

MASTEROPPGAVE

Practical-aesthetic teaching approaches to counter declining literary reading engagement in English language classrooms

From audio-visual technology to drama and drawing

A teacher in transition on a journey out from comfortable pedagogies to discover the rich, round world of children's literary engagement (Wolf, 2004, p.289)

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ABSTRACT

This paper addresses the fact that reading engagement in Norwegian EFL classrooms is declining (PISA, 2018). Compared to the PISA results in 2009, pupils in 2018 were 10% less engaged in reading, and negative attitudes existed to all types of texts (Roe, 2020). Simultaneously, according to the newest Pisa-results (2018), pupils are showing an increasing interest in the use of digital-tools (Pisa, 2018). As the new national curriculum (LK20, Udir, 2020) highlights the importance of learning and developing through sensory perception and thinking, aesthetic forms of expressions and practical activities, I explore whether the use of the practical-aesthetic teaching methods used in drama and drawing can have a positive impact on pupils' literary reading engagement. I conducted a qualitative research project in a year-ten class of 27 pupils, collecting data from lesson observations, pupils' written responses, pupils' drawings, and answers to a questionnaire about reading engagement. I discovered that my disengaged pupils did not need digital tools such as virtual reality (VR) in order to step into imaginary text-worlds and interact with the plot and the characters. These results point to the possibility that practical-aesthetic teaching methods may have a positive effect on pupils' reading engagement. I hope my results will be encouraging to teachers, as they point to the importance of teachers in helping pupils to develop a life-long love for reading literature.

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1. INTRODUCTION

In a recent report (Roe, 2020) concerning the latest PISA results (OECD, 2019) it was made clear that since PISA 2000, pupils' attitudes towards reading have moved in a negative direction. The data shows that in 2009, 40% of teenagers did not read at all in their leisure time: In 2018 the figure had risen to 50%. Furthermore, the report shows that Norwegian pupils' attitudes are among the least positive in the OECD (Roe, 2020, p. 107). As a teacher of English and Norwegian literature for 25 years, in both primary and lower-secondary schools, I have observed that pupils have become less motivated to read Norwegian and English literary texts in the classroom.

In his theory of second language acquisition, Krashen (1981) introduces the 'reading hypothesis'. In this he states that it is important to involve reading in the language classroom to increase knowledge of the target language and the way it is used in real-life contexts. In addition, Judith Langer (2011) highlights the value of using literary texts in education in general, and she claims that "Literature plays a critical role in our lives, often without our notice. It sets the scene for us to explore both ourselves and others - to define and redefine who we are, who we might become, and how the world might be" (2011, p.5). Literature's role in the development of the mind and in understanding the world, Langer points out is often, unfortunately, ignored in schools (2011, p.6). Langer confirms the need for teachers to address pupils' declining literary reading engagement in the classroom.

In addition, a new national curriculum that emphasises deep learning was implemented in Norway in 2020/21 (LK20, Udir, 2020). The concept of text is used in a broad sense in the new Norwegian English subject curriculum (LK20, Udir, 2020). The pupils are expected to reflect on, interpret and critically assess different types of written texts in English. The English subject curriculum in LK20 also highlights the importance of reading and points out that through reading different texts "the pupils will develop intercultural competence enabling them to deal with different ways of living, ways of thinking and communication patterns" (LK20, Udir, 2020, p.3). Teachers should therefore study research in this field and aim to apply methods that could improve pupils' reading engagement. In this thesis, however, the focus is on traditional literary texts on paper, not general literacy, or multimodal texts.

In her report, Roe (2020) also points out that schools should foster more positive attitudes towards and a greater interest in reading. She claims that teachers, in fact, are in a

position to do something, and that reading engagement is the key. Furthermore, she highlights that the new curriculum emphasises deep learning, which is fostered by deep reading and by reading longer texts. Wolf and Barziailai (2009) describe deep reading as “the array of sophisticated processes that propel comprehension and that include inferential and deductive reasoning, analogical skills, critical analysis, reflection, and insight” (p.32). Thus, deep reading can be described as the active process of thoughtful and deliberate reading carried out to enhance one's comprehension and enjoyment of a text. According to Roe, it is this kind of deep reading that teachers should foster in their classrooms.

Like Krashen (1981), Langer (2011), Roe (2020) and the compilers of the new national curriculum (LK20, Udir, 2020), I am a firm believer in the importance of the use of literature in teaching. I thus see it as important to address the declining trend in literary reading engagement in Norwegian secondary schools (Pisa 2018).

1.1. Aim

The aim of this thesis is to highlight if and how specific teaching interventions can have a positive impact on literary reading engagement in the EFL classroom. According to Guthrie (2004), engaged reading “is observable as a behaviour in the classroom, but also entails cognitive, motivational and social attributes” (2004, p.4). This means that an engaged pupil reads frequently, is focussed, and is not easily distracted from the reading process. In addition, the pupil is intrinsically motivated, is curious, interested and has an inner desire to read. Furthermore, engaged pupils read strategically and use higher-order understandings to gain new knowledge and new experiences from a range of texts. Higher-order understandings involve using cognitive skills to analyse and interpret deeper meaning in literature. Finally, according to Guthrie, engaged reading is often socially interactive. Engaged pupils are therefore capable of discussing and sharing thoughts about what they read with other pupils in the classroom.

How can a teacher enrich and support the development of positive reader identities and enhance pupils' pleasure in reading? Using selected teaching methods in this reading project, I hope to help my pupils immerse themselves in imaginary text-worlds and thereby identify more directly with the plot and characters. My research question is thus:

How might practical-aesthetic teaching methods such as drama and drawing have a positive impact on pupils' literary reading engagement?

Ultimately, I hope that the positive engagement that the pupils may experience in this project will encourage them to read not only in the classroom but also outside of it. However, the long-term goal of stimulating pupils' life-long reading pleasure outside school as well as within the classroom, cannot be fulfilled through this relatively short research project alone.

As a primarily qualitative research project, my study was carried out in the classroom in order to explore whether selected methods, such as the ones suggested above, could be used as positive and motivating factors (McKay, 2006, pp.29-35). Initially, during the autumn term 2019 and autumn term 2020, I investigated the use of an audio-visual virtual reality (VR) tool used alongside literary reading in the classroom, as I believed this to be an innovative teaching method which could have a positive impact on pupils' literary reading engagement. However, as my thesis plans progressed, the focus shifted to practical-aesthetic teaching methods. In the background section of the thesis below, I explain how the focus of my thesis shifted, why I initially carried out reading projects involving a VR tool, and why I ended up focussing on more traditional practical-aesthetic methods.

This thesis draws on a project outline and literature review submitted as part of an obligatory master course in "Methods and project" at the University of Gothenburg (Smørdal, 2019). It is also based on an assignment submitted as part of the course "Text, literacy and reading" at Oslo Metropolitan University (Smørdal, 2021).

1.2. Overview of my study

As already established, I will first outline the background for my thesis statement, then present the key aspects of relevant theory concerning reading motivation, and the use of drama and drawing as practical aesthetic teaching methods. Furthermore, the theory will be linked to two case studies in a year-ten class where drama and drawing were added to a reading project involving extracts from the novel *Billy Elliot* (Burgess, 2001). In line with my research question, only the practical-aesthetic methods of the project will be discussed. Finally, I will discuss my findings based on a pupil questionnaire.

1.3. Background

A teacher in transition from Virtual Reality (VR) to drama and drawing

To shed light on why the focus in my thesis shifted and what I learnt from this process, I will briefly present my initial ideas. In my search for teaching methods that can have a positive impact on pupil's reading engagement, I was initially inspired to try an audio-visual tool as a result of attending a lecture by the didactic digital learning lab (DDV) at the University of Stavanger in 2019. The project leader at DDV, Scarbocci (2019), pointed out that the teacher in the classrooms of tomorrow should explore methods and work experimentally with digital tools. The tools, Scarbocci claimed, could be used across the curriculum in most subject areas. As pupils also show, according to the newest Pisa-results (2018), an increasing interest in the use of ICT-tools (Pisa 2018), I set out in autumn 2019 to investigate if the use of the audio-visual teaching tool CoSpaces VR could influence literary reading engagement in a language classroom. I used the tool in two different reading projects, in two different classes. Class 1 read *Hunger Games* (Collins, 2007) in the autumn term 2019 and Class 2 read *The Whale Rider* (Ihimaera, 1987) in the autumn term 2020. The tool allowed the pupils to create their own characters and scenes digitally and collaboratively from the texts they had read. Furthermore, they were able to use cardboard VR-goggles to step into their own self-created scenes to have a closer look in 3D. Thus, I wanted to investigate if the audio-visual tool, CoSpaces VR could help pupils who are disengaged in reading, to step into and interact with the plot and the characters in the imaginary text-worlds.

In search for relevant theory, I found that Ismaili (2013), at the Southeast European University in Rome, conducted a study of the use of films as an audio-visual tool in the EFL classroom. One of the issues she examines is whether the use of films can enhance reading comprehension. Ismaili highlights that "the main component of using the movies in the class is actually enabling the reader to picture or to visualize the events, characters, narration, story and words in the context" (2013, p.123). Visualisation skills, Ismaili claims, help students become more engaged in their reading. They can use their images to draw conclusions and interpret the text. In Ismaili's study, the students became more motivated to read. They had a clearer picture of the events and were more able to discuss and analyse the characters and plot. By offering a visual context, films can help students gain a deeper understanding of the plot and, in this way, become more motivated to read.

Furthermore, my question was whether newer audio-visual technologies, such as VR, could be used in the same way to enhance the literary reading experience and appreciation

through allowing the students to interact with the characters and plot? Pilgrim and Pilgrim (2016) confirm that with VR the teacher has the opportunity to create learning situations where pupils can interact with the plot and the characters. This agrees with Dewey's experimental learning and 'learning-by-doing' theory, which suggests that pupils must interact with their environment in order to adapt and learn (Dewey, 1938, in Pilgrim & Pilgrim, 2016, p.91). Thus, I was initially wondering if CoSpaces VR in this way could be used alongside literary reading to increase interest and engagement in reading.

However, due to several usage limitations, I concluded that CoSpaces VR, although a very interesting application, in this case mostly shifted the focus from pupils' reading engagement to pupils' technical ICT skills, which were more limited than I expected. In CoSpaces, the pupils used so-called CoBlocks to programme their characters to move and talk by dragging and dropping coloured blocks. This block-based programming is described in the application to be easy for younger children to learn. However, although most of the pupils were highly motivated at the start, the coding proved too challenging. Thus, many of the pupils gave up trying due to lack of success.

When it comes to the use of technology in classrooms, Fullan and Langworthy (2014) point out that "Without changes to the fundamental pedagogical models by which teachers teach and learners learn, technology investments have too often simply layered slightly more entertaining content delivery or basic skill practice on top of conventional teaching strategies that focus on the reproduction of existing content knowledge" (p.30). According to Fullan and Langworthy's research, it is the pedagogy of the application of technology in the classroom, which is important, not whether technology is used or not. The *how* rather than the *what*.

The limitations I discovered when using CoSpaces VR, which is outlined above, suggest that the obstacles in the use of this ICT-tool took away the focus on the literary reading itself. Thus, the data that I had collected in the classroom through the reading projects could not be used to fully interpret whether CoSpaces VR could have a positive effect on pupils' reading engagement. In fact, most of the time used on this application in my classroom proved to be on technical issues, rather than reading engagement. Therefore, I decided to change direction. This was primarily due to the fact that I had set out to improve my classroom practice in line with the needs of my pupils and the new national curriculum. Could there be other teaching interventions used alongside literary reading with greater potential to aid pupils in visualising and interacting with the plot and the characters (Ismaili, 2013; Pilgrim & Pilgrim, 2016; Dewey, 1938)?

During the work on my thesis, I had the good fortune of being able to enrol in a new, two-year part-time course at Oslo Met University (autumn 2021-spring 2023) for qualified English teachers with a minimum of three years relevant experience. The course focuses on how to use literature in the secondary English classroom, and how to fulfil the requirements of the new Norwegian curriculum (LK20, Udir, 2020), as well as the new interdisciplinary topics: health and life skills, democracy and citizenship, and sustainability. I discovered new perspectives and theories that helped me move forward in my work. In fact, theory pointed to more traditional practical-aesthetic methods to help the reader picture or visualise the events, characters, narration, story, and words in the reading process. As a result, I changed my focus from audio-visual tools to practical-aesthetic teaching methods such as drama and drawing, focussing specifically on literary reading engagement. At the same time, I wanted to investigate teaching interventions that could have a positive effect on pupils' reading engagement in the classroom and thus could improve my own classroom practice.

Using teaching interventions, classroom observations and questionnaires, the study explores whether practical-aesthetic teaching methods, which may not take the focus away from the reading process, can have a positive impact on literary reading engagement in an EFL classroom.

2. THEORETICAL BACKGROUND

In this section, relevant theory concerning motivation, engagement, and the use of practical-aesthetic teaching methods such as drama and drawing will be introduced.

2.1. Motivation, engagement and reading for pleasure (RfP)

With the aid of his input hypothesis, Krashen (1982) argues that language learners master a language when they are given language input that is slightly more advanced than their current level both in terms of grammar and vocabulary. Krashen further suggests that input should not only be comprehensible but also compelling. He argues that exposure to comprehensible input is important, but the learner must also be interested in the input, as attention is an essential component of the learning process. "Optimal input focusses the acquirer on the message and not on form. To go a step further, the best input is so interesting and relevant

that the acquirer may even "forget" that the message is encoded in a foreign language.” (Krashen, 1982, p.66). Thus, according to Krashen, the learner needs to find the content interesting to be motivated to learn and to read in English as a foreign language (EFL).

In the following, I will elucidate my thesis statement, how might practical-aesthetic teaching methods such as drama and drawing have a positive impact on pupils’ literary reading engagement, as I clarify the terms ‘motivation’, ‘engagement’ and ‘reading for pleasure’ (RfP). As will be pointed out here; motivation and ‘RfP’ are closely linked to engagement. It can be claimed that one of the main goals for all educators is to motivate students to learn, as a result there are many theories concerning motivation in education. One of these that could be applied to the EFL classroom and literary reading is Ryan and Deci’s (2000) motivation theory. According to Ryan and Deci (2000), motivation consists of intrinsic and extrinsic motivation. “The term extrinsic motivation refers to the performance of an activity in order to attain some separable outcome and, thus, contrasts with intrinsic motivation, which refers to doing an activity for the inherent satisfaction of the activity itself” (p.71). Thus, to intrinsically motivate pupils is what teachers should ultimately aim for in their reading classrooms.

