays. Interestingly, Shakespeare's figurative, poetic language is not specifically mentioned related to the analytical approach that the teachers speak of, adding to the observation that the content of Shakespeare's plays is much more emphasised than his original language.

The student's motivation was never mentioned specifically by any of the teachers in relation to this analytical approach. In addition, the literary analysis is usually part of mixed approaches that aim to motivate students in their interaction with Shakespeare. Considering that Breivik and Lyngstad (2021) report that the analytical approach alone seems to be less engaging compared to experiential approaches, we may interpret the lack of connecting literary analysis to student engagement in this study to be in line with this observation. Thus, the literary analysis might not be ideal as the main or single approach to Shakespeare if a teacher aims to make Shakespeare interesting for the students. Meanwhile it is an important approach to include in some way to secure that the students not only understand but are also able to retell and interpret Shakespeare's plays.

5.6. Differing views on active drama approaches

Active drama approaches to Shakespeare are at the essence of Shakespeare pedagogy according to the scholars Gibson, Cohen an Irish. Two of the teachers in this study use drama activities to work with Shakespeare. One of the teachers even refers to Shakespeare's plays as scripts and argues that therefore they should be treated as such, which is very much in line with the principles of teaching Shakespeare according to Gibson (2016) and Cohen (2018). However, compared to the other approaches found in this study, this type of active approach is less represented/used. This is also the approach where the teachers differ the most in their

opinions, experiences, and didactic perspectives. Though dramatization is deemed as having potential by all the teachers, two of the teachers are critical towards this method. This seems to be rooted in challenges with a diverse classroom and presuming experience with students finding drama activities uncomfortable and difficult. Furthermore, it is a demanding task for teachers to include this type of methods in the classroom, which suggests that there is an idea that a teacher must have specific experience, knowledge and/or interest in order to use active drama approaches. In addition, if we look to Gibson's (2016) first principle for teaching Shakespeare, he separates Shakespeare's scripts from literary texts such as novels or short stories. However, in many of the approaches found in this study we see a tendency to approach Shakespeare's plays as literary texts, including literary analysis, comparative approaches with films and the use of multimodal formats of Shakespeare that promote reading of Shakespeare's plays rather than performing or playing with them as scripts.

 Only one teacher speaks of playing with Shakespeare and having 'fun' by dramatizing scenes from *Romeo and Juliet*, which embraces the active collaborative approach that includes kinaesthetic and holistic activities of the RSC ensemble method (Irish, 2011). Another teacher speaks of dramatization and having the students produce reinterpretations of Shakespeare's plays, which reflects the learner centred approach that promotes individual meaning and sense of ownership to Shakespeare's plays (Gibson, 2016). Generally, these two teachers' who use drama approaches reflect the principles of Gibson, Cohen and Irish of using active, collaborative, drama activities to create an interesting and motivating classroom Shakespeare (Cohen, 2018, Gibson, 2016, Irish, 2011). However, that is not to say that the other two teachers dismiss of active approaches to Shakespeare altogether. We see that experiential approaches are very much emphasised by all the teachers because they want the students to experience Shakespeare as relatable and interesting. These views are particularly reflected in the classroom discussion approaches which does include dialogic interactive activities. These activities are active approaches because they make the students actively discuss their interpretations and responses to Shakespeare's plays, which are important activities promoted by all the scholars in chapter two. Thus, students are not simply sitting reading Shakespeare silently, they are discussing it in the classroom in various ways.

 On the other side the students are discussing Shakespeare's plays as if they were literary texts, where this discussion approach could just as well have been applied to a novel. Thus, the students speak about Shakespeare plays, but they are not experiencing them as participants who perform re-create, redefine, or react to his characters in the theatre context. As a result, the students lose the theatre experience and the essential drama genre of

Shakespeare, which is something particularly Cohen (2018) fears and urges teachers to avoid. This does raise the question if the purpose of teaching Shakespeare in the Norwegian EFL classroom is to experience his works as pieces of drama or if it is to learn about Shakespeare and why he is such a famous and important figure in English literature.

5.7. Limitations to teaching Shakespeare.

There are challenges and pragmatic considerations that must be considered for understanding the teachers approaches and opinions on using Shakespeare in the classroom. The reality is that teachers do not have infinite amounts of time or resources to create the ideal Shakespeare classroom that Gibson (2016), Irish (2011) and Cohen (2018) speak of. The teachers in this study acknowledge that despite the many visions and ideas they have for teaching Shakespeare, they must adapt to their context which includes limitations of time and resources, and adapted teaching. It is a reality that the classroom is filled with many individuals who are at different levels linguistically and in terms of reading speed, general comprehension and more. Thus, creative drama approaches might be more challenging than presumed among scholars.

Furthermore, the curriculum and textbooks are leading for what teachers teach, and the teachers in the study observed that there is less presence of classic a literature such as Shakespeare in the newer textbooks. As a result, Shakespeare might be deprioritised due to his lack of presence in newer textbooks, and the fact that a school might not have 30 copies of a Shakespeare play laying around. If the case was that the teachers had infinite amounts of time and resources, we could perhaps have seen much more presence of these active drama approaches that Shakespeare Pedagogy promotes. Furthermore, the teachers in this study report that approaching Shakespeare as a literary text has been successful, suggesting that it is not necessarily only focus on performance that is needed to succeed in teaching Shakespeare. In addition, the teachers embrace various of the principles within the EFL didactics of teaching Shakespeare, as we see in the reflection of methods and perspectives in line with Mitchell (2014) Merkl (2014), Anton and Hammer (2014), and Bauer and Surkamp (2014). In the end, the active drama approach to Shakespeare is perhaps something that can be tested out more in future research on methods for teaching Shakespeare in the EFL context.

6. Conclusion

6.1 Summary and concluding thoughts.

In this thesis, my goal was to research Norwegian secondary English teachers' reflections on the use of Shakespeare. Despite there being no criterion for the participants to have any experience or particular interest in Shakespeare, all four teachers turned out to have experience with teaching Shakespeare and sharing a view that Shakespeare is very much still relevant despite the curricular changes. This study finds that Shakespeare is relevant to the new curriculum because his works relate to various competence aims in LK20, as found in the approaches and justifications of the teachers. Five different approaches to teaching Shakespeare were found in this study. Generally, the preferred approaches focus on the content rather than Shakespeare's poetic language, which was also reflected in the preference of using modernized versions of Shakespeare's plays. The different approaches were often combined, for instance thematic approach and dialogic approaches or comparative approach was combined with a focus on intertextuality. All the teachers tended to include literary analysis to some degree in all their approaches, often to develop the students' comprehension of Shakespeare's characters, plot, and themes. Some of the teachers used creative approaches in the form of active drama methods such as dramatization. However, this approach was less common, and the teachers differed in their views on the use of this type of approach. This study found that the essence of teaching Shakespeare is accessibility, relevance, and relatability for the student's interaction with the plays. As seen with the formats that teachers use, accessibility is a key factor for what formats that teachers use when teaching Shakespeare. If Shakespeare's plays are accessible to the students, the students engage more with the material and learn more.

The approaches to teaching Shakespeare found in this study reflect elements from both Shakespeare pedagogy and EFL didactics. The teachers reflect many of the same principles to teaching Shakespeare as Gibson (2016), Cohen (2018) and Irish (2011), particularly in relation to making Shakespeare relevant and relatable for the students. A difference here is related to the views on Shakespeare's language. Though Cohen (2018) dismisses Shakespeare's difficult language, the teachers report linguistic obstacles due to the context of English as a foreign language. Therefore, the teachers prefer using modified versions of Shakespeare's plays. This study finds that there is some presence of 'ShakesFear' or and/or anticipation of it in the classroom. However, due to the EFL context, the 'ShakesFear' may be justified factor. At least it is a factor that the teachers find important to acknowledge and adapt

to. Thus, considerations to the EFL context succeeds Cohen's argument of using Shakespeare's original language. Here, the teachers reflected more of the didactics of teaching Shakespeare in the EFL classroom, particularly to the views of Anton & Hammer and Bauer & Surkamp. Furthermore, the approaches reflect the didactic tendencies to teaching literature in Norwegian EFL classrooms as according to Brevik & Lyngstad (2021), including discussion based, experiential and analytical approaches. The focus on Shakespeare's intertextuality is another aspect found to be a priority and a reason to why the teachers consider him still relevant and important.