Ryan and Deci underline that the previous language and reading experiences of EFL learners influence their intrinsic motivation in reading English texts. Thus, the learners who are more used to reading in English have a greater desire to read English texts. Thanks to their knowledge of grammar and their relatively wide vocabulary it is easier for them to get involved in English texts than for others who lack such experience. Pupils with extrinsic motivation, on the other hand, can be motivated to read in English because they want to be recognised or accepted by others such as teachers and peers in an environment where reading is seen as important. Pupils can also be motivated extrinsically to read literature as a means of gaining high marks in the subject and for gaining recognition or acceptance from their parents.

Reading engagement, according to Guthrie, McRae and Klauda (2007) is, as established in section 1.1, closely linked to intrinsic motivation.

The engaged reader is internally motivated to read. These internal motivations include intrinsic motivation, self-efficacy, and social dispositions for interacting with other students in literacy activities. The engaged reader is cognitively active because she uses strategies and seeks to link her old knowledge to new information in texts. Finally, the engaged reader is behaviorally active as displayed in task participation, effort, persistence in the face of difficulty, and reading frequently for pleasure and learning. (Guthrie, McRae, & Klauda, 2007, p.238)

In brief, Guthrie, McRae and Klauda (2007) define reading engagement as an individual's cognitive, emotional, and behavioural involvement and dedication to the reading process.

Guthrie and Davis (2003) claim that the main reason intrinsic motivation for reading engagement starts declining in middle school (ages 11-13), is that students are more oriented towards extrinsic factors such as grades, competition, and their own competence. These extrinsic factors, Guthrie and Davis (2003) point out, are more likely to influence less competent readers as they lack intrinsic motivation to read. As already mentioned, this same declining trend can be traced in Norwegian schools (PISA 2018), especially in lower secondary school (ages 12-16), where pupils also are introduced to grades. Guthrie and Davis (2003) suggest that to provide support for engaged reading, middle school teachers can use the 'Engagement Model of Teaching', which encompasses six classroom practices:

1. construct rich knowledge goals as the basis of reading instruction
2. use real-world interactions to connect reading to student experiences
3. afford students an abundance of interesting books and materials
4. provide some choice among materials to read
5. give direct instruction for important reading strategies
6. encourage collaboration in many aspects of learning (2003, p.59)

The model suggests that teachers can use these six practices to promote engaged readers in their classrooms and at the same time encourage reading engagement outside school.

Guthrie and Davis (2003) highlight that the uniqueness of their model is that all the six features operate together dynamically. Furthermore, "Teachers who initiate and sustain this framework, can help students gain skills and believe in themselves as readers" (Guthrie & Davis, 2003, p.83). Thus, the model can be used as a tool for teachers to stimulate positive reading engagement in their classrooms. In this thesis I will use the model in section 5, Findings and Discussion, as a tool to investigate how practical-aesthetic teaching methods such as drama and drawing might have a positive impact on pupils' literary reading engagement.

More recently, Kucirkova and Cremin (2020) have also identified six very similar facets that are linked to reading engagement: sustained, shared, interactive, affective, creative, and personalised engagement. They underline that studies of extrinsic motivation reveal that it can have a limiting effect on reading engagement (Kucirkova & Cremin, 2020, p.14). The greater the emphasis on performance and grades, on competitions and material

rewards, the less keen children are to read. Kucirkova and Cremin (2020) have, however, shown that development of reading activities that support children's need for autonomy, belonging, competence and meaning have a more positive effect on reading engagement, of which more below.

Kucirkova and Cremin (2020) point out that children's engagement in narrative encourages them to persist, to read on, to read more frequently and to interact with others about what they read (2020, p. 3). Furthermore, Kucirkova and Cremin (2020) link reading engagement to the term 'reading for pleasure' (RfP). Thus, they define 'RfP' as "volitional reading in which we choose to engage" (2020, p.2), which is closely associated with intrinsic motivation and feeds the desire for more such engagement. Kucirkova and Cremin (2020) emphasise that this is reading that we do of our own free will, as we anticipate the satisfaction that will be gained from the experience (2020, p.8). This type of reading is also sustained by the reader in response to their personal interest. Kucirkova and Cremin (2020) state that

the personal and the affective are significant forces in reading for pleasure (RfP)-not only in motivating the readers to persevere and to read on (or to exercise their rights and step away), but in deepening engagement and potentially transforming their understanding of the text and of their own and others' lives. (2020, p. 28)

Although, Guthrie and Davis' (2003) and Kucirkova and Cremins' (2020) six classroom practices in both the 'Engagement Model of Teaching' and in 'RfP' operate together dynamically, I will only focus in detail on some aspects of the two models. In section 5, Findings and Discussion, I will elaborate on the effect of point 5 in the 'Engagement Model of Teaching', 'teacher instruction for important reading strategies' and point 6, 'encourage collaboration in many aspects of learning' (Guthrie & Davies, 2003, p.59). This is because teacher instruction and pupil collaboration are important elements of the practical-aesthetic activities carried out in the Billy Elliot project. The pupils were given clear teacher instructions on how to carry out the drama and drawing tasks in collaboration with other pupils in the class. In Kucirkova and Cremins' 'RfP', collaboration or to share and interact with others about the reading, is also highlighted (Kucirkova & Cremin, 2020). The practical-aesthetic tasks in the Billy Elliot project were mainly collaborative. In these shared activities, the pupils use what Kucirkova and Cremin (2020) call 'significant forces' to influence 'RfP'. These 'significant forces' are the personal, the creative and the affective. Practical-aesthetic teaching methods can be said to involve personal, creative, and affective

aspects. Thus, practical-aesthetic tasks should relate to pupils' personal interests, involve the use of their imagination or original ideas to create something and, touch their personal feelings or emotions. The focus in my discussion will be on how the pupils are involved personally, creatively, and affectively in the reading of *Billy Elliot* (Burgess, 2001) through the drama and drawing tasks. This will be to highlight my research question, how practical-aesthetic teaching methods such as drama and drawing might have a positive impact on pupils' literary reading engagement.

The new Norwegian curriculum states that "To create motivation and the joy of learning in the teaching situation, a broad repertoire of learning activities and resources within a predictable framework is needed" (Udir, 2017, core curriculum, 3.2 Teaching and differentiated instruction, p.18). Furthermore, the school should "adapt the teaching by using various work methods and pedagogical approaches, by using various teaching aids" (Udir, 2017, core curriculum, p.18). This also applies to classroom practices to encourage motivation and joy for literary reading. How the teacher can help increase the intrinsic motivation, however, may vary from classroom to classroom and the inherent learning environment in each. It depends on how well the teacher can 'read' their pupils' needs. Thus, the type of texts and assignments given to increase student motivation will depend on the pupils in each particular learning situation. Pupils will need to experience the literary texts as relevant to them and their life in order for them to engage with the text.

As pointed out by Langer (2011), one way to make literature relevant for the pupils is to emphasise that literature is a valuable resource for learning about life itself. Through reading about characters' experiences, the pupils may learn how to handle similar situations in their own lives (Bishop 1990; Bland 2020; Langer 2011). This can be a non-threatening way to deal with challenges in their own life or to understand the actions of others. This complies with the theories of Bishop (1990), who claims that literary texts can be used as a 'window' to show the life of others. They can also be a 'mirror' to the pupils' own lives and thereby developing their ability to reflect on own experiences (Bishop, 1990, in Møller, 2016).

Bland (2020) highlights that "deep reading of literature can promote all aspects of cognition and engagement with text, including emotion, empathy, ethics, knowledge of the world, ideology and social justice issues" (2020, p. 73). Bland also underlines that educators should aim to use texts that "speaks to the affective dimension of language education and affords the opportunity to build a better understanding of different cultural groups, enhancing mutual respect and interculturality" (Bland, in Dybedahl & Lund, 2020, p.86).

Furthermore, according to the international rapport *PISA 2018, Insights and Interpretations* (Schleicher, 2019) “teacher enthusiasm and teachers’ stimulation of reading engagement were the teaching practices most strongly (and positively) associated with students’ enjoyment of reading” (2019, p.48). Here, Schleicher (2019) like Roe (2020), identifies teacher enthusiasm and stimulation of reading engagement as key factors for influencing reading engagement.

As already established, in this study I will investigate if the use of practical-aesthetic teaching interventions such as drama and drawing can stimulate the pupils to become more engaged readers. All extracts come from the novel *Billy Elliot* (Burgess, 2001). Through collaborative drama and drawing tasks, I will attempt to show the pupils life situations, with which they might be able to relate, but also build a better understanding of the life of the protagonist, Billy Elliot. Here the term ‘reading engagement’ refers to intrinsic motivation in literary reading (Ryan & Deci, 2000), in other words, sustained reading of literature for pleasure (RfP) (Kucirkova & Cremin, 2020).

2.2. Transactional criticism: Reading engagement through practical-aesthetic methods

Tørnby and Stokke (2018) stress that one of the main purposes of literary reading in schools is to encourage literary reading engagement in the classroom. Like Schleicher (2019), they emphasise that the teacher is an important facilitator for a successful meeting or interaction between the pupil and the literary text. In a successful meeting, they claim, the pupil needs to create meaning by experiencing the text through actively using various senses. According to Tørnby and Stokke, what the pupils see, hear, say, touch and feel when they interact with texts are important elements of their understanding (2018, p.328). By stepping into the text and experiencing the text-worlds through their senses or aesthetic reading, the reader becomes emotionally touched and experiences something new. This is what Rosenblatt (1978) calls ‘the transactional process’ between the text and the reader.

Tørnby and Stokke refer to ‘remediation’ or ‘aesthetic transformation’ (2012, p. 333), when recreating text in a new media. Through this practical-aesthetic approach pupils get to use their hands, colours, and their feelings in the process of transferring the written words to a different media. Thus, as facilitator, the teacher must help pupils stay active when exploring the text in order to ensure that, they stay engaged in the reading process (2018, p.329).

The use of practical-aesthetic approaches in the reading classrooms is not new, of course. I have used methods such as drama and drawing in reading projects in my classroom from the start of my teaching career in 1997 as have many of my colleagues. However, despite this, Rasmussen (2013) points out that in Norwegian education there is traditionally a lack of focus on the value of the practical-aesthetic methods and their influence on all-round development or 'Bildung' (2013, p.25). Furthermore, he claims that schools educate pupils that can acquire knowledge passively, but struggle to create meaning and knowledge, or adapt a critical stance to knowledge or texts (Rasmussen, 2013, p. 25). He also highlights that the use of drama in education is in line with Dewey and the pragmatic estetic view on learning (Dewey 1987, in Rasmussen 2013, p. 32), the 'learning by doing' as mention in the background section. Dewey claims that practical-aesthetic experiences such as drama, which appeal to our senses, provide the potential for deep learning (Dewey 1987, in Rasmussen 2013, p.31).

Deep learning is also a main aim in the new Norwegian curriculum LK20 (Udir, 2020). The new Norwegian core curriculum (LK20, Udir, 2020) outlines principles for education and emphasises that an important part of the 'Bildung' process is achieved "through interaction with others and through physical and aesthetic activities which promote the joy of movement and mastering" (LK20, Udir, Core curriculum, 2020, p.10). One of the main elements in the new core curriculum is "the joy of creating, engagement and the urge to explore" (LK20, Udir, Core curriculum, 2020, p.7). Furthermore, "the school must respect and nurture different ways of exploring and creating. The pupils must learn and develop through sensory perceptions and thinking, aesthetic forms of expressions and practical activities" (LK20, Udir, Core curriculum, 2020, p.7). Thus, corresponding to the new core curriculum this thesis explores how the use of practical-aesthetic teaching methods such as drama and drawing might have a positive impact on pupils' literary reading engagement.

In exploring pupils' reading engagement in literature, Rosenblatt's (1978) reader-response theory is also highly relevant. Rosenblatt views reading as an active meaning-making process between reader(s) and text(s). Texts are not fixed, Rosenblatt claims, but develop their potentiality through the reader's engagement with them (1978, in Wolf, 2014). In line with the principles of transactional criticism (Wolf, 2014, p. 32), reading engagement could improve through creating an aesthetic reading experience. The process between the reader and the text "is an aesthetic experience in which individual readers' life experience help to shape textual understandings" (Wolf S., 2014, p. 32). Thus, each reader brings

individual life experience to the text. One way to enhance the aesthetic reading experience is to use practical-aesthetic methods such as drama and drawing.

Rosenblatt (1978, in Wolf, 2014) claims that reading could be efferent or aesthetic. In efferent reading the reader concentrates on information to be retained (Wolf S. , 2014, p. 32).

In aesthetic reading, on the other hand, the text creates a personal emotional response in the reader and through this aesthetic experience the reader finds a felt or sensed understanding and meaning in the text. However, Tørnby & Stokke (2018) point out that for some pupils, the aesthetic reading experience does not occur by itself and some pupils including older pupils, experience the text mainly as words they have to battle through. Thus, practical-aesthetic methods, such as drama and visualisation through drawing, could help these pupils to engage deeper in the actual reading process and the text (Tørnby & Stokke, 2018, p. 329).

Tørnby & Stokke (2018) stress that practical-aesthetic methods used with literary texts become part of the reading experience itself, they are not just something that happens alongside the reading. However, according to Rosenblatt, aesthetic and efferent reading should be combined in the approach to literature. Efferent reading such as close reading, shared thoughts, analytical reflections and literary discussions are also seen as important aspects in the reading process (Tørnby & Stokke, 2018, p. 345). This implies that drama and visualisation methods used alongside analytical literary discussions have the potential to improve reading engagement as described earlier. Reading engagement is observable as a behaviour in the classroom, but also entails cognitive, motivational, and social attributes. (Guthrie, 2004, p.4).

Furthermore, Wolfgang Iser (1978, in Wolf 2014) argued that the work of art is not the text itself but the experience that emerges as a reader interacts with the text. Yet, he emphasised that the aesthetic object is not based only on the subjective input of the reader but is also determined by specific signs that a text presents. Any text has gaps that the reader fills with his or her associations consciously or unconsciously. Wolf (2014) notes that

When we take up literature in multiple ways, through who we are and how we think and communicate with others, we are engaging in literature. The words of the story lift off the page and enter into our social worlds. Rather than simply reading and comprehending text on a basic level, we are actively constructing meaning. (Wolf , 2014, p. 11)

Thus, drama and visualisation methods can help pupils actively fill in the gaps in the text. They also have the potential to make the words ‘lift off the page’ and enter the social

worlds of our pupils in 2022. Furthermore, Encisco (1996) claims that literary engagement is “a complex interplay of personal, emotional, visual, evaluative experiences and perceptions that are typically felt privately but also may be expressed publicly among a community of readers who share a variety of purposes, interpretations, and interest in reading” (Encisco, 1996, in Wolf, 2014, p.11). The readers, Encisco points out, “can choose to express their interpretations through multiple modes, including talk, writing, art, and drama” (Encisco, 1996, in Wolf, 2014, p.11).

However, it is important to point out

that teachers cannot measure children’s pleasure, nor require them to love reading. They can, however, seek to thoughtfully and carefully build communities of readers, tracking the children’s journeys as they travel in order to enrich and support the development of positive reader identities and enhance their pleasure in reading. (Kucirkova&Cremin, 2020, p.150)

Kucirkova and Cremin (2020) highlight that young readers’ reading skills are regularly assessed “but their sense of self as a reader, their confidence, interest and attitudes to reading are rarely tracked or recorded” (2020, p, 72). My pupils’ reader identities, their confidence, interest and attitudes to reading are recorded and assessed as part of this thesis, where I investigate how practical-aesthetic teaching methods such as drama and drawing might have a positive impact on pupils’ literary reading engagement.

According to Stokke and Tønnessen (2021), it is important that teachers have a clear thought about *why* and *how* they use literature in school. As mentioned, many studies confirm that in the process of developing pupils’ literary engagement, teachers have a very significant role as facilitator in the classroom. A study carried out at a college in the Philippines (Magulod, 2018) also found that there is a close relationship between the literary reading performance and literary reading enjoyment. Therefore, Magulod (2018) claims that “there is a need to enhance the literary appreciation skills of students with the use of interesting learning tasks, strategies, and methods” (Magulod, 2018, p.7). The study proposed the implementation of twenty-nine innovative learning tasks for literature classes to enhance literary competence and appreciation skills or motivation to read. The tasks in Magulod’s study allowed the students to respond creatively to the texts through using drama, drawing, and writing. Thus, the study highlights the importance of employing a variety of differentiated interactive teaching methods to enhance pupils’ reading engagement. Stokke and Tønnessen point out that one of the most important tasks teachers have, is to help pupils become active in the reading process and not to give up (2021, p. 28).

Thus, in my study, to help the pupils become, or to stay engaged in the literary reading process, I acted on Stokke and Tønnessens' (2021) advice and created a reading project where pupils could become more active in the reading process with the aid of drama and drawing.

2.3. Envisioning literature

Furthermore, to be able to engage in literary reading pupils need to be able to engage in a fictive environment (Langer, 2011). Also, the content needs to be comprehensible (Krashen, 1982). As mentioned earlier, some pupils struggle to get past the words and become part of the fictive worlds. The teacher's job is to help pupils understand the words, engage in the text and step into the imaginary worlds presented. To refer to the world of understanding a particular person has at a given point in time, Langer (2011) uses the word envisionment. Each reader has what Langer calls 'text-worlds' or 'envisionments' that differ from individual to individual (2011, p.10). In the reading classroom, each pupil has their own understanding or envisionment of a text. Langer points out that 'envisionments' grow and change and tend to become enriched over time.

Envisionment, Langer claims, develops in four non-linear stances. The reader can be outside on their way into the text/understanding, be inside moving through, stepping out and rethinking what you know, and stepping out and objectifying the experience. Langer underlines that the inexperienced readers in the classroom will need support to go through the different stances and build envisionment. Pupils need support to visualise the stories but also to analyse the message. Working with literature in the classroom, teachers therefore need to consider how they can help pupils step "in and out" of the text in their envisionment building.

In order to describe literary understanding, Langer (2011, p.7) also distinguishes between objective and subjective understanding or experiences. The objective experience is the result of holding ideas and feelings outside ourselves, keeping them distant so we can inspect and relate them to other ideas, feelings, events, and actions. The subjective experience, on the other hand, occurs when we look within ourselves for meaning and understanding. As with Rosenblatt's aesthetic reading experience, Langer points out that "when we bring new experiences and ideas closer to ourselves in ways that let us "see" them from the inside...we gain a participant's perspective on what they look like, feel like, and taste like and how they relate to the ideas and feelings of other participants" (Langer, 2011, p.7). According to Langer, objective and subjective experience go hand in hand, the same

way as do Rosenblatt's efferent and aesthetic reading experiences. Objective or efferent experience or reading focuses on the world outside yourself, while subjective or aesthetic reading experience focuses on personal meaning and experience. Together, objective, and subjective reading experiences invite a fuller or more complex understanding.

Langer points out that "the recognition of subjective experiences as a normal and natural part of understanding is of particular importance" (2008. p.8). Literature education, Langer emphasises, has the potential to nurture and develop the subjective experience by helping pupils immerse themselves in text-worlds (2008, p.8). Practical-aesthetic methods such as drama and drawing could perhaps be useful methods to help pupils immerse themselves in literature?

An envisionment encompasses what the individual thinks, feels, and senses (Langer, 2008). In this way the pupils can use literary texts as a window to discover life of others and as a mirror to their own lives and thus develop their ability to reflect on own experiences (Bishop, 1990, in Møller, 2016). The text-worlds and the pupils' envisionment-building thus have the potential to become an important part of their all-around development, i.e., the Bildung-process, which as mentioned is highlighted in the new national curriculum (LK20, Udir, 2020).

In the discussion of the results of this project, I will use Langer's term 'envisionment' as I believe it is closely linked to literary reading engagement. If pupils step into the envisionment-building process, they will at the same time be engaged in the text they are reading. Therefore, it is of interest here to identify *if* and *how* pupils step into the text worlds, and if they manage to step out again in order to rethink or objectify the experience. With the aid of practical-aesthetic methods I am hoping to help pupils understand the words, step into these imaginary worlds, and thus engage in their reading.

3. METHOD AND MATERIAL

Although this research can be described as primarily qualitative, adopting a holistic approach to classroom studies (McKay, 2006), the project does not involve a long-term commitment. Indeed, the duration of the project was five weeks. However, the results are discussed in relation to established theory and earlier classroom experiences. The project consisted of a limited number of participants. All the materials were prepared in accordance

with my research question: How might practical-aesthetic teaching methods such as drama and drawing have a positive impact on pupils' literary reading engagement?

3.1. Participants

As established in the background section, initially two year-ten classes, Class 1 and 2, from a lower secondary mainstream school in the south-west of Norway participated in this study. However, when the final research question of my thesis was established, one year-ten class, Class 3, participated in the project containing the practical-aesthetic methods drama and drawing. However, the results from one of the questions in the questionnaire used with all three classes, will be briefly discussed in chapter 4 'findings and discussion'. Class 3 consisted of 27 year-ten pupils of mixed academic ability and comprised 13 boys and 14 girls. I know the pupils well as I have been their class tutor since year eight. Although this could be seen as a disadvantage as I might have pre-conceived ideas, it is also an advantage because I know the pupils' interests and their ability to carry out tasks as well as cooperate with others. As a result, picking relevant texts and choosing tasks for the pupils is both easier and likely to be more accurate.

3.2. Materials

To carry out the project, I prepared lesson plans for five weeks, where drama and drawing activities were included (appendix 1). For case study one, I prepared instructions and drama tasks in addition to questions for the pupils' learning logs (appendix 2). Furthermore, for case study two, clear task instructions were prepared for the pupils (appendix 3). This included A5 paper with eight squares for pictures, various pre-produced pictures/drawings of the characters Billy, Jackie (dad), Tony, nan, Michael, and Mrs Wilkinson (the dance teacher) for the pupils to cut out, colouring pencils, scissors and glue were provided. The same questions were given for the pupils to answer in their learning logs. In both case studies the tasks were given and completed on Chromebooks, as each pupil has their own in our school. Finally, I prepared ten questions for the pupil questionnaire about reading enjoyment. The questions in the questionnaire were both close- and open-ended and will be presented in more detail below (see also appendix 5).

3.3. Procedure

As mentioned above, the classroom interventions were conducted as two case studies where drama and drawing were added to an already tried and tested reading project of extracts from the novel *Billy Elliot* (Burgess, 2001). In both cases, the pupils collaborated in carefully selected mixed ability and gender groups. The tasks were organised according to three categories: ‘before reading’, ‘while reading’ and ‘after reading’. In case study one, the pupils completed the ‘before reading’ tasks and ‘while reading’ tasks in their groups. The collaborative task in case study two, however, was given during the reading process. In both cases the same questions were given to the pupils to write up individually in their learning logs. After reading, and at the end of the reading project, each pupil filled in the questionnaire about reading enjoyment (appendix 5).

4. DATA AND RESULTS

In this project, I collected data that were contextualised and interpreted from observations in the classroom, the pupils’ written answers, pupil drawings and answers to the pupil questionnaire.

4.1. Case study 1 Drama

A year-ten class of 27 pupils in a secondary school in the south-west of Norway, read and discussed extracts from the novel *Billy Elliot* (Burgess, 2001) as part of a topic called ‘Explore identity’. This process took five weeks. The Billy Elliot project had been carried out before in year ten. Then I added, the practical-aesthetic method, drama in order to adapt the project to the new curriculum (LK20, Udir, 2020). As mentioned in section 2.2, the core curriculum highlights that “the school must respect and nurture different ways of exploring and creating. The pupils must learn and develop through sensory perceptions and thinking, aesthetic forms of expressions and practical activities” (LK20, Udir, 2020, p.18).

Furthermore, what the pupils see, hear, say, touch and feel are important elements of their understanding of the texts (Tørnby & Stokke, 2018, p.328). As facilitator the teacher must help pupils stay active when exploring the text, thus make sure they stay engaged in the reading process (Tørnby & Stokke, 2018, p.329).

Pupils were instructed to produce still pictures and carry out a role play linked to the text in smaller groups.

4.2. Case study 2 Visualisation through drawing

Furthermore, as an extension to the project, and to further explore how the pupils engaged with the plot and the characters, I added the practical-aesthetic method of drawing. In the same groups, the pupils were asked to suggest their own graphic endings for the story. They created graphic versions of the ending and presented these to each other in class. At the end of the project, the class watched the film *Billy Elliot* (2000, Daldry).

In addition, at the end of the drama and the drawing tasks, the pupils evaluated the work individually in their learning logs by answering the following questions:

1. What did you like/dislike about this task?
2. What did your group do well?
3. What did you and your group find the most challenging about this task?

The answers recorded in the learning logs are discussed in the evaluation of the results. This is important as my aim is to identify if the practical-aesthetic methods can have positive effects on pupils' literary reading engagement.

4.3. Pupil questionnaire – The results

21 of the 27 pupils in Class 3 responded to a questionnaire about their reading engagement at the end of the project. During the post-Covid 19 period, we experienced a high number of absences due to illness. As a result, 6 pupils in the class were not able to respond to the questionnaire. In the table below I present the questions from the questionnaire and the countable responses from the close-ended questions. To the first question “Do you like reading books?”, I discuss the responses from Class 1, 2 and 3, as this highlight reading enjoyment over time in three different classes in our school. The responses to all the questions are discussed in relation to the relevant theory as presented in chapter 2, and focusing on motivation, engagement, and the use of practical-aesthetic teaching methods such as drama and drawing. Discussion questions 1, 3 and 6 below will also be presented in pie charts for extra clarity.

Reading enjoyment – Pupil questionnaire		
Questions	Pupil responses	
	Yes	No
Do you like reading books? Class 1 (year ten 2019)	33.3% (7)	67.7% (14)
Do like reading books? Class 2 (year ten 2020)	29.2% (7)	70.8% (17)
1. Do you like reading books (novels)? Class 3 (year 10 2021)?	33.3% (7)	67.7% (14)
2. Explain why you like/dislike reading books (novels)?		
3. Do you like reading stories?	67.7% (14)	33.3% (7)
4. In your opinion what is a story?		
5. Explain why you like/dislike reading stories.		
6. Please choose in which of the following you enjoy stories. You can choose more than one option (books, comics, films, theatre, computer games, other)	Books	9.5%
	Comics	9.5%
	Films	42.9%
	Theatre	0%
	Computer Games	33.3%
	Other	4.8%
7. Explain why you enjoy the options you chose in question 6.		
8. Why do you think you have enjoyed the story about Billy Elliot so far?		
9. Mention another story(ies) you have enjoyed and explain why you enjoyed this story(ies)		
10. Would you have liked to use more digital tools at school to enjoy stories? If yes, which tools, why and how?	28.6% (4)	71.4% (17)

5. FINDINGS AND DISCUSSION

In the following, I explain how I used drama and remediation through drawing in case studies 1 and 2, in order to investigate if these methods would help improve the aesthetic reading experience, and thus influence reading engagement for pupils in a year ten-class. In this section, teacher observations in class, completed pupil assignments, such as the collaborative drama, and drawing tasks and answers from the learning logs are discussed. Furthermore, the results from each question in the questionnaire are presented and discussed in relation to the relevant theory.

In a general survey about reading enjoyment carried out in the three different year-ten classes (Class 1, 2 and 3) at the start of the academic years 2019, 2020 and 2021, a high percentage of the pupils reported that they did not enjoy reading literature. In 2019, 66.7%, in 2020, 70.8% and in 2021, 66.7% of the pupils in these classes reported that they did not enjoy reading books (appendix 2). As established, these results are in line with the latest PISA results (2018) and with my own observations in the classroom. These results are also the reason I see this thesis as an important part of my development as a teacher of English literature in a Norwegian lower-secondary classroom.

Case studies and discussion

According to competence aims for year-ten in LK20, pupils are expected to “read, interpret and reflect on English-language fiction, including young people’s literature” (LK20, Udir, p.4). Therefore, year ten pupils in our school read and discussed extracts from the novel *Billy Elliot* (Burgess, 2001) linked to the topic ‘Explore identity’ for five weeks. There are seven classes in the year group and teachers in the English department share the planning. As the Billy Elliot project has been carried out before in year ten, the planning group added practical aesthetic methods to adapt to the requirements of the new curriculum (LK20). As already established in 1.2, Tørnby and Stokke call recreating a text in a new media, such as drama and drawing, ‘remediation’ or ‘aesthetic transformation’ (2012, p. 333). By adapting the Billy Elliot reading project I aimed to improve our pupils’ aesthetic reading experience, their ability to step into imaginary text-worlds and thus their reading engagement.

5.1. Case study 1 Remediate through drama

As English teachers at lower-secondary school, we collaborate closely in planning teaching projects. Accordingly, I presented my new plans to colleagues at a subject meeting (appendix 1). However, some of the teachers preferred not to engage in drama methods, an attitude that is quite common according to Birketveit and Williams (2013), who claim that “teachers are sometimes anxious about using drama or dramatic methods in the classroom, fearing loss of control, confusion or lack of learning” (Birketveit & Williams, 2013, p. 128). However, in their book, Birketveit and Williams provide several examples from classrooms demonstrating that “EFL teachers who are willing to take the relative risk of working with drama in the classroom can generate powerful, memorable and enjoyable language learning in a realistic, interactive context” (Birketveit & Williams, 2013, p. 128). Furthermore, Birketveit and Williams also underline that to bring drama successfully into the classroom the teacher has to take a new role as facilitator in order to allow the pupils as much ownership of the activity as possible (Birketveit & Williams, 2013, p. 117). “Drama is essentially participatory, active rather than passive, thereby distracting the attention from the mechanic aspects of language learning” (Birketveit & Williams, 2013, p. 117). Thus, according to Birketveit and Williams, the use of drama combined with English literature in the classroom could be an effective way to motivate the pupils to read. However, reluctant teachers may

need some support and training as successful use of drama didactics require a confident teacher or facilitator.