In terms of active drama approaches, this is the most promoted method for teaching Shakespeare within Shakespeare pedagogy, however it is the least represented compared to the other approaches found in the study. This study finds that there are both pragmatic considerations as well as the teachers own teaching preferences and views that affect this tendency. In addition, how the teachers see and work with Shakespeare's texts affect this tendency, seeing that there is larger tendency to approach them as literary texts rather than scripts. Here the Shakespeare pedagogy and didactics for teaching Shakespeare in the EFL context differ in their views as well, in which the scholars of EFL didactics of Shakespeare (Anton & Hammer, 2014, Bauer & Surkamp, 2014) promote multimodal versions of Shakespeare and approaching his works as literary texts through various methods. This perspective is found in the approached of the teachers in this study. Thus, the findings suggests that the EFL didactics of teaching Shakespeare is more suitable and relevant for the students than the Shakespeare Pedagogy that focuses mainly on performance.

In conclusion, this study finds that teaching Shakespeare in the Norwegian secondary EFL classroom is complex and that there are various considerations that plays into how the teachers approach it. As presented, the teachers combine perspectives and methods across Shakespeare pedagogy, EFL literature didactics and didacts of teaching Shakespeare, where some approaches are more frequently used than others. This leaves some methods, particularly active drama methods, up for more research and trials in the classroom.

In terms of implications for future research, it would be interesting to research the student's perspective, considering that this study focused on the teacher's perspective. Furthermore, the role of literature, particularly the literary canon in the Norwegian EFL classroom could be relevant to research due to the curricular changes. Also, researching teachers' opinions, experience, and approaches to Shakespeare on a larger scale, perhaps in a quantitative and/or mixed methods to research if the findings in this study are representative for English teachers in Norway.

6.3. Relevance for my profession as teacher

"My reasons are most strong, and you shall know them".

(*All's Well That Ends Well*, Act 4 Scene 2, line 59, William Shakespeare)

This thesis is the final work of my master's degree to become an English teacher. As a master student of English literature and teacher education, I wished to combine two of my passions in this thesis: literature and teaching in this thesis. As a soon to be newly graduated teacher, I found researching the teachers' perspectives, experiences, and methods for teaching Shakespeare to be the most interesting and relevant. As a Shakespeare enthusiast, I wish to include Shakespeare in my teaching, and through my research I have not only become more inspired, but I have gained much more knowledge of the many ways I can approach it. The teachers in the interview study that give voice to the teacher's perspective are very valuable for a new teacher like me, and their reflections based on many years of experience are valuable perspectives to bring with me as I enter this profession.

I have gained a larger understanding for the many considerations I have to acknowledge and adapt to as a teacher, both to teaching Shakespeare and teaching in general. This includes aspects of adapted teaching, the diverse classroom, time and resources, and the curriculum. Aspects that are all part of shaping my world as a teacher. The previous research I have read has provided me with many new ideas for how to make teaching interesting and fun in a classroom. It has also inspired me to expand my education and learn more about drama pedagogy. Working with this thesis has taught me how to navigate all the theory and research that is out there and apply it to my own research. This a necessary skill as a teacher in a school that is constantly changing, in which I will have to adapt my teaching to make it relevant for the students. It is a resource that I can use to make interesting lessons that promote learning and motivation in the classroom.

The methodology of my thesis has given me the opportunity to develop my skills as a researcher, particularly in the classroom/school setting. I have learned how to conduct interviews and analyze and interpret transcriptions. This skill can be of great use in the classroom where I will be able to observe and 'research' the response in a classroom and develop my teaching thereafter. Overall, I have learned how important it is to be organized and disciplined when working with such a large project, and that hard work is always worth it. Lastly, this thesis is a confirmation that it is worth it to work and fight for the things you wish to pursue.

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Appendices

Appendix 1 – Approval of research project from *Sikt*

Appendix 2 – Consent form for participants

Appendix 3 – Information letter about the research project

Appendix 4 – Original Interview guide in Norwegian

Appendix 5 – Interview guide with translation and justifications

Appendix 6 – Chart with categories and codes

Appendix 1 – Approval of research project from *Sikt*

Sikt

Assessment of processing of personal data

Reference number	Assessment type	Date
915554	Automatic	24.10.2023

Title
Bruk av litteratur i engelsk undervisningen i ungdomsskolen og i videregående skole

Institution responsible for the project
Norges teknisk-naturvitenskapelige universitet / Det humanistiske fakultet / Institutt for språk og litteratur

Project leader
Paul Goring

Student
Anna-Marie Bye

Project period
25.10.2023 - 15.05.2024

Categories of personal data
General

Legal basis
Consent (General Data Protection Regulation art. 6 nr. 1 a)

The processing of personal data is lawful, so long as it is carried out as stated in the notification form. The legal basis is valid until 15.05.2024.

Notification Form

Basis for automatic assessment
The notification form has received an automatic assessment. This means that the assessment has been automatically generated based on the information registered in the notification form. Only processing of personal data with low risk for data subjects receive an automatic assessment. Key criteria are:

- Data subjects are over the age of 15
- Processing does not include special categories of personal data;
  - Racial or ethnic origin
  - Political, religious or philosophical beliefs
  - Trade union membership
  - Genetic data
  - Biometric data to uniquely identify an individual
  - Health data
  - Sex life or sexual orientation
- Processing does not include personal data about criminal convictions and offences
- Personal data shall not be processed outside the EU/EEA, and no one located outside the EU/EEA shall have access to the personal data
- Data subjects will receive information in advance about the processing of their personal data.

Information provided to data subjects (samples) must include

- The identity and contact details of the data controller
- Contact details of the data protection officer (if relevant)
- The purpose for processing personal data
- The scientific purpose of the project
- The legal basis for processing personal data
- What type of personal data will be processed and how it will be collected, or from where it will be obtained
- Who will have access to the personal data (categories of recipients)
- How long the personal data will be processed
- The right to withdraw consent and other rights

We recommend using our template for the information letter.

Information security
You must process the personal data in accordance with the storage guide and information security guidelines of the data controller. The institution is responsible for ensuring that the conditions of Article 5(1)(d) accuracy and 5(1)(f) integrity and confidentiality, as well as Article 32 security, are met.

Appendix 2 – Consent form for participants

Samtykkeerklæring

Jeg har mottatt og forstått informasjon om prosjektet; *Bruk av litteratur i engelsk undervisning på ungdomsskolen og i videregående skole* og har fått anledning til å stille spørsmål. Jeg samtykker til:

☐ å delta i intervju
☐ å delta i gruppeintervju

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

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(Signert av prosjektdeltaker, dato)

Appendix 3 - Information letter about research project

Vil du delta i forskningsprosjektet

Bruk av litteratur i engelsk undervisningen på ungdomsskolen og i videregående skole

Hei,

Mitt navn er Anna-Marie Bye og jeg er lektorstudent i 9.semester ved NTNU. Jeg arbeider med min masteroppgave i engelsk-litteratur, hvor jeg skriver om bruken av litteratur i engelsk undervisning.

Dette er et spørsmål til deg om å delta i mitt forskningsprosjekt hvor formålet er å gjøre en studie på Engelsk læreres refleksjoner rundt bruken av litteratur i engelsk undervisning på ungdomsskolen og i videregående skole. I dette skrivet får du informasjon om målene for prosjektet og hva deltakelse vil innebære for deg.

Formål

Prosjektet mitt er et forskningsprosjekt som utforsker bruken litteratur i engelskundervisningen ved ungdomsskoler og videregående skoler. Formålet med prosjektet er å utforske refleksjoner blant engelsklærere rundt bruk av litteratur i engelsk-undervisningen. Jeg vil bl.a. se på engelsklæreres opplevelser av relevans i valg av litterære tekster, hvilke utfordringer de møter ved å bruke litteratur i undervisningen, og hvilke metoder og tilnærminger de benytter seg av for å gjøre engelsk litteratur tilgjengelig og engasjerende for elevene.