As mentioned in section 1.1, I will apply elements from both Guthrie and Davis' (2003) and Kucirkova and Cremins' (2020) six classroom practices for improved reading engagement to discuss the work carried out in this project. Although the six classroom practices operate together dynamically in both the 'Engagement Model of Teaching' (2003) and in 'RfP' (2020), as pointed out in section 2.1, I will focus on some of the aspects that are relevant for this thesis in more depth. In the 'Engagement Model of Teaching', Guthrie and Davis (2003) highlight, 'teacher instruction for important reading strategies' (number 5 in the model), and 'pupils' collaboration in the reading process' (number 6 in the model), as important factors in developing reading engagement in the classroom (Guthrie & Davies, 2003). In 'RfP', collaborating or sharing and interacting with others when reading, is also regarded as important (Kucirkova & Cremin, 2020). In the shared practical-aesthetic activities in my project, the pupils used what Kucirkova and Cremin (2020) call 'significant forces' i.e., the personal, the creative and the affective to influence 'RfP'.

However, in this reading project I believe I have found traces of several of the six classroom practices that Guthrie and Davis (2003) suggest that teachers should use to promote engaged readers in classrooms. As they emphasise in their 'Engagement Model of Teaching', clear and rich knowledge goals were given to the pupils as a basis of the reading instruction (number 1 in the model) (appendix 1). These were given in accordance with the new English subject curriculum (LK20, Udir, 2020). The pupils were asked to "read, discuss and present content from various types of texts, including self-chosen texts" (LK20, Udir, 2020, p.9), "read, interpret and reflect on English-language fiction, including young people's literature" (LK20, Udir, 2020, p.9) and "explore and describe ways of living, ways of thinking, communication patterns and diversity in the English-speaking world" (LK20, Udir, 2020, p.9). More specifically, the pupils were asked to explore such areas as: Who is Billy Elliot? Who are the other main characters in this story? How are the relationships between the characters? How do the characters and the relationships between them develop through the plot? What are stereotypes? To understand the setting, plot and thus the characters better the pupils also explored questions about the setting, including: Why was there a miner's strike in 1984/85? Why can the mining strike be described as an important event in British history? How was it to work as a miner in England in 1984? How was it to live in a coal-mining community?

The real-world interactions to connect reading to student experiences, no.2 in Guthrie and Davis' (2003) model, were carried out through the practical-aesthetic drama and drawing tasks. However, pupils had different opinions regarding how much they connected to these real-world-drama and-drawing interactions. These will be discussed in the section about pupils' learning logs.

As already established in section 2.1, parts of Guthrie's Engagement model were not covered in this project. Firstly, the pupils were not afforded an abundance of interesting books and materials as suggested in the model (3). On the contrary, I used my professional judgement and selected extracts from the novel *Billy Elliot* (Burgess, 2001) that I believed would interest many pupils in my class. I also believe that the selected extracts were in line with the subject curriculum by helping the pupils to "develop intercultural competence enabling them to deal with different ways of living, ways of thinking and communication patterns" (LK20, Udir, 2020, p.9).

Secondly, the reading project did not provide the pupils with any choice regarding the material to read, as advocated in Guthrie and Davis 'Engagement Model of Teaching' (2003).

The main focus of my further discussion, however, is 'the direct instruction for important reading strategies' (number 5 in the model) i.e., the drama and drawing tasks given by the teacher, and 'to encourage collaboration in many aspects of learning' (number 6 in the model) i.e., the group tasks (2003, p.59). In addition, what Kucirkova and Cremin (2020) call 'significant forces' to influence 'RfP', the practical-aesthetic teaching methods drama and drawing, which involve personal, creative, and affective aspects. How might these tasks have a positive impact on my pupils' literary reading engagement?

At the start of the Billy Elliot project, and after the class had been introduced to the main character Billy, the aim was to help pupils gain a deeper understanding of where the story was set through an aesthetic response. As an introduction or pre-reading task, photographs of scenes from the miners' strike in the British miner's village in 1984 were displayed on the board. In groups of four, the pupils were asked to create still pictures to describe what they thought could be the problem or conflict. They were asked to think about what they thought could have happened before or after the photos on the board were taken. When the class was asked to work in groups to make still pictures, they initially expressed reluctance to move out of their seats and found it difficult to leave their Chromebooks behind. This could be, at least in part, because prior to the project the pupils and teachers had been forced to limit the movement around the classroom due to Covid 19 restrictions.

However, as the work progressed most pupils participated, and they were also asked to add a sentence in English to indicate their characters' thoughts in the situation. I noticed that many of the pupils who are normally reluctant to speak English in other lessons, now started to speak in front of the class. As Birketveit and Williams point out with respect to the use of drama in the classroom, "the power of the activity is the liberation of learners' language production" (Birketveit & Williams, 2013, p. 115). Later, in the process, I observed that pupils discussed within their groups what might be the problem in the scene using such vocabulary as 'demonstration', 'different opinions', 'civil rights', 'arrested' etc. Furthermore, the groups were very engaged in the activity and interested to fill in the gaps (Iser, 1978, in Wolf 2014), suggesting what might have happened and how this might affect the protagonist, Billy.



As shown in the picture above, the pupils were strongly engaged, collaborated well, and used all areas of the school to prepare still pictures of scenes from the miners' strike.

In addition, in order for the pupils to gain a deeper understanding of the identity and relationships of the characters Billy and his dad Jackie, the class close-read a chapter from the novel as a shared text and were given some 'while-reading' tasks. The chapter describes how Billy's father becomes angry when his son participates in ballet lessons instead of boxing. To combine aesthetic and efferent reading (Rosenblatt, 1978, in Wolf 2014, p. 32) the class

initially discussed some aspects of the scene. Many pupils discussed the way Jackie reacts to Billy's wish to dance ballet. They pointed out that it made them upset that Billy's father shows aggression and gender stereotypical attitudes. "For girls, Billy. Not for lads. Lads do football or boxing or wrestling or summat...Listen son from now on you can forget about ballet dancing. And you can forget about the f***ing boxing as well." (Burgess, 2001, p.49). The pupils discussed how they thought their parents would react if they found out they wanted to do ballet instead of boxing, or the other way around. Most pupils thought parents would accept it, but that it would be a greater challenge to be accepted by friends, especially if you were a boy who wanted to dance ballet. The class recognised some of the stereotypes prevalent in Norway in 2021. However, they noticed that in Billy's world, gender stereotypes are greater or different and to Jackie's defence perhaps he is worried that Billy will have a difficult time fitting in to his own community. Billy also points this out himself, in the shared text:

All right, I knew what he meant. At least, I used to know. Ballet isn't what boys do. It's not football and boxing and being hard. And it's not going on strike and standing up for yourself and sticking it out with your mates and all hanging in together. It's not mining. It's not the union. It's not what we do." (Burgess, 2001, p.49)

In Bishop's (1990) terms, the pupils could be described as using the text extract as a window to Billy's world, a mining community during 'the miner's strike' in England in 1984, but also as a mirror reflecting their own experiences of stereotypes in 2021.

After this task, the pupils were asked to act out the scene from the novel in smaller groups. They were given the original text as a script and had to take on the roles of the different characters. Following the first session pupils said they wanted more time to complete the task, and also suggested filming the scene. Some of them were initially worried that they had to act the scene out in front of the class and seemed to enjoy the work more when they knew that they could film the play instead. As a result, we devoted three lessons to the roleplay and all the groups handed in short films that showed considerable engagement.

As a 'post-reading' task, the pupils were asked to sum up the work in their individual learning logs. The answers tended to focus on three main aspects which they regarded as positive: the practical nature of the task, the collaborative aspect, and the additional learning benefits (appendix 3).

“The thing I liked about this task was that it was not just writing, and something practical” (pupil 15). “I liked this task because it was creative and something else than what we normally do. I think it is fun to do practical tasks. I felt like it wasn’t embarrassing to speak English and I didn’t feel the pressure to speak perfect English” (pupil 15). “I liked being able to work freely and that it was not just a normal task. I don’t really like doing acting, but it was a little fun because we didn’t have to show it to others” (pupil 15). “I liked the task really well (pupil language) because we had a chance to do something fun while also learning and speaking English (pupil 15).

The collaborative nature of the tasks given also seems to have increased pupils’ confidence and thus engagement. Guthrie states that “when students feel a sense of belonging in the classroom or the school, their reading engagement may be increased (2003, p. 77). According to Guthrie, the collaborative support the pupils give each other can help them understand the content of the book and thus give them increased confidence to continue reading. The pupils who focussed on the collaborative aspect in their comments highlighted the enjoyment of achieving something with others and that the smaller groups of pupils made them feel more confident in their work. “I liked this task because we were working together. We managed to agree on who will be the characters and the group made a good scene” (pupil 15). “I loved this task, it was fun to act out the scene with people I’m comfortable with” (pupil 15). One pupil who is often negative about schoolwork expressed: “I liked that we were in groups of people we got along with and that made it fun. Nothing to really dislike” (pupil 15). “I really liked my group because I think it is a little bit scary to talk in English, but I felt very comfortable around my group although it was a bit embarrassing” (pupil 15).

Others, who pointed to the additional learning benefits, mentioned both improving their English skills and getting to know the characters’ personalities and emotions better. “The work has been good I feel like I’m getting better and better in English, so I liked the work” (pupil 15). “It was a great way to learn more about Billy and his relationship to his father. It was really fun too” (pupil 15). “My group talked and expressed their feelings very well and fit into the characters emotions” (pupil 15). “I liked that we were in small groups and had a lot of time to practise. My group split the characters well and we practised a lot. At the start we found it challenging to talk with empathy, but that got easier” (pupil 15). These quotes also indicate that through drama methods, the pupils engaged in the reading through a felt or sensed understanding and meaning in the text (Rosenblatt, 1978 in Wolf p.32). Furthermore, the quotations identify the personal, the creative and the affective as factors for the pupils’ increased enjoyment of the reading task. Kucirkova and Cremins’ (2020)

‘significant forces’ to influence ‘RfP’ seemed to have a positive influence on my pupils’ literary reading engagement in this part of the project.

However, as mentioned earlier, a few pupils had different opinions on how much they connected to these real-world-drama interactions or collaborations (Guthrie & Davis, 2003). Thus, some mentioned drama or acting as the most challenging part of the task “What my group members found most challenging was acting with emotions” (pupil 15). “For me, it was challenging to put me in the role” (pupil, 15). “In the start it was difficult to let go and have empathy, but that’s all” (pupil 15). “Me and my group found it more challenging to have much enthusiasm and bring out so many emotions” (pupil 15). “The thing that my group found the most challenging was that we found it hard to act as dramatic as planned for a roleplay. Not enough enthusiasm” (pupil 15). “Don’t really feel like it was the best acting skills with emotions and feelings” (pupil 15). One of the pupils with special educational learning needs expressed: “It was boring!” (pupil 15).

Others pointed out that collaborating with other group members could also be problematical. “What I didn’t like was my group. They were hard to work with and I didn’t enjoy being in the group with them...They were hard to communicate with and they joked around a lot, such as writing unnecessary things on the board and dancing” (pupil 15).

These contrasting responses highlight the fact that so many different individuals and needs in one classroom require varied teaching methods and teachers who know their pupils.

However, the direct instructions for important reading strategies, i.e., the drama task given by the teacher here, seems to have influenced the reading engagement positively for many of my pupils (Guthrie & Davis, 2003, p.59). Through their work on the role plays in groups and their written responses to the task, some of the pupils had taken a further step into the imaginary world of Billy Elliot. In Langer’s (2011) terms, at this stage in their envisionment-building the drama tasks helped some of the pupils to step into the text-world of Billy Elliot.

After evaluating the drama-task in this project, I concluded that to further enhance the use of drama to increase the aesthetic reading experience, it would perhaps be an idea to let the pupils take more control over the story by improvising what they thought would happen next. In this way the pupils would be able to engage more in expressing their own interpretations, rather than just acting out an already existing scene from the text. As a result, the transactional process between the text and the reader could potentially become even more active and personal, and thus lead to an increased aesthetic reading experience (Rosenblatt in Wolf, 2014, p.32). The pupils would be able to fill the gaps in the text (1978, in Wolf 2014)

by suggesting what would happen next, step further in to the imaginary text-worlds in their envisionment-building (Langer, 2011), and with this, ultimately become more engaged readers.

5.2. Case study 2 Remediate through drawing

In the next practical-aesthetic task in my project I acted on the experiences from the drama task (case study 1), and let the pupils take more control over the narrative by predicting what they thought would happen next in the story. The task was still collaborative in small groups, and the pupils were asked to predict how they thought the story about Billy Elliot would end by producing their own graphic versions. This was to allow the pupils to express their own interpretations, delve further into the story, aid individual envisionment building and ultimately help the pupils become more engaged readers.

As established in section 1.1, according to Guthrie's definition (2004), an engaged reader is intrinsically motivated, is curious, interested and has an inner desire to read. Furthermore, the engaged reader reads strategically and is using higher-order understandings to gain new knowledge and new experiences from a range of texts. Finally, according to Guthrie, engaged reading is often socially interactive. Engaged pupils are therefore capable of discussing and sharing thoughts about what they read with other pupils in the classroom (2004, p.4). The practical-aesthetic drawing task in groups was designed with Guthrie's definition of engaged readers in mind.

Furthermore, Tørnby and Stokke point out that drawing can help pupils visualise their inner ideas of the environment and characters in the story without using words (2021, p.332). This is also in line with Ismaili (2013, p.123)), who claims that visualisation skills help pupils become more engaged when reading. They can use their images to draw conclusions, interpret the text and gain a clearer picture of the events, thereby becoming more able to discuss and analyse the characters and plot. As mentioned in section 1.3, by offering a visual context through films, VR, pictures or drawing, the pupils get help to understand the plot better and, in this way, may become more motivated to read.

As already established in section 1.2, to recreate a text in a new media, Tørnby and Stokke call remediation or aesthetic transformation (2012, p. 333). Through this practical-aesthetic approach pupils get to use their hands, their colours, and their feelings in the process of transferring the written words to a different media. The remediation task gave the pupils a

chance to analyse the text, create their own meaning and discuss this with the others in their group. They were able to fill the gaps in the text (Iser, 1978) by expressing their expectations of the plot and their own understanding of how the characters would behave in different situations. The transactional process between the text and the reader became more active and personal and had the potential to lead to an increased aesthetic reading experience (Wolf, 2014, p.32) and thus influence positive reading engagement. To ensure that the drawing itself did not take the focus away from the text experience for some pupils (as with the VR-task), they were given various printouts of the characters to cut out. Furthermore, the pupils were also expected to add short written descriptions as well as speech bubbles for each picture in their storyboards.

In Langer's (2011) terms, pupils can build envisionment and develop the subjective reading experience by stepping into the text through the storyboards. This task also has the potential to strengthen the reading community by letting the pupils predict the outcome of the story in groups. During observations in the classroom, while the pupils discussed what might happen next, I noticed that many of the pupils were active and engaged in suggesting different scenarios. They stepped inside and moved their way through the text (Langer, 2011). They carefully planned their eight pictures in the storyboard and actively used the handouts of the different characters in the story. The storyboards demonstrated that the pupils had engaged in the plot and the relationships, and especially the one between Billy and his father which they also explored earlier through the role play (appendix 2).

In the following, I will highlight how the pupils positively engaged in the text by discussing the pictures and text in their storyboards.

Groups 1, 2 and 3 engaged mainly in the emotional side of the characters and the relationships in the story, whereas groups 4, 5 and 6 engaged more in the development of the plot.

Storyboard 1



Group 1 (Storyboard 1, year ten, 2021) focused mainly on the relationships between the characters in the text. The fact that Billy prefers ballet to boxing, causes considerable tension between the characters in Billy's house. The group explored this tension in their eight pictures. To have conflicts with parents that involve emotions such as anger and frustration might be something many pupils can relate to. However, they did not come to any conclusions or happy endings regarding either the relationships or the plot. Their storyboard confirmed the fact that the anger directed towards Billy because he breaks with traditional gender expectations, had made an impact on the pupils. In the first picture, they made Billy's father physically abusive as he slaps Billy across the face. In picture 3, Billy starts crying and runs to his room. Shortly after, his brother Tony turns up, and in picture 4, he continues mentally abusing Billy by shouting "Are you dancing ballet, you poof?" (Storyboard 1, year ten, 2021). However, through this, Billy stands up to both his father and his brother and continues to dance ballet. In the last picture, Billy's brother, Tony, becomes so angry that he wants Billy to fight him. Thus, the storyboard ends with a fight between the two brothers.

In their storyboard, group 1 shows empathy with Billy by highlighting the emotional abuse and stress he is experiencing. As already mentioned in section 4.1, the group had also explored the feelings involved between the characters in the roleplay earlier (case study 1), and this might have inspired them to delve further into the relationship between Billy and his family members. This strengthens the idea that practical-aesthetic teaching methods such as drama and drawing can have a positive influence on pupils' literary reading engagement. Here, they have become specifically engaged in the affective side of the relationships between Billy and his father/brother. In this remediation or aesthetic transformation task pupils were given the opportunity to use their hands, colours, and their feelings in the process of transferring the written words to a different media (Tørnby & Stokke 2012, p. 333).

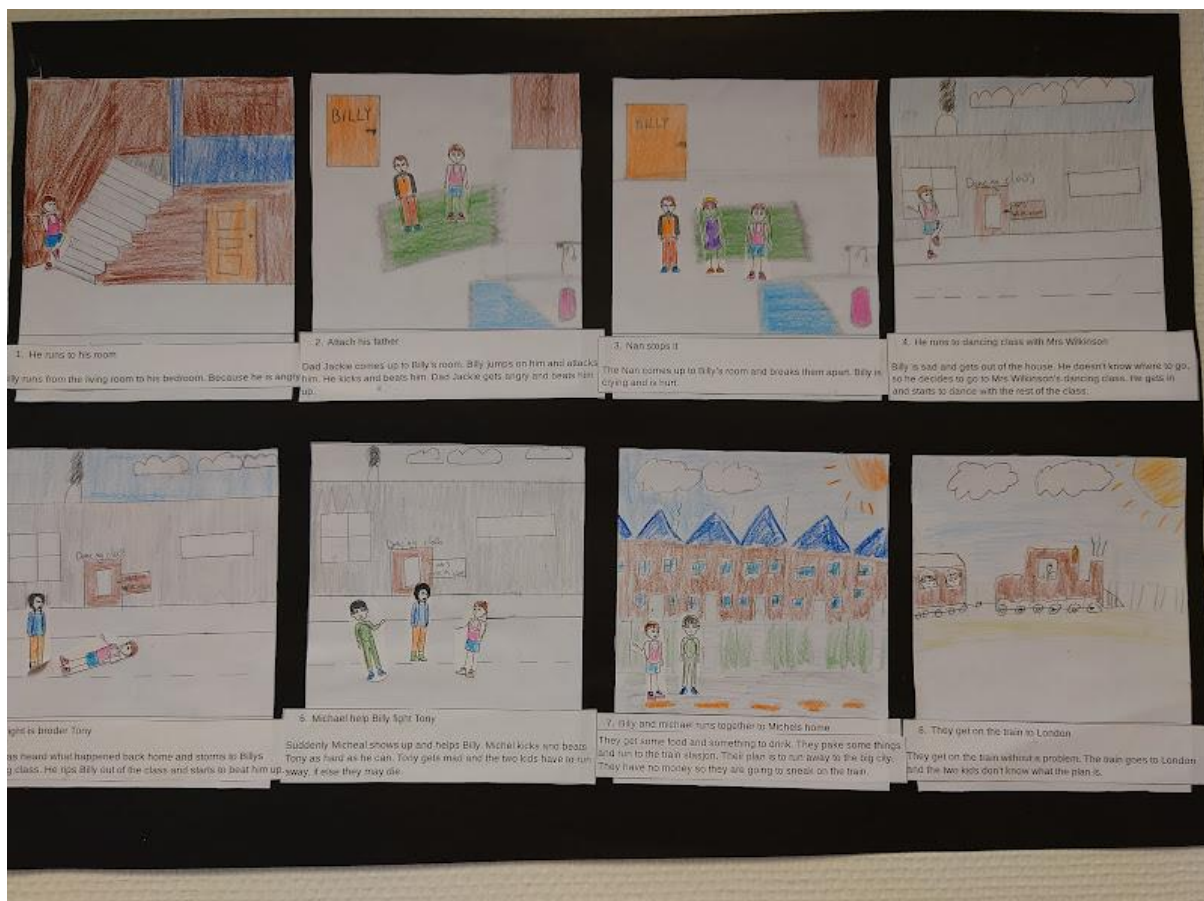
Storyboard 2



The work of group 2 (Storyboard 2, year ten, 2021) further illustrates the way pupils engaged in the relationships and stereotypes in the text through their storyboards. Their focus is initially on the positive relationships between Billy and the female characters in the text, his grandmother (Nan) and his dance teacher, Mrs Wilkinson. In picture 1, Nan comforts

Billy when he is upset about the father's explosive anger, and she gives him a lift to the dance studio. In picture 3, Mrs Wilkinson supports Billy with his further progression in dancing and the group describe Billy's happiness when he dances. The way the group portrays gender stereotypes indicates that they have used what they have learnt about a miner's village in 1984 to predict probable outcomes. Here, male characters are most likely to possess stereotypical male qualities such as physical strength in order to 'solve' conflict. This is present in picture 4, where Michael waits outside the studio with a group of boys that decide to beat Billy up because of his desire to dance. His friend Michael does not stand up for Billy in this situation, and Billy is surprised and very sad about this. In their last picture, the group shows how Billy's father believes his son has used his boxing skills to stand up for himself in the fight and praises Billy for this. Even though Billy ends up getting his father's recognition, he is very unhappy, as the recognition in Billy's eyes is for all the wrong reasons. Billy does not identify with the typical male character in his community as he likes dancing rather than boxing and fighting. However, he stands up for himself in ways other than through physical fights, and he proves to be emotionally strong as he is determined to dance against the will of his father, brother, and most male characters in his community.

Storyboard 3



Group 3 (Storyboard 3, year ten, 2021) focused like groups 1 and 2, on Billy's abusive family situation. In group 3's version of the story, Billy attacks his father in frustration and following, his father beats him up. Nan breaks up the fight and Billy runs to the dance studio where he joins Mrs Wilkinson's dance class. In picture 4, Billy's older brother Tony appears and beats Billy up again. In picture 6, Billy's friend Michael tries to help Billy by attacking Tony. This group shows that they feel Billy is in an impossible situation and as they see it, the only way to escape the physical and psychological abuse is to run away from the village. In picture 7, the two boys see no other solution than to jump on the train to London to get away from what they describe as a life-threatening situation. In picture 8, their story ending is open: "The train goes to London and the two kids don't know what the plan is" (Storyboard 3, year ten, 2021).

Storyboard 4



Furthermore, group 4 (Storyboard 4, year ten, 2021) showed that they were interested and engaged in the text and able to interact socially with others about the content (Guthrie, 2003) by focussing on Billy's father's inability to control his temper and how this affects Billy. In picture 2, after finding out that his son wants to dance ballet instead of boxing, "His father makes his way to Billy's room filled with rage" (Storyboard 4, year ten, 2021). In picture 3, the father locks Billy in his room and in picture 4, Billy escapes through the window in order to get away from his abusive father. In addition, as this group also focuses on moving the plot forward, Billy seeks refuge in the dance studio in picture 5, where "The teacher sees big potential in Billy and helps him to pursue his dream" (Storyboard 4, year ten, 2021). In the last picture of their storyboard, Billy becomes a professional dancer, his father's behaviour changes, and he ends up by being really proud of his son. This is also, of course, the outcome of the original story.

Storyboard 5

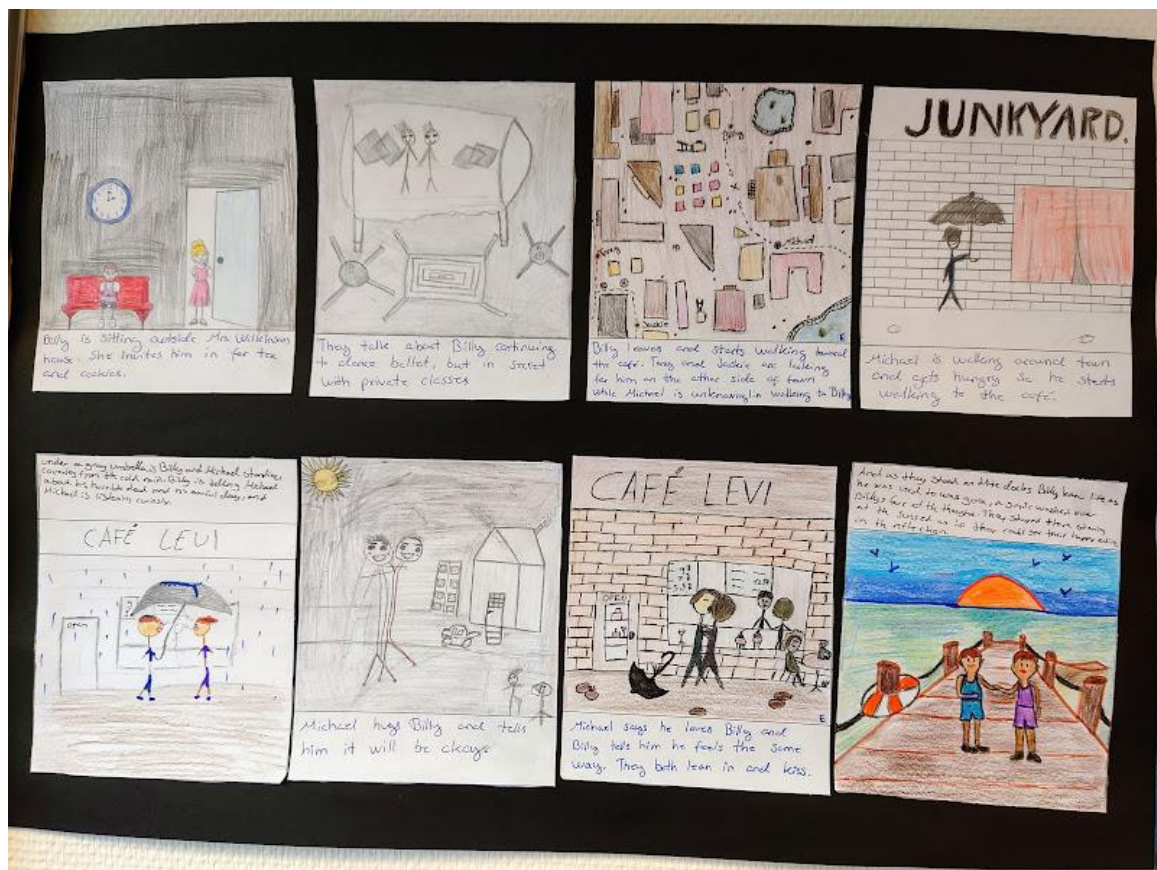


Group 5 (Storyboard 5, year ten, 2021) also engaged in the plot and focused on moving the story forward. At the end Billy gets accepted for who he is, as can be seen in picture 8 above. Their story starts, however, by Billy running out of the house to escape from

his father and seeks approval from his friend Michael in picture 2. In picture 3 however, Michael lets Billy down and tells Billy he looks like a girl if he chooses to dance. This attitude is in line with the existing male stereotypes in the miner's village. In the three last pictures Mrs Wilkinson helps Billy. In pictures 5 and 6, she invites Michael and Billy's father to watch him dance, they realise that Billy has great talent and that they should accept that this is what he wants to do. "Billy's father and Michael are watching him dance and they notice that Billy is quite good at it. Jackie and Michael, both accept him for who he is." (Storyboard 5, year ten, 2021).

Pupils were also interested in how the relationship between Billy and Michael would develop, and for group 6 this also became the main plot of the story.