Prosjektets omfang inkluderer intervjuer med fire engelsklærere fra ungdomsskoler og videregående skoler, samt et gruppeintervju. Disse intervjuene vil gi innsikt i lærerens personlige og profesjonelle oppfatninger, strategier og erfaringer knyttet til bruken av litteratur i engelsk undervisningen. Prosjektet er en del av min masteroppgave.

Hvem er ansvarlig for forskningsprosjektet?

Norges Teknisk-naturvitenskapelige universitet (NTNU) er ansvarlig for prosjektet.

Hvorfor får du spørsmål om å delta?

Jeg henvender meg til deg fordi du underviser engelsk i ungdomsskolen eller i videregående skole.

Hva innebærer det for deg å delta?

Hvis du velger å delta i prosjektet, innebærer det at du deltar på et individuelt intervju samt et gruppeintervju. Begge intervjuene vil ha en varighet på ca. 45 min., og kan gjennomføres digitalt eller fysisk. Det vil gjøres lydopptak av intervjuene, som deretter transkriberes. Transkripsjonene vil oversettes til engelsk ettersom masteroppgaven skal skrives på engelsk.

Frivillig deltakelse

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

Ditt personvern – hvordan vi oppbevarer og bruker dine opplysninger

Opplysningene om det vil kun brukes til det formålet som er beskrevet over. Opplysningene vil behandles konfidensielt og i samsvar med personvernregelverket.

- De eneste som vil ha tilgang ved NTNU vil være mine veiledere; Paul Goring og Anita Normann, og meg selv.
- Navnet ditt vil erstattes med et annet navn som lagres på en egen navneliste adskilt fra øvrige data. De opplysninger som måtte forekomme vil bli lagret på personlig PC, hvorav alt skriftlig vil bli innelåst.
- Du vil ikke kunne gjenkjennes i publikasjonen. Det eneste som vil publiseres er skoletype (Ungdomsskole eller videregående skole) og antall år i læreryrket.

Hva skjer med personopplysningene dine når forskningsprosjektet avsluttes?

Opplysningene anonymiseres når prosjektet avsluttes. Prosjektet vil etter planen avsluttes mai 2024. Alle personvernopplysninger og opptak vil bli slettet ved prosjektslutt. Anonymisert datamateriale vil være med som vedlegg i masteroppgaven ved levering.

Dine rettigheter

Så lenge du kan identifiseres i datamaterialet, har du rett til:
- innsyn i hvilke opplysninger vi behandler om deg, og å få utlevert en kopi av opplysningene
- å få rettet opplysninger om deg som er feil eller misvisende
- å få slettet personopplysninger om deg
- å sende klage til Datatilsynet om behandlingen av dine personopplysninger

Hva gir oss rett til å behandle personopplysninger om deg?

Vi behandler opplysninger om deg basert på ditt samtykke.

På oppdrag fra NTNU har Sikt – Kunnskapssektorens tjenesteleverandør vurdert at behandlingen av personopplysninger i dette prosjektet er i samsvar med personvernregelverket.

Hvor kan jeg finne ut mer?

Hvis du har spørsmål til studien, eller ønsker å vite mer om eller benytte deg av dine rettigheter, ta kontakt med:
- NTNU ved Paul Goring: paul.goring@ntnu.no eller Anita Normann: anita.normann@ntnu.no
- Vårt personvernombud: Thomas Helgesen: thomas.helgesen@ntnu.no . Tlf: 93079038

Hvis du har spørsmål knyttet til vurderingen som er gjort av personverntjenestene fra Sikt, kan du ta kontakt via:
- Epost: personverntjenester@sikt.no eller telefon: 73 98 40 40

Med vennlig hilsen

Prosjektansvarlige   *Student*
(Forskere/veiledere)   Anna-Marie Bye
Paul Goring
Anita Normann

Appendix 4 – Original Interview guide in Norwegian

Intervjuguide

What are Norwegian secondary English teachers' reflections on the use of Shakespeare in the EFL classroom? / Hva er norske ungdomsskole/videregående læreres refleksjoner om bruken av Shakespeare i engelsk undervisningen?

1. **Introduksjon av lærer:**
   a) Hvor lenge har du vært lærer?
   b) Hvilke fag underviser du?
   c) Hvilke trinn/nivå i engelsk underviser du/har du undervist?
   d) Kan du fortelle om ditt forhold til skjønnlitteratur?

2. **Litteratur i engelsk-undervisning: Hvordan bruker du litteratur i din engelsk undervisning?**
   a) Hvilke typer tekster bruker du? Hvorfor akkurat disse tekstene? *(format, sjanger, forfatter og tematikk)*
   b) Hvilke didaktiske metoder bruker du?
   c) Hvilke typer tekster/forfattere mener du bør undervises i engelsk?
   d) Hvilke tekster opplever du engasjerer elevene?
   e) Hva gjør en tekst engasjerende?
   f) Hva mener du er formålet med å bruke skjønnlitteratur i engelsk undervisning?
   g) Hvilken rolle har skjønnlitteratur i engelsk faget i henhold til læreplanen? Hvilke kompetansemål, ferdigheter, eller verdier er viktigst når man arbeider med skjønnlitteratur i engelsk?
   h) Foretrekker du å bruke tekstutdrag eller hele verk? Hvorfor?

3. **Drama-litteratur og lyrikk i engelsk undervisning: Hvordan bruker du drama og/eller lyrikk i engelsk undervisningen?**
   a) Hvilke drama-stykker og/eller lyriske tekster bruker du i engelsk undervisningen?
   b) Hvordan kan drama og/eller lyrikk knyttes til læreplanen i engelsk? Hvilke kompetansemål, ferdigheter, verdier osv.?
   c) Hvordan erfarer du at tekster innen drama og lyrikk sjangerne appellerer til dagens ungdom?

4. **Shakespeare i engelsk-undervisningen: Kan du snakke om bruk av Shakespeares tekster i engelsk undervisningen?**
   a) Hvordan tenker du at hans tekster fremdeles er relevant for dagens unge lesere?
   b) Hva er dine erfaringer med bruk av Shakespeares tekster i engelsk undervisningen?
   c) Hvordan bruker du/ville du brukt Shakespeares tekster i engelsk undervisningen? Fortell om et opplegg du har gjennomført, hvordan opplevde du og elevene dette?
   d) Hvilke didaktiske metoder bør man bruke i møte med Shakespeare?
   e) Hvordan bør man arbeide med Shakespeare i engelsk-undervisningen? Hvilke kompetansemål, ferdigheter, verdier mm. bør vektlegges i læreplanen? Hvordan kan Shakespeare relateres til læreplanen?
   f) Hvordan bør Shakespeares tekster leses i engelsk-undervisning? (lees, oppleves eller fremføres?)
   g) Hvordan kan Shakespeares tekster relateres til ungdom i dag?
   h) Hvordan engasjerer man elevene i møte med Shakespeares tekster?
   i) Hvilket potensialt ser du i bruken av Shakespeares tekster i engelsk undervisningen idag?
   j) Hvilke utfordringer ser du med bruken av Shakespeare i engelsk undervisningen i dag?
   k) Hva er dine erfaringer med Shakespeare tekster i læreverk/bøker?
   l) Er Shakespeare relevant i den norske skolen? I Engelsk faget? Hvorfor/hvorfor ikke? Hvorfor bør ungdom møte Shakespeares tekster i skolen?
   m) Ønsker du å bruke Shakespeare i engelsk undervisningen? Hvorfor/hvorfor ikke?
   n) Hvilken plass har Shakespeares tekster i engelsk faget idag?
   o) Hvordan ville du tatt i bruk Shakespeares tekster i en av dine nåværende engelsk klasser?
   p) Liker du Shakespeare? Hvilke erfaringer har du med Shakespeares tekster som privat leser?
   q) Hva opplever du som interessant i Shakespeares tekster?
   r) Hva opplever du som utfordrende selv i møte med Shakespeares tekster?
   s) Hva er dine erfaringer Shakespeares tekster i ditt eget utdanningsløp?

5. **Avsluttende spørsmål: Er det noe du har tenkt på under intervjuet som du ønsker å legge til?**
   a) Har du noen siste tanker rundt de temaene vi har snakket om i intervjuet?