Storyboard 6



In picture 5, Group 6 (Storyboard 6, year ten, 2021) engaged in the plot by stepping into the text (Langer, 2011) and brought Billy and Michael to their local environment, Cafe Levi in Sola in 2021. Here Billy tells Michael about his abusive father and in picture 6 "Michael hugs Billy and tells him it will be okay". In picture 7, Michael declares to Billy that he loves him, finds out that the feeling is mutual, and they kiss. To end the story the group

drew Billy and Michael standing together happily hand in hand “they stood in the docks and Billy knew life as he was used to was gone, a smile washed over Billy’s face at the thought. They stayed there staring at the sunset as if they could see their own ending in the reflection” (Storyboard 6, year ten, 2021). Here, the pupils demonstrate that they have stepped into the text by bringing Billy and Michael to their own local environment in 2021 (Langer, 2011). It should be mentioned that the four pupils in this group reported that they enjoy reading books, thus perhaps they naturally step more easily into text-worlds and have come further in their envisionment-building process or their understanding of the text. According to Langer (2011), they have stepped into and are moving through the imaginary text-worlds (Langer, 2011). By bringing Billy and Michael to café Levi in Sola 2021, the group has used their subjective experience and looked within themselves for meaning and understanding. As discussed in section 1.3, Langer points out that “when we bring new experiences and ideas closer to ourselves in ways that let us “see” them from the inside...we gain a participant’s perspective on what they look like, feel like, and taste like and how they relate to the ideas and feelings of other participants” (Langer, 2011, p7). The beauty of storyboard 6 is that the four participants have collaborated to fill the gaps in the text (Iser, 1978, in Wolf 2014) by presenting a world free of stereotypes and homophobia, where Billy and Michael could have a happy future together. In this way they have at the same time stepped out of the text and objectified the experience (Langer, 2011).

In all the groups, collaborative visualisation through drawing used alongside analytical literary discussions, seems to have helped many of these pupils to engage deeper in the reading and the text (Tørnby & Stokke, 2018, p. 329). Thus, aesthetic, and efferent reading (Rosenblatt, 1978) or subjective and objective reading (Langer, 2011), combined with the approach to the text has potentially led to increased reading engagement. Furthermore, in line with Kucirkova and Cremin (2020) the storyboards indicate that personal and affective involvement through the practical-aesthetic task have deepened the pupils’ engagement in the plot and the relationships in the text about Billy Elliot. However, whether this work has ultimately transformed their understanding of the text and through this of their own and others’ lives (Kucirkova & Cremin, 2020, p. 28), is impossible to substantiate here. The storyboards in this project can only be used to indicate traces of positive reading engagement but, by studying the individual pictures, clear indications are given as to how the pupils are reading and responding. As such, the pictures are valuable sources to show how the practical-aesthetic teaching method drawing can have a positive impact on pupils’ literary reading engagement.

Indications of positive reading engagement can also be found in the learning logs. In these the pupils stated their opinions about the drawing interactions in the reading process. These opinions will be discussed in this section. Two pupils reported that they liked to use their imagination to suggest how the story ended in the storyboards. “I liked that we used our minds to think about what will happen next” (boy 15). “I thought it was cool that we could plan out ourselves what happened next in the story” (boy, 15). Others pointed out that the aesthetic aspect combined with using their subjective imagination made the task engaging “I really enjoyed drawing and using my imagination to create a follow-up on the story” (girl, 15). “I like this task because I think drawing to make stories is very fun and I liked that we did something other than just doing written tasks, because that can be a little bit boring” (girl, 15).

However, a few pupils also reported that they did not enjoy remediating through drawing. They gave reasons such as not being creative and that drawing the storyboards was time consuming. “I’m not so creative so I don’t like drawing and stuff” (girl, 15). “I did not like that we spent so much time drawing over doing other important things such as actually learning about Billy Elliot” (boy, 15). “I disliked the task because it was very time consuming and was quite boring. The most challenging part was actually making the story and the drawing itself” (boy, 15). Another pupil pointed out that perhaps “it would be better if we made it on pc with an app” (boy, 15).

The collaborative nature of the task was regarded as positive by most of the pupils. Guthrie (2003) points out that through collaborating the pupils can help each other understand the content of the book to a fuller extent and thus find it more interesting or engaging (2003, p.81). In the learning logs it was also apparent that most groups had planned their stories well and discussed what they thought would happen, rather than just drawing random pictures. “We laid plans together as a group” (boy 16). “My group cooperated very well and worked well together.” (boy 15). “We agreed to a nice ending and worked well together to make the story.” (girl 15). “We worked very well together and helped each other. We were also very creative and that was fun.” (girl 15).

However, according to three pupils to plan together what would happen next in the story was the most challenging part of the task. “We found the most challenging task was to find a good ending and to choose who to say what. (girl 15). “The only thing that was little bit challenging was to make a story.” (girl 15). “The most challenging part was actually making the story and the drawing itself.” (boy 16). The fact that the pupils experienced that they overcame this challenge together as a group, could be seen as strengthening the reading

community in the class. This is in line with Guthrie and Davis Engagement model, which highlights pupil collaboration in the reading process as an important factor for reading engagement in the classroom (Guthrie & Davies, 2003). Furthermore, it confirms Kucirkova & Cremins' theory, collaboration, sharing or interacting with others about the reading is crucial for 'RfP' (Kucirkova & Cremin, 2020).

However, it is important to point out that a negative aspect of transactional criticism is that it has been misinterpreted as "anything goes". Although Rosenblatt clearly argues that there could never be a single or correct text interpretation, "she stressed that the readers should be able to return to the text to substantiate and justify their conclusion" (Wolf S. , 2014, p. 34). Thus, in this project, pupils should be able to link their story ending suggestions to what they have learnt about the setting and the relationships through teacher instruction and discussions in the reading process. As a result, the groups had to explain their thinking behind their choices regarding their storyboards when they presented their work to other groups in the class.

As mentioned at the start of this section, 33.3% of pupils in this class reported that they enjoy reading books in a general survey about reading enjoyment carried out at the start of the year (appendix 2). However, a higher number, 50% of the same pupils reported that they enjoyed working with extracts from the novel *Billy Elliot* (Burgess, 2001). At the end of the project, one of these pupils expressed "I think I have enjoyed Billy Elliot because we have done a lot of variety with the text we have not just sat and read it" (pupil 15).

5.3. Pupil questionnaire

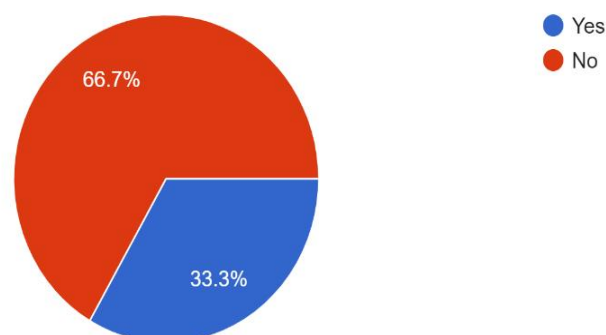
The questions in the pupil questionnaire were designed to highlight different aspects of the pupils' literary reading engagement. The pupils were asked to specify if they like/dislike reading books, if or why they like/dislike reading stories and which media they prefer when reading stories. Furthermore, they were asked why or why they did not enjoy the story about Billy Elliot. Finally, the pupils were asked to mention stories they have enjoyed reading and why they have enjoyed these stories. The answers to these questions are discussed below.

Questions 1 and 2

Do you like reading books and why/why not?

1. Do you like reading books(novels)

21 responses



To establish the level of literary reading engagement in this class (Class 3), the pupils were first asked if they liked reading novels or not. In line with the latest PISA-results (2018), a larger number of pupils in the group disliked reading. 66.7% reported that they dislike reading books and 33% like reading books. In order to try to identify the reasons why my pupils like and dislike reading, they were asked to justify their answers.

Many pupils in the class reported that they find reading books boring, because they feel that concentrating on a longer text is a challenge, they lack the patience, they find the words difficult to understand and that they enjoy more to be active in class. One pupil even reported that to concentrate on reading a book can make him/her dizzy. It is interesting to observe that most of the reasons given for the lack of literary reading engagement seem to be linked to the pupils' own abilities to step into the text worlds. In Langer's (2011) terms, this indicates that they are struggling in their envisionment building, in other words how to engage in fictive environments. They are still outside the fictive worlds attempting to step in and are perhaps struggling to get past the words and into the text worlds. This affects their understanding, patience, concentration, which could be described as making them feel dizzy and bored. As mentioned in section 3, Langer (2011) highlights the fact that in envisionment-building, pupils need support to visualise the stories but also to analyse meaning. Thus, in work with literature in the classroom, in this project I have considered how I can help pupils engage in reading through stepping "in and out" of texts-worlds.

At the same time, pupils reported that they enjoy reading stories because when they understand what they are reading, the book can be interesting, and they can use their imagination to get drawn into the story and the characters. According to Langer, this can indicate that these pupils have developed further in the envisionment-stances. They have stepped into the text-worlds, been inside and moved through it, perhaps stepped out and rethought what they know and stepped out and objectified the experience (Langer, 2011, p.17). One pupil who reported that she enjoys reading, describes her envisionment-building and reading engagement as follows:

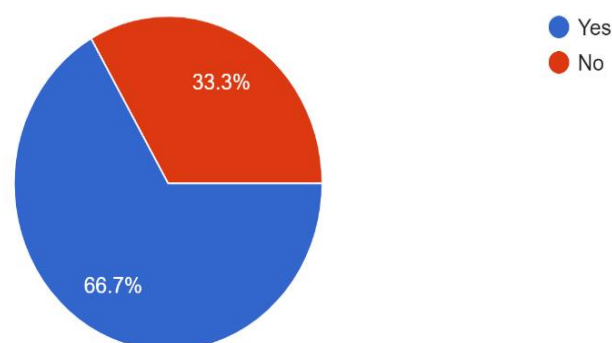
I like it because they sometimes, when you find the right book, become so capturing that it feels like real life. I have read books that is so well explained that the pictures in my head feel real, and when I'm then done with that book and go to a friend, I end up recommending a movie and later remembering that it was a book. I like all the new worlds and characters that I meet, and all the new words that I learn. (pupil 15, 2021)

Questions 3 and 4

Do you like reading stories and in your opinion, what is a story?

3. Do you like reading stories?

21 responses



To further investigate why so many pupils report that they do not enjoy reading, I wondered if they enjoy reading shorter stories more than books or novels. Firstly, to make it clear what pupils understand by the term 'story', I asked them to define the term. Some pupils gave answers to do with the structure of a story: it has a beginning, a main middle part, and an end. Others commented on the content as follows: a story can be made up or from real life and it

can contain fictional creatures. “A story is a situation, incident, occurrence that is retold in the form of a book, words, drawings or on the screen”. In their answers, such students confirmed that they thought about “narratives of various sorts as linguistic and cognitive tools to represent and reflect on the past, to structure and evaluate the present and to shape and inform their futures” (Kucirkova & Cremin, 2020, p.2). In other words, they understood that we are surrounded by stories in different forms and in different media.

Moreover, 66.7% reported that they liked, and 33.3% that they did not like reading stories. Thus, 33.4% pupils like reading stories, but not books. Many pupils like stories, but they do not like to read longer stories. Again, they report that often they do not understand what they are reading, or they do not feel that they can relate to the stories that are presented to them in school and therefore think that reading books is boring. These pupils might also struggle with collaboration with others in the reading process. As such collaboration is regarded as important by both Guthrie & Davis (2003), as evident in their Engagement model, and in ‘RfP’ (Kucirkova & Cremin, 2020). This could have a negative effect on sustained literary reading engagement. When pupils are struggling to step into the text-worlds, collaboration or sharing, and interaction with others can become frustrating. This could be the reason why the word ‘boring’ is used frequently by the pupils: it is their way of showing that they dislike reading stories. I interpret ‘boring’ as being unable to step into the imaginary text-worlds. As a result, they do not collaborate with others in the reading community in the classroom.

Question 5

Why do you like/dislike reading stories?

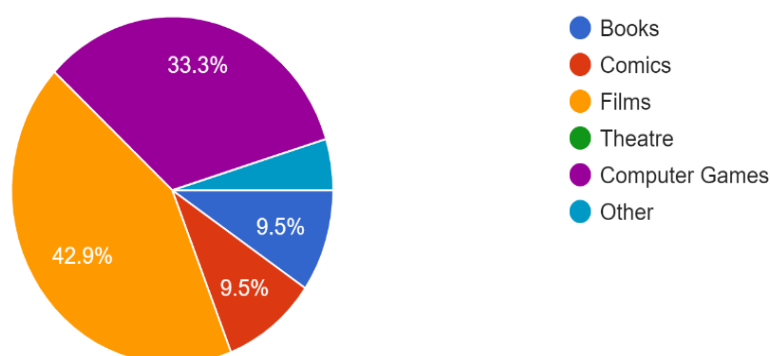
Although more pupils reported that they prefer stories in other formats than in novels, 38% still reported that they do not like reading because it is boring or they do not have the patience or concentration to read, however long or short the story is. However, the 62% who reported they like reading stories, gave several reasons such as, a story is shorter than a novel, it can be exciting and especially stories that you can relate to. This again highlights the fact that relating to and understanding what they read seems to influence the pupils’ reading engagement (Krashen, 1981).

Questions 6 and 7

Where do you go to enjoy stories and why? Do you prefer books, films, theatre, comics, computer games or something else?

6. Please choose in which of the following you enjoy stories. You can choose more than one option.

21 responses



However, when asked what kind of stories they like, only 9.5% answered that they prefer stories in books, and 9.5% that they enjoy stories in comics. Furthermore, 33.3% reported that they go to computer games to enjoy stories. As many as 42.9% prefer stories in films. None of the pupils reported that they enjoy theatrical stories.

Some of the pupils who prefer films report that they like the fact that the stories in films are visualised and they do not have to read. By watching the film rather than reading the book, they claim that they get more involved in the story, do not have to work so hard to get involved, and can relax at the same time. “I enjoy stories from films because you can look at something when its action and don’t just read it and imagine it, it gets way more intense when you can actually see what’s happening” (pupil, 15, 2021). For these pupils, the visual aspect of a film helps them to step into the story, although they are more passive in the process.

On the other hand, many of the pupils who enjoy computer game stories, highlight the fact that in a digital game they can be more active and in control of the story. One pupil explains in detail why he/she thinks stories can be enjoyed more through computer games:

in my experience video games allow you to be in control of the story, make your own choises (pupil spelling) and change the entire story based upon the choices you make...You can get entirely different endings every time you play, making it replayable (pupil spelling) as well...and it is fun to play trough (pupil spelling) a story you are in full control of. Fight the

enemies, build relationships, find out new things and collect items. (Pupil 16, 2021)

The interactive nature of a computer game helps this pupil to step into the imaginary world and engage more in the story.

Question 8

Have you enjoyed the story of Billy Elliot so far, why/why not?

As Guthrie and Davis highlights in their Engagement Model of Teaching (2003), to foster reading engagement the teacher should preferably provide the pupils with some choice in materials to read. However, with this question I wanted to explore whether positive reading engagement can be observed when the teacher selects the text, like I did in the Billy Elliot project.

50% of the pupils reported that they liked *Billy Elliot* (Burgess, 2001). They enjoyed learning about historic events, liked that it is based on a true story, that Billy is different, that his challenges in terms of stereotypes are relevant in 2021, and one pupil enjoyed that the story contains violence and family trouble. Some pupils also thought they had enjoyed the story more because of the practical-aesthetic tasks that enriched the reading experience (appendix 5).

The other half of the pupils that reported that they did not enjoy the story, explained that “It’s not my type of story and to me it’s kinda (pupil spelling) boring” or “I’d rather watch the movie cause it’s less work”. Some pupils also felt that they had been given too many tasks to solve in addition to reading the story. Perhaps the fact that parts of *Billy Elliot* (Burgess, 2001) are written in the local dialect also made the text difficult to access for some of the pupils.

Question 9

What other stories have you enjoyed reading and why?

Although as many as 67.7% of this class reported that they did not enjoy reading books, only 9.5% could not think of any stories they had previously enjoyed. In fact, in their responses to this question in the questionnaire, they mentioned a great variety of story genres they have enjoyed: fantasy stories, true stories, murder cases, action and love stories. Some stories that were mentioned were: *Marvel*, *Gone*, *Granpas Great Escape*, *Skammarens Dotter*, *Lord of the Rings*, *Interstellar*, *Folk of the Air*, *Harry Potter*, *007*, *Percy Jackson*, *Hunger Games*, *Divergent*, *Maze Runner*, *Anna and the French kiss* and *Witcher*. To describe why they

enjoyed the stories, they used phrases such as ‘really enjoyed’, ‘found it very interesting’, ‘it was very exciting and never became boring’, ‘I could identify with the story’, ‘I enjoyed it because we listened to the book together in class’ and ‘I enjoyed the book *Witcher* because I had played the computer game before I read it’. This indicates that the pupils enjoy stories or literary reading more if, as Guthrie and Davis (2004) point out, they are allowed to select their own texts.

Question 10

Would you have liked to use more digital tools to enjoy stories, which tools and how?

28.6% of the pupils in this class answered that they would have liked to use more digital tools in order to enjoy stories in school. Two pupils wanted to play more computer games, and two wanted to watch more films on Netflix. This indicates that a majority of the pupils do not think digital tools can be used as a motivating factor in the reading classroom.

To sum up, the answers to the questionnaire highlight that most pupils enjoy stories. They prefer, however, stories in computer games or films. Furthermore, it seems that their literary reading engagement increases when the story they read is shorter, when they have sufficient language competence to comprehend the text and the text matches their individual interests. Although the text about Billy Elliot was selected by the teacher, more pupils claimed that they enjoyed reading *Billy Elliot* (Burgess, 2001) than the total number of pupils who claimed that they enjoy reading in general. Some pupils point to the practical-aesthetic teaching methods of drama and drawing as a positive influence on their engagement with literary texts, whereas for others, it was the opposite. However, the questionnaire indicates that the practical-aesthetic teaching methods drama and drawing have had a positive impact on some pupils’ literary reading engagement in this project.

5.4. Limitations

Firstly, as this project was carried out mainly as qualitative research, but without long time commitment, generalisability is necessarily limited. Nonetheless, by relating my findings to relevant theory, I do believe that some generalisations are possible, and that some of the findings are transferable to other EF-classrooms where the aim is to foster reading engagement. Through applying Guthrie and Davis’ ‘Engagement Model of Teaching’ (2003)

when discussing the impact of the Billy Elliot project on my pupils' reading engagement, I believe I have identified aspects of the reading process that can be usefully transferred to future teaching projects. The importance of providing pupils with texts that they are interested in, giving clear and direct instructions for reading strategies and collaborative tasks are three such elements. It must be borne in mind, however, as McKay (2006) points out, that the more local conditions are controlled and structured in qualitative research, the less the findings can be generalised.

In this project, it is impossible to decide whether the pupils' actions and answers reflect extrinsic or intrinsic motivation. Do they simply want to please the teacher to gain the desired grades at the end of year ten, or are they intrinsically motivated by the practical-aesthetic tasks and thus more engaged in the reading? Teachers' desire to measure results in education is certainly a limitation when it comes to measuring reading engagement and the pupils' desire to read for pleasure. To ensure that pupils find pleasure in reading for themselves and not to please their teachers or parents, long-term commitment in various reading projects in education is necessary. This is not, however, possible, within the present time limits and the relatively short scope of a master's thesis.

Furthermore, to help pupils become curious, interested, and develop an inner desire to read by gaining new knowledge and new experiences from a range of texts, teachers also need to create project where reading is socially interactive and encourage pupils to discuss and share thoughts about what they read with other pupils in the classroom.

The new national curriculum also puts less focus on results and more on the learning experience itself (LK20, Udir, 2020) by emphasising formative rather than summative assessment. In addition, the new curriculum emphasises deep learning, which is very much in line with deep and extended reading. According to the curriculum, the pupils must also learn and develop through sensory perceptions and thinking, aesthetic forms of expressions and practical activities. Thus, an added limitation in the classroom is some teachers' reluctance to use practical-aesthetic methods such as drama in their reading projects. However, as already mentioned training has the potential to change the situation.

According to Guthrie and Davis' 'Engagement Model of Teaching' (2003), further limitations in this project are the pupils' lack of choice among material to read and the fact that the teacher did not possess an abundance of interesting books and material. This is an area that could be improved in future reading projects to increase literary reading engagement. This would also be in line with the new subject curriculum, which underlines

that pupils should “read, discuss and present content from various types of texts, including self-chosen texts” (LK20, Udir, 2020, p.3).

However, in this particular project, a shared text, *Billy Elliot* (Burgess, 2001) was an appropriate choice as the collaborative aspect was in focus throughout.

6. CONCLUSION

In this thesis I have addressed pupils’ declining literary reading engagement in Norwegian secondary schools (Pisa 2018). In line with the new national curriculum (LK20, Udir, 2020), I have added practical-aesthetic teaching methods to a reading project involving extracts from the novel *Billy Elliot* (Burgess, 2001).

In this project I experienced that by carrying out practical-aesthetic tasks in the reading process, many pupils became more engaged in the plot and characters. I discovered that although most pupils enjoy stories, some struggle to get past the words in written stories and find it challenging to step into imaginary text worlds. Thus, pupils needed support not only in order to visualise stories, but also analyse meaning. Use of collaborative drama methods such as still pictures and roleplays, and the use of visualisation through drawing a storyboard combined with text, improved the aesthetic reading experience for many pupils in this project. By adding drama and drawing to the reading process many pupils experienced increased reading enjoyment and became more moved by the words in *Billy Elliot* (Tørnby & Stokke, 2018). In addition, the drama and drawing activities appeared to help pupils gain a deeper understanding of the setting and the relationships in the story.

In conclusion, it is my hope that my findings in this project may empower teachers. My results highlight the importance of teachers engaging pupils in life-long love for reading literature. Through my classroom research I gained confidence in teaching literature, as I found that real-world interactions with other pupils and the teacher in the classroom can have a positive impact on reading engagement.

I discovered that my disengaged pupils did not need digital tools such as VR to step into the imaginary text-worlds and interact with the plot and the characters. However, a teacher who makes possible and encourages deep reading in the classroom, can have a positive effect on disengaged pupils. Thus, I will continue to carry out similar reading projects in the classroom to encourage deep reading, promote intrinsic reading motivation and help readers to become engaged. My aim has been to show the pupils that through

literary texts we “can explore both ourselves and others - define and redefine who we are, who we might become, and how the world might be” (Langer, 2011, p.5).

As pupils’ reading engagement is of vital importance to me in my classroom, it is my intention to repeat these case studies in the future. As for future research, I will continue to investigate teaching methods that can impact positively on pupils’ reading engagement. I will assess the impact of pupils choosing their own texts, and not least, further investigate the impact and role of the teacher in the classroom, and particularly in terms of engaging pupils in reading. At the same time, one must, as Kucirkova and Cremin (2020) highlight, be aware that:

teachers cannot measure children’s pleasure, nor require them to love reading. They can, however, seek to thoughtfully and carefully build communities of readers, tracking the children’s journeys as they travel in order to enrich and support the development of positive reader identities and enhance their pleasure in reading. (Kucirkova&Cremin, 2020, p.150)

Thus, encouraging reading engagement in the classroom should be carried out over time and be carefully planned. The use of practical-aesthetic teaching methods in the reading classroom is one way of scaffolding pupils’ reading experiences, building a community of positive reader identities, and enhancing pleasure in reading.

In addition, I shall encourage other teachers to use practical-aesthetics methods in reading projects, so that they can, as I have, discover their potential impact on intrinsic reading motivation and stimulate life-long reading engagement both inside and outside school.

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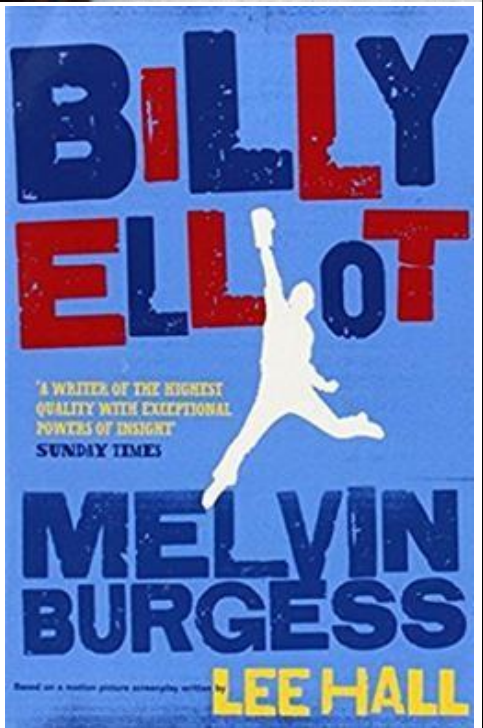
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8. APPENDICES

8.1. Appendix 1 - Planning

MODULE PLAN:

Explore! Identity-Getting along -Literature and Entertainment-Billy Elliot
 Growing up in north-eastern England during the 1984–85 coal miners’ strike.
 4-5 Weeks (+Film)

<p>Central ideas: “Getting along -identity -relationships” <i>“The past is not just Kings and Queens, it’s those like me and you” –</i> <i>Everyday heroes in British history -From the workhouse to the pit and picket line.</i></p>	
<p>Teaching resources and sources:</p>	
<p>Burgess, Melvin, <i>Billy Elliot</i>, 2001</p> <p>Billy Elliot (trailer): https://www.youtube.com/watch?v=Im7n8HGO</p> <p>QM</p> <p>Billy Elliot (the movie). Practical aspects of the project Billy Elliot</p> <p>Teaching resources: Pre-reading: BILLY ELLIOT BILLY ELLIOT tasks based on this resource: Billy Elliot</p> <p>Extra: Ian Mcmillan <i>Miner’s strike</i> 2009 https://www.youtube.com/watch?v=DPG7y6ewFZk</p> <p>Billy Bragg, Never cross the picket line https://www.youtube.com/watch?v=ojPTz4VAOMA</p>	

Competence aims:	Main questions:
<ul style="list-style-type: none"> utforske og beskrive levemåter, tenkesett, kommunikasjonsmønstre og mangfold i den engelskspråklige verden lese, tolke og reflektere over engelskspråklig skjønnlitteratur, inkludert ungdomslitteratur lese, diskutere og videreformidle innhold fra ulike typer tekster, inkludert selvvalgte tekster stille spørsmål og følge opp innspill i samtaler om ulike emner tilpasset ulike formål, mottakere og situasjoner lytte til og forstå ord og uttrykk i varianter av engelsk 	<ul style="list-style-type: none"> Who is Billy Elliot? Who are the other main characters? How are the relationships between the characters? • What are stereotypes? Why was there a miner's strike in 1984/85? Why was the mining strike an important event in British history? How was it to work as a miner in England? How was it to live in a coal - mining community? <p>Important vocabulary: Coal mining, miner's strike, coal mining community, picket line, stereotypes, identity, Geordie accent</p>
Assessment:	

uke	Topic: Explore-identity -Billy Elliot
37	Introduce topic-pre-reading tasks still pictures
38	Tasks
39	Tasks
40	Work in groups to act out scenes from the book.
42	Watch film

8.2. Appendix 2 – Drama materials

Introduction task (still picture):

In groups of 4 make a still picture describing what you think could be the problem or conflict. What do you think has happened before or maybe after the pictures were taken?



Still picture example:



Roleplay task

Read this [extract](#) from the book about Billy Elliot.

In groups of 4 practise to act out the scene between Billy, Jackie and Billy's grandmother(nan).



Questions for learning logs:

Write a short recount about this work by answering the questions below:

What did you like/dislike about this task?

What did your group do well?

What did you and your group find more challenging about this task?

Pupil responses learning logs:

Task: Write a short recount about this work by answering the questions below:

What did you like/dislike about this task?

What did your group do well?

What did you and your group find more challenging about this task?

Drama:

I thought it was kinda weird to record because we just started laughing
i think our group was very good at acting and lived into the roles
being serious all the time

- i liked that we got to play it in a video not in front of the class. I Didn't like that there was mutche difference between the characters how much they said in the play.
- we helpt ichter to mark the different characters' sentences on the paper.
- we found it difficult to talk in a accent and remembering most of it without looking at the paper

I liked the roleplay of the task. I didn't really dislike anything. My group did well on the roleplay. What my group members found most challenging was acting with emotions.

i did not like the task, it was boring
we had a good acting video
What did you and your group find more challenging about this task? nothing

I liked it because it was social and fun. I didn't like it too much because some was very angry and annoying.

What did your group do well?

I am happy with the videoes

What did you and your group find more challenging about this task?

Some found it hard to work together and keep their mouth shut about things they shouldn't point out, hmhmeivindmmhmm.

I like this task because we were working together

We manage to agree on who will be the characters and the group made a good scene.

What did you and your group find more challenging about this task? When we tried to act like one of the characters.

I liked acting and thought it was fun and different. It was definitely a change from the regular english lessons. What I didn't like was my group. They were hard to work with and I didn't enjoy being in the group with them. They spoke extremely quickly a lot of the time even though it got a bit better in the end, and spoke in a strange accent sometimes. They were hard to communicate with and they joked around a lot, such as writing unnecessary things on the board and dancing.

It's a great way to learn more about Billy and his relationship with his father. It's really fun too. We were not that serious at the beginning but got more serious when we started filming. For me, it was challenging to put me in the role.

- I liked that we didn't have to show this to the whole class. I liked that we were in small groups and had a lot of time to practise.
- My group split the characters well and we practised a lot.
- At the start we found it challenging to talk with empathy, but that got easier.

I liked that we didn't just sit with our desks and writhe. I liked to do something else.

I think the group spoke English very well and tried as hard as we could.

Me and my group find it more challenging to have much enthusiasm and bring out so much emotions.

I liked acting, it was fun and different.

We collaborated very well.

The challenging part was to film because it took us 5 tries.

The thing I liked about this task was that it was not just writing, and something practical.

My group co-operated very well.