Appendix 5 – Interview guide with translation and justifications

Original questions in Norwegian	Translated Questions in English	Relevance for study
1.Introduksjon: a) Hvor lenge har du vært lærer? b) Hvilke fag underviser du? c)Hvilke trinn/nivå i engelsk underviser du/har du undervist? d)Kan du fortelle om ditt forhold til skjønnlitteratur?	1.Introduction: a) For how many years have you been a teacher? b) What subjects do you teach? c)What grade/level of English do you teach/have taught? d)Can you tell me about your relationship with literature?	Gaining information about participant's teaching background. Ask participant about personal relationship to literature to make them comfortable with talking about the topic of literature. The teachers own relationship to literature might affect their view on literature in the EFL classroom.
2.Litteratur i engelsk-undervisning: **Hvordan bruker du litteratur i din engelsk undervisning?** a) Hvilke typer tekster bruker du? Hvorfor akkurat disse tekstene? b) Hvilke didaktiske metoder bruker du? c)Hvilke typer tekster/forfattere mener du bør undervises i engelsk? d)Hvilke tekster opplever du engasjerer elevene? e) Hva gjør en tekst engasjerende? f) Hva mener du er formålet med å bruke skjønnlitteratur i engelsk undervisning? g) Hvilken rolle har skjønnlitteratur i engelsk faget i henhold til læreplanen? Hvilke kompetansemål, ferdigheter, eller verdier er viktigst når man arbeider med skjønnlitteratur i engelsk? h) Foretrekker du å bruke tekstutdrag eller hele verk? Hvorfor?	2. Literature in the EFL classroom: **How do you use literature when teaching English?** a) What types of texts do you use? Why these specific texts? b) Which didactic methods do you use? c) Which texts/authors do you think should be taught in English? d) In your experience, what texts engages the students? e) What makes a text engaging? f) What do you think is the purpose of using literature in the EFL classroom? g) What is the role of literature in the English subject in relation to the curriculum? What competence aims, skills or values are important when working with literature in English class? h) Do you prefer using extracts or whole literary works? Why?	Main question allows participants to reflect and answer freely. Sub-questions to ask if participants give short answers or to guide participants who move to much away from topic. Allow participants to reflect on their approaches and thoughts on literature in the EFL classroom. Considering that it is not a criterion to have experience with Shakespeare, it is useful to have the participants talk about how they use literature in their teaching. If the teachers turn out to not have experience with Shakespeare, this section can provide interesting data.
3.Drama-litteratur og lyrikk i engelsk undervisning: **Hvordan bruker du drama og/eller lyrikk i engelsk undervisningen?** a) Hvilke drama-stykker og/eller lyriske tekster bruker du i engelsk undervisningen? b) Hvordan kan drama og/eller lyrikk knyttes til læreplanen i engelsk? Hvilke kompetansemål, ferdigheter og verdier? c)Hvordan erfarer du at tekster innen drama og lyrikk sjangerne appellerer til dagens ungdom?	3. Drama and poetry in the EFL classroom: **How do you use drama and/or poetry when teaching English?** a) Which plays and/or poetry texts do you use in English class? b) How does drama and/or poetry relate to the curriculum? Which competence aims, skills, values? c) In your experience, how do the genres of drama or poetry appeal to today's youth?	Main question allows participants to reflect and answer freely. Sub-questions to ask if participants give short answers or guiding if participant move to much away from topic. Relevant to ask if the teachers have any experience with the drama or poetry genre and how they approach it in the classroom. If they have not used Shakespeare, perhaps they have used other works of drama or poetry?

4.Shakespeare i engelsk-undervisningen:	4. Shakespeare in the EFL classroom.	Main question allows participants to reflect and answer freely. Sub-questions to ask if participants give short answers or guiding if participant move to much away from topic.
Kan du snakke om bruk av Shakespeares tekster i engelsk undervisningen? a) Hvordan tenker du at hans tekster fremdeles er relevant for dagens unge lesere? b) Hva er dine erfaringer med bruk av Shakespeares tekster i engelsk undervisningen? c)Hvordan bruker du/ville du brukt Shakespeares tekster i engelsk undervisningen? Fortell om et opplegg du har gjennomført, hvordan opplevde du og elevene dette? d)Hvilke didaktiske metoder bør man bruke i møte med Shakespeare? e) Hvordan bør man arbeide med Shakespeare i engelsk-undervisningen? Hvilke kompetansemål, ferdigheter, verdier mm. bør vektlegges i læreplanen? Hvordan kan Shakespeare relateres til læreplanen? f) Hvordan bør Shakespeares tekster leses i engelsk-undervisning? g) Hvordan kan Shakespeares tekster relateres til ungdom i dag? h) Hvordan engasjerer man elevene i møte med Shakespeares tekster? i)Hvilket potensialt ser du i bruken av Shakespeares tekster i engelsk undervisningen i dag? j) Hvilke utfordringer ser du med bruken av Shakespeare i engelsk undervisningen i dag? k) Hva er dine erfaringer med Shakespeare tekster i læreverk/bøker? l)Er Shakespeare relevant i den norske skolen? I Engelsk faget? Hvorfor/hvorfor ikke? Hvorfor bør ungdom møte Shakespeares tekster i skolen? m)Ønsker du å bruke Shakespeare i engelsk undervisningen? Hvorfor/hvorfor ikke? n) Hvilken plass har Shakespeares tekster i engelsk faget i dag?	**Can you talk about the use of Shakespeare's texts in the English classroom?** a) How do you think that his works are still relevant for today's young readers? b) What are your experiences with using Shakespeare's texts in English class? c) How do you use/would you use Shakespeare's texts in English class? Can you tell about an activity du have done in the classroom and how du and the students experienced it? d) What didactic methods do you use with Shakespeare? e) How should we work with Shakespeare in the English classroom? What competence aims, skills or values should be emphasized from the curriculum? f) How should Shakespeare's texts be read/approached in English class? g) How can Shakespeare's texts relate to today's youth? h) How do you make students engage with Shakespeare? i) What potential do you see in the use of Shakespeare's texts in today's EFL classroom? j) What challenges do you see with the use of Shakespeare in the EFL classroom? k) What are your experiences with Shakespeare in textbooks? l) Is Shakespeare relevant in the Norwegian school? In the English subject? Why/why not? Why should youth encounter Shakespeare in school? M) Do you wish to use Shakespeare in your teaching? n) What place does Shakespeare's texts have in today's English subject?	This is the main part of the interview with a focus on Shakespeare. In this section the goal is to have the participants talk about their experiences with Shakespeare and what methods of teaching they use to teach it. The main question opens for the teachers to freely speak about their experiences and thoughts of teaching Shakespeare. Sub-questions provide more context to the participants. The many questions are there for the researcher to ask if the participants do not speak about these topics or if they move to much away from the topic. The questions are there to ensure that a variety of aspects related to the use of Shakespeare are spoken about, including the teachers' experiences, approaches, and opinions on the use of Shakespeare. The questions also allow participants who have little or no experience with Shakespeare to reflect upon the matter. Have included questions related to the curriculum, textbooks and the teachers' own education as these aspects could have some influence on the use of Shakespeare.

o) Hvordan ville du tatt i bruk Shakespeares tekster i en av dine nåværende engelsk klasser? p) Liker du Shakespeare? Hvilke erfaringer har du med Shakespeares tekster som privat leser? q) Hva opplever du som interessant i Shakespeares tekster? r) Hva opplever du som utfordrende selv i møte med Shakespeares tekster? s) Hva er dine erfaringer Shakespeares tekster i ditt eget utdanningsløp?	o) How would you use Shakespeare's texts in one of your current English classes? p) Do you like Shakespeare? What are your personal experiences with Shakespeare's texts? q) What do you experience as interesting in Shakespeare's texts? r) What do you experience as challenging in Shakespeare's texts? s) What are your experiences with Shakespeare from your own education?	
5.Avsluttende spørsmål: **Er det noe du har tenkt på under intervjuet som du ønsker å legge til?** a) Har du noen siste tanker rundt de temaene vi har snakket om i intervjuet?	5. Concluding question **Is there anything you have thought about during the interview that you wish to add?** a) Do you have any last thoughts on the topics we have talked about during this interview?	Concluding questions to end the interview and provide participants with the opportunity to add any final thoughts or questions.

Appendix 6 – Chart with categories and codes

Category	Codes (originals in Norwegian)
Approaching Shakespeare thematically – how and why?	Poeng i å trekke frem klassikerne for å vise de at de allmennmenneskelige trekkene fortsatt er relevante Peke på de generelle trekkene som gjør at sånne tekster fungerer og engasjerer Rasisme i Othello Å leve i et flerkulturelt samfunn Den allmennmenneskelige følelsen sjalusi Møte sluheten til Iago Snakke om hvilke temaer som dukker opp Hvordan blir ulike typer mennesker kategorisert religiøs, etnisk bakgrunn, kjønn og alt sånt å oppdage det allmenngyldige Fordi det er så mye å hente i de tekstene Krever analyse Krever selvstendig refleksjon Å vise frem de dilemmaene man ser i veldig mange kan relateres til veldig mye i samfunnet Vi snakker om de temaene han tar opp som hevn, ansvarsfølelse og familieforhold Det gjelder nå også Elevene tenker at dette kan være nå også når vi trekker frem temaene Knyttes til målet som går på kultur og tradisjoner Handler om universelle temaer, kjærlighet, sårbarhet og sjalusi vi ser det han skrev om rundt omkring i samfunnet Vi kan kjenne oss veldig igjen i det han skriver om selv om verden har forandret seg verdifullt å ha en sånn bro over skjønnlitteraturen kan være en bro over til en helt annen tidsepoke hvor verden var helt annerledes men man ser paralleller Paralleller til i dag som vi kan diskutere i klasserommet Dekker et vidt følelsespekter De allmennmenneskelige temaene Sånne universelle temaer treffer de treffer ulike elever til ulike tider Det er allmennmenneskelig Romeo og Julie tikker veldig mange plasser i Norge så skal du høre til en gjeng Hvis du hører til de «normale» skal du ikke borti noen av de andre Romeo og Julie har gjengvirksomhet med Capulet vs. Montague's Det er forbudt kjærlighet som aldri går av moten Forviklinger De kulturelle referansene da Han var banebrytende Nøkkelen i vestlig teater, skjønnlitteratur og kultur Er grei å vite at finnes Kjempegodt utgangspunkt for å diskutere mange ulike temaer Han kan kobles opp til nye læreplanen både i temaer og tverrfaglighet Det er jo mye juicy i Shakespeares forfatterskap mye drap, elendighet og faenskap

| Approaching Shakespeare creatively – how and why? | Har ofte litt kreative oppgaver
det kan ofte ha utgangspunkt i skjønnlitteratur
Kreative oppgaver som rollespill
dramatisere noe fra en tekst
Å skriv egen tekst
Både muntlig og skriftlig
Det kan appellere når de bruker mer av seg selv
det kan sette seg mer
lettere at du husker det
Har brukt både sonetter og Macbeth
Brukte tegneserie og tekstutdrag fra Macbeth i en tidligere lærebok
Når vi først har fått kjennskap til teksten, da har vi gjerne gjort noe mer kreativt
lage egen eller direkte dramatisering av Macbeth
Jeg liker at det munner ut i et eget produkt
Arbeid med hvordan man leser et skuespill
Er ikke skrevet for å leses
det er skrevet for å spilles
Det er et manus
så vi må dramatisere det
Lekse oss litt
Vi har jo gjort det med andre verk
Er noen scener som er morsomme i R&J
må ha det gøy med Shakespeare
Å ha det praktisk
Vi leser dialogene sammen
Noen tegner til en av scenene vi leser
Vi ser filmen
Jo mer praktisk jo bedre
Viktig at det er praktisk
Er usikker på dette med rollespill i klasserommet
Kan fungere så kjempebra og så fungere medium dårlig
Man vet at man som regel har noen i klasserommet som synes sånt er skikkelig ubehagelig
Det er måten man gjør det på
Hvordan man går frem
Jeg kjenner litt på det ubehaget
Tenker heller jeg lar være, istedenfor å teste det ut og se hva som skjer
Kan se noen definitive fordeler med å dele ut manus, du er den karakteren og kjør på
Det kunne fungert kjempebra egentlig
Krever mye forberedelser
Må kjenne klassen
Føler det er klasseavhengig
Forrige klassen var veldig stille så ville ikke sluppet de ut på noen drama øvelser, ville vært unaturlig
Klassen nå, livlig og de kunne kanskje taklet det
Noen som kvier seg for å snakke engelsk foran alle |
| Traditional literary analysis of Shakespeare's texts. | Det å stille spørsmål til sjanger
Synes ikke Kjøpmannen i Venedig er en komedie
Hvordan skal vi forholde oss til det
De skal reflektere og kjenne til ulike virkemidler
Han er helt rå på virkemidler
lære forskjellen på tragedie og komedie
snakke om sjangertrekk
har kjørt lesing av stykket
hjemmearbeid å lese |

Traditional literary analysis of Shakespeare's texts.	Lese og forstå teksten Hva skjer og hvorfor Filmen R&J Virkemidler som er brukt Lager et map of characters fra Hamlet Vi snakker om tematikken en oppgave hvor de skal sammenligne tematikk og karakterer, virkemidler i film kontra tekst
The intertextuality of Shakespeare and comparative approaches.	Er en måte å vise at Shakespeare er en slags kilde til veldig mye av det vi får nå Vi leser Hamlet Vi leser skoleutdrag på 10-15 sider fra en eldre engelskbok fra 90-tallet Hamlet som eget utdrag med replikker Språket gjort mer tilgjengelig Shakespeare opplegg på tiende har vi gjort i mange år Ren sammenligning med Lion King Lion King er jo egentlig Hamlet i disney versjon Det har fenget veldig derfor har vi kjørt på med den Selv om læreplanen er endret så har vi holdt på den fordi man står fritt til å velge selv Starter med å lese utdraget Utdraget hopper i teksten så man får helt fra start til slutt i plottet Den gir en god sammenheng så elevene forstår innholdet i Vi trekker frem alle karakterene Lager et map of characters fra Hamlet Vi snakker om tematikken Bruker en del tid på hvem som er hvem for det er en del vanskelige navn Så ser vi Lion King kobler de ulike rollene i Lion King til Map of Characters Det går opp noen lys hos mange at det er jo egentlig den samme historien Avslutter med en prøve hvor de kan velge å skrive sammendrag fra Lion King eller Hamlet en oppgave hvor de skal sammenligne tematikk og karakterer, virkemidler i film kontra tekst En ganske stor prøve Det er et opplegg vi synes har fungert bra Forenklet versjon av Hamlet De fleste hadde sett Lion King Man har ikke tenkt over det på den måten Bruker fort 4-5 uker på opplegget De (elevene) synes det er interessant Vet ikke om det hadde syntes at det var like interessant hvis jeg hadde sagt at vi skal lese Hamlet med noen oppgaver til det Det som trigger er at de vet at det kommer en film En film som er forholdsvis nåtid de venter på hva er sammenhengen De på høy måloppnåelse skjønner at Shakespeare kan fortsatt brukes Har lansert Midtsommernattsdrøm som den originale romantiske komedie At Shakespeare fant om den Kan hende det er bullshit tror ikke det er så langt unna sannheten Er mange som følger den oppskriften i dag som han brukte på 15-16 hundretallet Notting Hill, Pretty Woman bygger mye på Midtsommernattsdrøm

The intertextuality of Shakespeare and comparative approaches.	Det er litt forviklinger så klarer de det til slutt og så blir vi glade og kjærligheten seirer Shakespeare var ganske lur Det er veldig mange Hollywood produksjoner som følger den oppskriften Kanskje får de se filmklipp Så nok filmen med Leonardo DiCaprio Det er jo bakgrunn for mye litteratur og film Det å gå helt tilbake til starten Viktig å trekke det opp til nåtid
"The more they can relate to it, the more it motivates – Building bridges between Shakespeare's works and the students.	Man kan kjenne seg igjen Kjenne igjen mennesker som har en sånn rolle i livene rundt oss Man kan kjenne igjen en type man har sett i film, tv eller i virkeligheten En del i Hamlet man ikke kan kjenne seg igjen i hvis man klarer som lærer å formidle hvordan situasjonen Hamlet står i Den totale usikkerheten og hevnviljen som på samme tid blir holdt i sjakk av en slags nummenhet Tror man klarer å formidle at dette er mennesker som står i drittvanskelige situasjoner som må ta noen umulige valg Jo mer de kan relaterer til den selv jo mer engasjerer det Den kan relateres til veldig mye i samfunnet Vi snakker om de temaene han tar opp som hevn, ansvarsfølelse og familieforhold Det gjelder nå også Elevene tenker at dette kan være nå også når vi trekker frem temaene Målet som går på kultur og tradisjoner Det er jo bakgrunn for mye litteratur og film Det å gå helt tilbake til starten Viktig å trekke det opp til nåtid Det er gamle tekster Ved å lese gamle verk kan man se at det ikke er helt fjernt slik som Shakespeare Mye som står seg Hvis det oppleves nært for elevene det må være noe element som gjør at de kan trekke paralleller til eget liv Utfordringer som ungdom har er det lett å engasjere de i fordi de har kjent på de selv eller kjenner noen som har Liker å jobbe med slike temaer fordi det er lett å få de til å reflektere rundt Det må være tilgjengelig for elevene Har veldig mye med motivasjonen og inngangen For å få opp interessen Ting som de kjenner seg igjen i Ting som er lett å identifisere seg med Ting veldig opp i dagen Rettferdighet Humor Identitet Det er mange elever med ulike identiteter i de ulike klasserommene mange plasser i Norge så skal du høre til en gjeng Hvis du hører til de «normale» skal du ikke borti noen av de andre Romeo og Julie har gjengvirksomhet med Capulet vs. Montague's Relatere det til ting som er lett for de å kjenne igjen i som inngang Å få elevene med seg De må få noe ut av det De må føle at de forstår det hvis ikke kan du miste de Gi en opplevelse av at det er interessant og gøy Må leke med det

| "The more they can relate to it, the more it motivates – Building bridges between Shakespeare's works and the students. | For eksempel fektescenen i Romeo og Julie
Shakespeare er juicy
Det er action
Det er ikke eldgammelt
Selv om det er skrevet for lenge siden så er det artig og aktuelt
Er ikke sikkert du trenger å jobbe med det så ulikt fra andre verk
Har funnet måter som jeg tror kan passe for den klassen Måter å få de inn i teksten
Vi leser den sammen
Snakker om den
At de spør hvis det er noe de ikke skjønner
At vi kan komme inn i den sammen
Avhengig av hvor bra vi lærere selger det inn
Avhengig av hvor bra oppleggene våre er
Avhengig av hva vi spiller på
Viktig at de opplever at Shakespeare ikke er vanskelig, utilgjengelig og eldgammel
Er nok et modernisert utdrag vi skal jobbe med
De har ikke vondt av å få noen eksempler på ord som har endret seg
Sikker på at noen elever vil finne det interessant
Det å skape nysgjerrighet før vi leser
Bruke tid på førlesningsfasen
Jo flere aktiviteter i forkant jo bedre |
| Challenges and pragmatic considerations | Det tar tid
Man leser i veldig forskjellig tempo
Man leser med forskjellig interesse
Uansett hvor lang boken er så blir noen ferdig mye
Vanskelig å beregne det praktiske i det
Læreplanen er så vag eller raus
Åpner opp for veldig mye forskjellig
Krever mye forberedelser
Den varer litt lenge
Så snakker vi litt om det
Går videre uten å ha dykket ned i det godt nok
Kanskje det som er problemet at det blir halvveis
Er aldri noen god følelse eller gjennomføringsvei å ta
Spørs på hvilket fag, klasse, tekst og kontekst
Hvor mye tid man har
Det praktiske i læreryrket er altfor bindende
Vi har ikke 30 kopier av Othello liggende
Føler det er mye å forvente av vg1 elev
Det er såpass massivt og språklig tungt
Er nok mange som vil møte på litt for mye motstand
Krever litt av lærer
Å lese gjennom hele stykket det tror jeg ikke vil fungere
Det er tungt for de å lese romaner
De er ikke vant til å lese norske bøker heller idag
Det må gå raskt unna
Engelsk er et basisfag med eksamen, men vi har kun 2 timer i uka
Det går på tid egentlig
Hadde vi hatt flere engelsk timer kunne vi lest flere
Holes boka som vi leser bruker vi nesten 1 måned på
Det er ganske mye med tanke på at året går fort
Tekstutdrag holder for modenhentsnivået på u.skole
Er ikke alle som klarer å lese hele bøker
Forrige klassen var veldig stille
Ville vært unaturlig med dramaøvelser |

Challenges and pragmatic considerations	Livlig klasse nå som kunne taklet det
	Noen som kvier seg for å snakke engelsk foran alle
	Det er gamle tekster
	Hvis man bare leser original språket
	Tror ikke elevene klarer å få med seg innholdet
	Det er åpent og opp til læreren selv
	Blir ofte styrt av læreboka vi bruker
	Ingen gammel klassisk litteratur i læreboka vi bruker nå
	Det er jo gammelt
	Dessverre er det jo ikke lett tilgjengelige tekster for en ungdomsskole elev nå
	Da er det nok andre ting som bør komme før Shakespeare hvis man skal begynne sortere ut
	Skjønnlitteratur vanskelig i dag fordi elevene har lite tålmodighet
	Jeg er også utålmodig når jeg leser og er bevisst på det i forhold til elevene
	Kan ikke bebreide elevene
	På vg1 har du hele spekteret med elever
	Det er veldig vanskelig å finne en måte som engasjerer de på
	Når det er veldig stor frihet så synes jeg det blir litt vanskeligere
	Det er vanskelig å vite hvor mye man skal kreve
	Når læreplanen åpner for bare å droppe han
	Uforutsigbarhet gjør arbeid med skjønnlitteratur vanskelig og slitsomt
	Kan fungere godt i en klasse og falle sammen i en annen
	Det er skummelt når skjønnlitteraturen forsvinner fra læreplanen
	Fort gjort at man slutter å bruke det fordi det krever en del av lærer
	opplever lite mestring gjennom at elevene ikke får den gleden som vi hadde håpet
	Kan være vanskelig for elevene
	Kan hende du ikke klarer å ta ned på deres nivå
	dilemma mellom den fellesskapsfølelsen og det å treffe
	Det krever mye av læreren å treffe alle 47 elevene med skjønnlitteratur
	Skolen har kjøpt inn læremidler til store summer
	det ligger i bakhodet at man burde bruke det
	Når vi planlegger engelsk for perioden så leter etter tekster som gjerne kan være skjønnlitterære som treffer temaer
	Det er ikke bare Shakespeare
	det er mye å ta av her
	Utfordring med å gjøre det tilgjengelig
	Man kan gjøre det sykt utilgjengelig også
	Slutten av middelalderen, begynnelsen av renessansen som vi ikke har eller har så mye til felles med
	Noen utfordringer, men så tenker jeg også muligheter
Beyond the page: Shakespeare's works in various formats.	Det jeg har brukt av lyrikk er ofte det som har vært i tekstboken
	Den Shakespeare-sonetten, Shall I
	Den har jeg brukt
	Har brukt Kjøpmannen i Venezia, filmen og sånn
	Hamlet snakker jeg mer om på norsk på vg2
	Å bruke utdrag fra noe Shakespeare-stykke kunne vært veldig spennende
	Har ikke prøvd det sånn
	Kunne sikkert vært veldig artig
	Vil føles mer naturlig å se en film versjon av Shakespeare
	Finne en fremføring og utnytte det på den måten
	Sett/jobbet med Kjøpmannen i Venezia
	Det er noen dialoger der som har fungert
	Noen av Shylock monologene som jeg synes har fungert
	Har brukt Hamlet i norsk vg2
	Mest at jeg går gjennom hva det er som skjer

Beyond the page: Shakespeare's works in various formats.	Så tar vi tak i typ Hamlet monologen som man kjenner best
	Så sier man at ja det var Shakespeare
	Hvis jeg skulle brukt Shakespeare i større grad
	Kunne fint på typ vg1 engelsk eller engelsk programfag bare satt av en måned for å få gjort det ordentlig
	Kanskje gått for Hamlet eller Othello og bare jobbet med det
	Vi har ikke 30 kopier av Othello liggende
	Synes det er nydelig å lese gjennom Arden versjonene
	Der får du så mye
	Du skjønner den ambivalensen og at det så mange lag som han klarer å legge inn i teksten
	Føler det er mye å forvente av vg1 elev
	Det er såpass massivt og han oppleves som såpass språklig tung
	Man må visualiserer
	Bruke lyd
	Ikke bli bare lesing
	Er ikke ment som det heller
	Er nok mange som vil møte på litt for mye motstand
	Var under korona flere innspillinger tilgjengelig
	Kan bruke det som utgangspunkt også lese utdrag
	Fordi det er så mye å hente i de tekstene
	Både i forhold til språket
	I forhold til å oppdage allmenngyldige
	Han kan tilby språklige utfordringer
	Krever analyse
	Krever selvstendig refleksjon
	Man får jobbet med en del forskjellig
	For de som er glad i å lese og som er interessert i film
	Er en måte å vise at Shakespeare er en slags kilde til veldig mye av det vi får nå
	Finne innspillinger eller lignende som kan fungere og bruke det som en slags hovedkilde
	Å lese gjennom hele stykket det tror jeg ikke vil fungere
	Krever en aktiv lærer som går veien sammen med elevene
	Det vil ta for mye tid
	Vil være for omfattende på vg1 i hvert fall.
	Tenker at på modenhentsnivået de er på i ungdomsskolen så holder tekstutdrag
	Det er ikke alle som er der å skulle lese hele bøker
	Vi leser Hamlet
	Vi leser skoleutdrag på 10-15 sider fra en eldre engelskbok fra 90-tallet
	Hamlet som eget utdrag med replikker
	Språket gjort mer tilgjengelig
	Ren sammenligning med Lion King
	Lion King er jo egentlig Hamlet i disney versjon
	Utdraget hopper veldig i teksten så man får helt fra starten hvor han møter faren sin som et spøkelse også får man også slutten hvor alle blir drept og de faller i elva
	Den gir en god sammenheng så elevene forstår innholdet
	Så ser vi Lion King
	Forenklet versjon av Hamlet
	Forenklet versjon – helt klart mer egnet
	Noen ytterst få hadde klart å få med seg på original språket, hadde syntes det var interessant
	Det er noe med den tilpasningen man skal gjøre i klasserommet
	Er noe med å legge seg på et nivå som alle kan være med på når man er alene i klasserommet med 25 elever

Beyond the page: Shakespeare's works in various formats.	Kunne hatt språklig vinkling med originalt språk Her får dere lese en gammel engelsk Klarer dere å finne noen ord som er like Å forstå noen av ordene dere ikke har sett før, finne ut hva de betyr Mer vitenskapelig tilnærming til det Sjekker teksten fremfor å lese hele Bare noen deler Hvordan skrev man på den tiden Forskjeller Tenke ordklasser, setningsstruktur Er mer detektiv i språket Vi leser dialogene sammen Noen tegner til en av scenene vi leser Vi ser filmen Jo mer praktisk jo bedre Det er jo gammelt Dessverre er det jo ikke lett tilgjengelige tekster for en ungdomsskole elev nå Har brukt både sonetter og Macbeth Brukte tegneserie og tekstutdrag fra Macbeth i en tidligere lærebok Ville lest til de med stor innlevelse og entusiasme Kanskje oversatt hele fordi jeg har yrkesfag nå og de er svakere Tenker at de hadde taklet det så lenge jeg hadde servert det på deres nivå Oversatt hele teksten for å hjelpe noen av de sperrene flere har Vi skal lese utdrag fra Romeo og Julie Norske lærebokforfattere liker å ta frem Romeo og Julie når de skal tikke av i boken for skuespill Er nok et modernisert utdrag vi skal jobbe med De har ikke vondt av å få noen eksempler på ord som har endret seg Sikker på at noen elever vil finne det interessant Kanskje får de se filmklipp Har brukt Shakespeare flere ganger Positive erfaringer Så nok filmen med Leonardo DiCaprio Vi har kjørt med lesing av stykket, hjemmearbeid å lese Lese og forstå teksten Hva skjer, hvorfor og filmen Ikke kjempegrundig, men da har de fått en intro til Shakespeare og det her klassiske Har kun brukt det i ungdomsskolen Du må tilgjengeliggjøre det Selv om det er skrevet for lenge siden så er det artig og aktuelt Er ikke sikkert du trenger å jobbe med det så ulikt fra andre verk Utfordring med å gjøre det tilgjengelig for de Vise noen filmklipp
To read or not to read Shakespeare – that's the question!	Shakespeare nevnt i læreplanen da begynte som lærer Nå er det veldig rause/vage formuleringer som åpner for nesten alt Det å utfordre de på det Poeng i å trekke frem klassikerne for å vise de at de allmennmenneskelige trekkene fortsatt er relevante Det er fremdeles relevant for dagnes ungdom Det er mye der Man kan kjenne igjen mennesker som har en sånn rolle i livene rundt oss Man kan kjenne igjen den typen man har sett i filmer, tv eller i virkeligheten Er mye å forvente av vg1 elev Det er såpass massivt og språklig tungt

To read or not to read Shakespeare – that's the question!	Fordi det er så mye å hente i de tekstene
	i forhold til språket
	å oppdage det allmenngyldige
	Han kan tilby språklige utfordringer
	Er en måte å vise at Shakespeare er en slags kilde til veldig mye av det vi får nå
	Var mer Shakespeare i læreverk før
	Shakespeare spesifikt nevnt som den eneste i læreplanen var alltid et utdrag typ fra Romeo og Julie, Shall i compare thee
	Det er ikke så mye fra før 1900-tallet i nyere bøker
	Tenk dannelse
	Har troen på at det å lese
	Sette seg inn i andres moralske utfordringer
	Å få flere perspektiver
	det skaper bra mennesker
	Der er Shakespeare topp
	Det historiske aspektet
	Å vise utfordringer knyttet til å være en minoritet
	å være kvinne
	å være annerledes på ulike måter
	Å slite med seg selv som Hamlet får til så godt
	Å slite med andre i familien som King Lear kan brukes til
	De kulturelle referansene da
	Nøkkelen i vestlig teater, skjønnlitteratur og kultur
	Er grei å vite at finnes
	Det dannelsesaspektet
	Det han gjør med det engelske språket er imponerende og kreativt
	ønsker å bruke Shakespeare
	spørs det på hvilken klasse og hvor mye tid man har til det
	Å lese gjennom hele stykket tror jeg ikke vil fungere
	Vil være for omfattende på vg1
	Det må gå raskt unna
	Shakespeare og måten han skriver på er mer dvelende ved ting
	Vi har en plikt til å la elevene bli kjent med at det finnes litteratur
	De skal kjenne til hva som er mulig å lese selv om de kanskje ikke velger det selv
	Noe med å gi de den muligheten
	Hvis man spør en 15-åring om de har lyst til å lese lyrikk så svarer nok alle nei
	De på høy måloppnåelse skjønner at Shakespeare kan fortsatt brukes
	Den kan relateres til veldig mye i samfunnet
	Vi snakker om de temaene han tar opp hevn, ansvarsfølelse og familieforhold
	Det gjelder nå også
	Det er jo bakgrunn for mye litteratur og film
	Noe med det å gå helt tilbake til starten
	Viktig å trekke det opp til nåtid
	Det er gamle tekster
	Hvis man bare leser original språket tror jeg ikke elevene klarer å få med seg innholdet
	Noen ytterst få hadde klart å få med seg på original språket
	hadde syntes det var interessant
	Er dessverre ikke lett tilgjengelige tekster for en ungdomsskole elev nå
	Veldig usikker på relevansen når jeg ser elevmassen vi har
	Usikker på hvor relevant det er fremover
	Da er det nok andre ting som bør komme før Shakespeare hvis man skal begynne sortere ut

To read or not to read Shakespeare – that's the question!	folk som har tenkt å studere videre har glede av å møte tekstene hans
	De som er akademisk anlagt kan ha nytte av det
	Andre forstår kanskje ikke hvorfor vi skal lese det
	det kan jeg forstå
	Hvis man skal holde på med det må det være at det gir en viss allmenndannelse
	At man lærer noe om opprinnelsen til mye i litteraturen
	Han bør nevnes på en eller annen måte
	At man har hørt om denne personen
	Er usikker på hvor mye man skal lese av det
	opplever at de samfunnsfaglige temaene engasjerer mer enn det litterære
	De leser jo ikke så mye bøker lenger
	Det kan ha sammenheng med det
	Prøve å gi mestring og en opplevelse av å ha skjønt noe Få i gang refleksjoner gjennom en tekst
	Kan likså godt være et dikt
	Hvis man leser et eldre verk kan man se at det ikke er helt fjernt, slik som Shakespeare
	Mye som står seg
	Krever mot å introdusere de for Shakespeare
	Hvis det oppleves nært for elevene
	Må være noe element i det som gjør at de kan trekke paralleller til eget liv
	Er ikke forskjell på dem og andre typer tekster
	Alle tekster sidestilt så lenge de oppfyller læreplanmål
	Læreplanen sier at de skal reflektere over virkemidler
	det kan man gjøre gjennom poetry, noveller eller drama
	Det er opp til læreren å få satt i gang refleksjoner
	Få elevene til å tenke og oppleve noe
	Har brukt Shakespeare frem til nye læreplanen
	Det sto tidligere i læreplanen at man skulle jobbe med eldre tekster,
	Det har det blitt slutt på
	Er usikker på hva som er rett
	Synes egentlig at de må møte Shakespeare
	må lese en sonette av han
	Er jo spennende og artig
	Kan være skummelt for elevene
	Det er vanskelig å vite hvor mye man skal kreve av elevene
	når læreplanen åpner for bare å droppe han
	Vi kan ikke risikere at de ikke ved hvem Shakespeare er
	Han har bidratt med veldig mange nye ord
	Egentlig den eneste som jeg tenker de bør møte
	Det er trist hvis de som vokser opp nå aldri har hørt om han
	Fra eldre litteratur er han øverst
	Shakespeare er en særklasse
	Vi kan kjenne oss veldig igjen i det han skriver om
	Selv om verden har forandret seg enormt
	Få elevene til å reflektere over om dette er helt utdødd og uaktuelt
	eller om de kjenner at det faktisk er noe jeg kan dra kjensel på i 2023
	Han dekker veldig på læreplanen
	Han er helt rå på virkemidler
	Kjempegodt utgangspunkt for å diskutere ulike temaer
	Han kan kobles opp til nye læreplanen både i temaer og tverrfaglighet
	Folkehelse og livsmestring er relevant opp mot det
	Du kan trekke de tverrfaglige temaene gjennom Shakespeare
	Mange muligheter
	Kan være vanskelig for elevene
	Kan hende du ikke klarer å ta ned på deres nivå

| To read or not to read Shakespeare – that's the question! | Hvis de klarer det så er Shakespeare fin
hva som helst kan brukes
Shakespeare relevant fordi det handler om allmenndannelsen
De bør kjenne til de store
noen av de store innen norsk og engelsk
Du kan fint treffe elevene med Shakespeare selv om han ikke står i læreplanen
veldig synd hvis engelsk lærere lar han forsvinne ut fra engelsk klasserommet
jeg kommer til å fortsette med å bruke Shakespeare på studiespess
Man trenger ikke bruke lang tid på det
Bare servere de en sonette en time og knytte til et tema
Kan være en gjesteopptreden
Trenger ikke ta utgangspunkt i Shakespeare
integrere han i temaer
Gi en opplevelse av at «ja, Shakespeare, han har jeg lest en sonette av»
Styringsdokumentet vårt er læreplanen
De bør igjennom de store som Shakespeare på ungdomsskolen eller vgs
Å ha gått gjennom så mye engelsk uten å ha vært borti Shakespeare er synd
Synd hvis ungdommen skal gå glipp av en så markant og viktig forfatter
Han har vært så markant og viktig på mange plan
En skattekiste i poesi og skuespill
Det er skjønnlitteratur i alle språkfag
Det er den felles kulturarven
Når du skal lære et nytt språk og lære om den felles kulturarven
Lære om levemåter, tenkemåter hvor man kan bruke skjønnlitteratur
Politikk ved LK20
felles kulturarven
litteraturdelen i engelskspråklige verden de skal lære om de store poetene som Shakespeare
Norske lærebokforfattere liker å ta frem Romeo og Julie når de skal tikke av i boken for skuespill
Har til gode å se Hamlet eller Midtsommernattsdrøm
Et formål at det er Shakespeare
den viktigste engelsk-språklige forfatteren by far
må ha det gøy med Shakespeare
Det er jo mye juicy i Shakespeares forfatterskap
mye drap, elendighet og faenskap
Viktig at de opplever at Shakespeare ikke er vanskelig, utilgjengelig og eldgammelt
Det er vanskelig tilgjengelig fordi det er skrevet for 4-500 år siden
Men Shakespeare skrev det ikke for å være kjedelig
De har ikke vondt av å få noen eksempler på ord som har endret seg
Det er allmennmenneskelig
Romeo og Julie tikker veldig
mange plasser i Norge så skal du høre til en gjeng
Hvis du hører til de «normale» skal du ikke borti noen av de andre
Romeo og Julie har gjengvirksomhet med Capulet vs. Montague's
Relatere det til ting som er lett for de å kjenne igjen som inngang
Å få elevene med seg
Er snedig at det ikke er fokusert mer på Hamlet
Det er ikke noe mindre aktuelt
allmennmenneskelige, maktspill og intriger
Har brukt Shakespeare flere ganger
Ikke kjempegrundig
De har fått en intro til Shakespeare |

To read or not to read Shakespeare – that's the question!	En intro til det klassiske
	Har kun brukt det i ungdomsskolen
	Levemåter, tenkemåter i den engelskspråklige verden
	Skjønnlitteratur
	Ungdomslitteratur – Romeo og Julie er fjortiser
	Litteraturhistoriske
	Kultur
	Identitet
	Britisk, engelskspråklig identitet hvis det finnes
	Betydningsfull forfatter
	Vil at de skal innom Shakespeare
	Det er ikke bare Shakespeare
	det er mye å ta av her
	Må appellere til det allmennmenneskelige
	Må se at det han tar opp er gyldig i dag
	Derfor man liker Shakespeare i dag
	derfor han blir spilt, lest
	Referert til fordi det angår oss i dag også
	Shakespeare er juicy
	Det er action
	Det er ikke eldgammelt
	Selv om det er skrevet for lenge siden så er det artig og aktuelt
	Er ikke sikkert du trenger å jobbe med det så ulikt fra andre verk
	Utfordring med å gjøre det tilgjengelig for de
	Man kan gjøre det sykt utilgjengelig også
	Det har mye med hvordan du presenterer Shakespeare/stykket
	Presentere ved starten som en enorm betydningsfull forfatter
	Noen utfordringer, men så tenker jeg også muligheter
	Renessansen – mennesket begynner å tenke selv og Shakespeare er viktig der
	Noe tverrfaglig
	Sette i sammenheng
	Potensialet er sinnsykt
	De bør møte Shakespeare fordi det er Shakespeare
	Fordi han er så betydningsfull den dag i dag
	Derfor mener jeg også at man bør møte Ibsen i norsk
	Har hørt at det går ikke en dag uten at det spilles Ibsen en plass i verden
	Vi kan sikkert si det samme for Shakespeare
	Han har lagt grunnlaget for en del sjangere
	Har funnet opp nye ord i det engelske språket
	Tror det er en del av identiteten i den engelskspråklige skjønnlitteraturen
	De bør vite hvem Shakespeare er
	Det er mer enn Shakespeare
	Engelskspråklig litteratur er mangfoldig
	det er mye artig å holde på med der
	Shakespeare står som en påle
	Kommer til å ta med meg Shakespeare sikkert så lenge jeg er engelsk lærer
	hvert fall på ungdomskolen
	Kanskje i samfunnsfag