The thing that my group found the most challenging was that we found it hard to act as dramatic as planned for a roleplay. Not enough enthusiasm

-I liked that we were in groups of people we got along with and that made it fun. Nothing to really dislike.

- Me and my group focused really well on the play and we played it pretty good.

- There wasn't really anything challenging.

I liked that it was a physical task and we didn't write. What I disliked about the task was that it was a bit uncomfortable to scream at the ending. My group had a very good (inlevelse) in the scene. We found it more challenging not to laugh, especially in the end.

I liked to speak English and learn new British words like "busting my arse" for example. What I disliked is to remember all the sentences and to replay it everytime someone said something wrong. My group talked and expressed their feelings very well and fit into the characters emotions. My group found it a bit hard to choose characters at the beginning but it worked out eventually.

What I liked about this task is that we got to do other things than just sit in our chairs and write. I disliked that we're not gonna watch the movie before after our autumn break. I think my group worked together well and made a pretty good video. I don't think my group had anything challenging about this task.

I liked this task because it was much funnier to do this than tasks. It was fun to do something else. I really liked my group because I think it is a little bit scary to talk in English but I felt very comfortable around my group although it was a bit embarrassing. The thing that was a little bit challenging was to have empathy and live into the role. I like to talk in English when I read something in English rather than just talk on my own.

I liked the task really well because we had a chance to do something fun while also learning and speaking english. My group did really well in everything in my opinion. The most challenging thing was maybe not laughing when we started recording and keeping focus.

the work has been good I feel like I'm getting better and better in English so I liked the work.

I liked being able to work freely and that it was not just a normal task. i don't really like doing acting but it was a little fun because we didn't have to show it to others.

We spoke english well and i felt like everyone gave their best.

Don't really feel like it was the best acting skills with emotions and feelings.

I liked this task because it's creative and it is something else then we use to do. I think it's fun to do practical tasks.

My group was really fun to work with because I felt like it wasn't embarrassing to speak english and I didn't feel the pressure to speak perfect english.

In the start it was difficult to let go and have empathy, but that's all.

I loved this task, it was fun to act out the scene with people I'm comfortable with. I disliked being the nan but we changed the roles often so I got to be both billy and the dad plenty of times. Being the nan was quite boring since she only had two lines but we switched roles often. I think the group or at least some of us had fun and I liked that when I was the dad and Elin was Billy we had fun and lived more in the role. I think some people in the group had difficulties not bashing others' English and being quiet.

I liked that it was a physical task.

I think our group did well to act and have serious emotion.

We had to film it over and over again because we kept laughing and had some interruptions.

Drawing:

Write a short recount about this work by answering the questions below:

What did you like/dislike about this task?

I thought it was cool that we could plan out ourselves what happened next in the story.

What did you/your group do well?

I thought we made a good continuation and communicated well.

What did you/ your group find more challenging about this task?

The group found nothing challenging.

i did not like that we spent so much time drawing over doing other important things such as actually learning about billie elliot

What did you/your group do well?

we got it done on time

What did you/ your group find more challenging about this task?

writing the stories was hard

i like that we did it in groups but i think it would be better if we made it on pc with the app

What did you/your group do well?

we shared the drawings equally and help one another when they needed it

What did you/ your group find more challenging about this task? drawing our own backgrounds

I liked this task because we worked in a group and worked well.

I think our group did well with the cutting and drawing.

I don't think it was any challenging with this task for the group.

I liked that we used our minds to think about what will happen next.

We collaborated really well, and worked efficiently together.

My group found nothing challenging about this task.

I disliked the task because it was very time consuming and was quite boring.

My group cooperated very well and worked well together.

The most challenging art was actually making the story and the drawing itself.

I liked that we did something different. But im not so creative so i dont like drawing and stuff.

-I really enjoyed drawing and using my imagination to create a follow-up

on the story.

- We agreed to a nice ending and worked well together to make the story.
- We found the most challenging task was to find a good ending and to choose who to say what.

I like this task because I think drawing to make history is very fun and I liked that we did something other than just doing tasks, because that can be a little bit boring.

We worked very well together and helped each other. We were also very creative and that was fun. The only thing that was little bit challenging was to make a story.

I really liked having roleplay, getting the chance to do something fun

What did you like/dislike about this task?

was fun sometimes and something different was nice

What did you/your group do well?

we laid plans together as a group

What did you/ your group find more challenging about this task?

dont think we had challenges but maby could use a little more time

8.3. Appendix 3 – Drawing materials

Billy Elliot: My Graphic Story

In groups, use the different versions of the cartoon characters (handout) to write/illustrate what you think will happen in the rest of the story about Billy Elliot.

StoryboardThat

BILLY ELLIOT by galaaa Updated: 2/14/2019

BILLY ELLIOT

2

3

4

5

6

4

5

6

View This Storyboard as a Slide Show

COPY DOWNLOAD PRINT

Cree sus propios en Storyboard That

This is the story of Billy Elliot, a boy that lived in England during the miners strike. He goes to boxing classes every day because his father force him.

He was so, so bad at boxing. His father owed money to the boxing teacher, because he was a miner and the job wasn't too good.

One day when everything was paid, he do it so bad again and his boxing teacher force him to stay training alone after the classes.

Then he listen to a music and saw that there after boxing classes there was ballet classes and he decided to try to dance. He was the only boy.

He liked it, so he decided to dance in his house hidden for his father. But there was a problem, Billy needs to pay to the teacher so what he did was take the money and instead of leave it to the boxing teacher he live it to the dance teacher.

One day when the boxing teacher told his father that Billy isn't coming to boxing classes. The father came to the sports and saw that Billy wasn't there so he look at the ballet class and discovered his son.

Billy Dad Jackie Tony Nan Michael Mrs
Wilkinson

In your groups, decide what will happen in the rest of the story about Billy Elliot. Use 8-12 scenes to tell the story. Each scene/picture in your graphic story should include a setting, characters, text and perhaps dialogue or the characters' thoughts.

1. Planning: Write down the text to explain each picture

2. Share the scenes in your group. Each group member should draw 2-3 pictures.

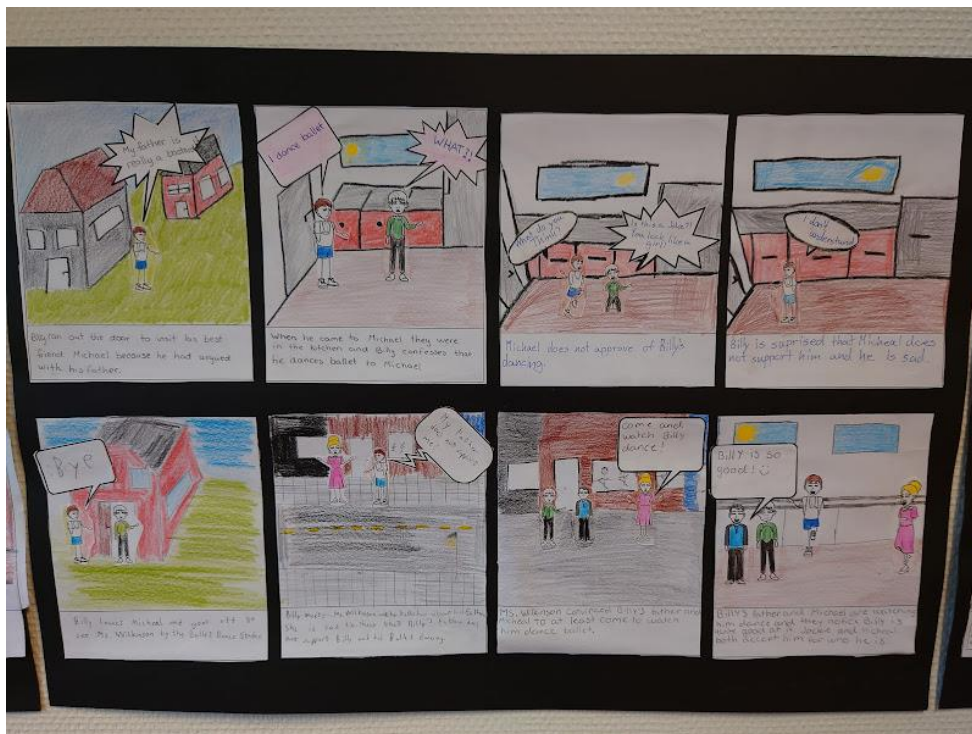
3. Draw the scenes and include text, a setting, characters and perhaps dialogue and/or thoughts. Share your storyboard with other groups in the class.

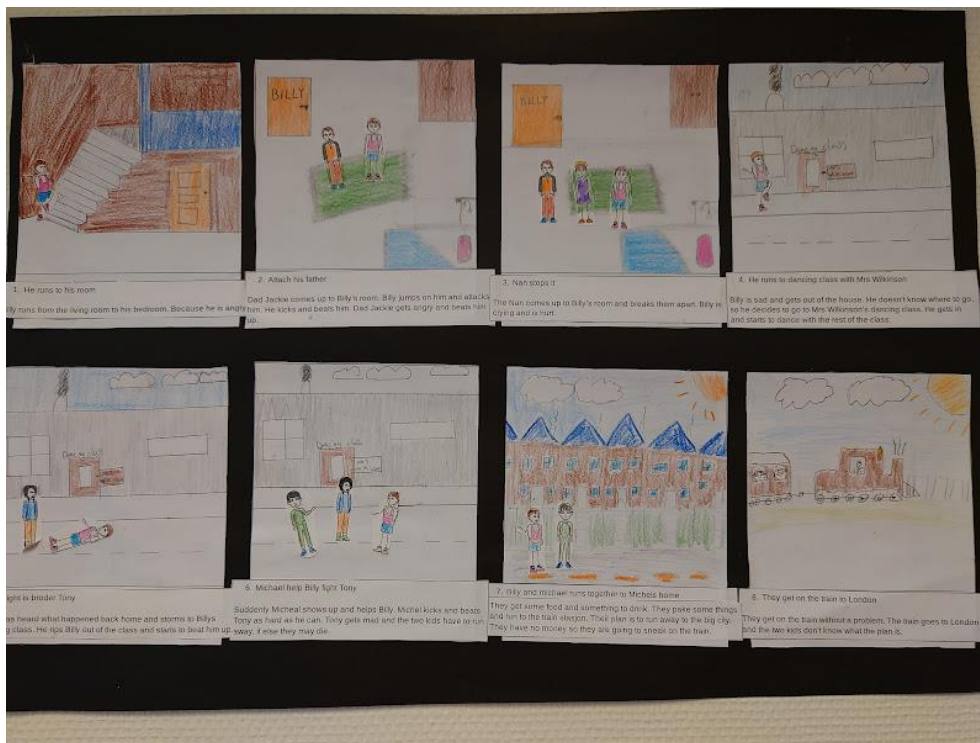
4. Write a short recount about this work by answering the questions below:
What did you like/dislike about this task?
What did you/your group do well?
What did you/ your group find more challenging about this task?

8.4. Appendix 4 – Drawing examples

Examples of pupil work storyboards:



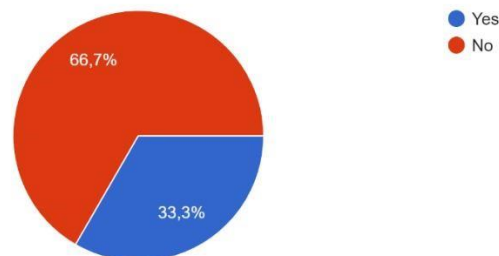




8.5. Appendix 5 – Pupil questionnaire results

Do you enjoy reading books?

27 svar



2. Explain why you like/dislike reading books (novels)?²¹ responses

Jeg liker bare å lese bøker hvis det er en bok jeg liker, hvis boka ikke er interessant så sliter jeg med å få med meg hva jeg leser.

Its really boring, I cant concentrate.

Jeg liker å lese bøker, men det er slik at hvis jeg sitter hjemme, så har jeg lyst til å lese boken min, men det er andre ting jeg har mer lyst til, så derfor får jeg ikke lest så mye. Og når jeg ikke har lest på en stund så mister jeg lysten til å begynne å lese igjen, spesielt på skolen.

I like it because they sometimes, when you find the right book, become so capturing that it feels like real life. I have read books that is so well explained that the pictures in my head feels real, and when I'm then done with that book and go to a friend, I end up recommending a movie and later remembering that it was a book. I like all the new worlds and caracters that I meet, and all the new words that I learn.

det spørres hvilke bok jeg skal lese, jeg liker ikke å lese bøker som jeg ikke forstår

Often in books they write about the tension or the feelings in the action, I would rather watch it than read it. I experience it differently.

I like to read because you can use your own imagination. If you dont read the book for a long time it can get boring

I dislike reading books because i think they are boring and i'm not patient enough.

I think it can be a little boring to read books, for some reason i like to be active in class and do lessons.

takes time and is boring, also get dissy after some time of reading.

I find it quite boring, even if its a good book. I just dont find the patience and find other things that are more fun.

I love reading books, I love the stories and characters. If I find a book i like i will probably finish it within a few days reading over 100 pages every day. I havent always liked reading tho, i used to think it was boring but **this summer I found a book I really enjoyed reading and I fell in love with the characters. My favorite book series is the folk of the air, I think I especially loved it because I idolized the characters. Often for me if I find something I like I tend to do it A LOT for a while until I get sick and bored of it and stop but reading hasn't been like that, and I'm still reading regularly at home.**

I dont like reading novels because they get boring over time.

I don't really know why I like reading a lot, but if I choose to read I want to do it on my own at home and not in school together with the class.

I dislike reading books because i like to relax and just watch movies instead because they are more fun.

Because it is boring and I don't have the attention span nor patience for it.

they gett boring

it can get kinda boring

If I don't find the right book I get bored easily and it takes long time to read and I uses my time on different things, **but when we are reading at school and I have an exiting book it is fun to read.**

i dont like reading books because they are all boring

Jeg liker å lese bøker hvis jeg finner en bok som jeg blir fanget i. Men jeg leser ikke så mye hjemme men

4. In your opinion what is a story?²¹ responses

En fortelling kan være hva som helst, det kan være livet til noen, det kan være noe som er veldig oppdiktet.

A story in my opinion is a fairytale, it can be a real story, fantasy or made up.

En historie for meg er en kort bok på en måte. Ofte med noe uformelt, og fantasifulle. Men så er det jo historier som folk forteller om seg selv for eksempel. da er det jo ekte.

Really everything. What I'm writing right now could be a story if I end up telling my friend that we had these questions at school today.

Det kan være noe som blir diktet opp og ikke en bok som tar lang tid å lese ferdig

It's something someone tells you from experience or something they made up.

in my opinion a story is a text that includes strange avatars and mistice things

A story is a situation where being told in a form of a book, film, game, etc.

A story is when its based on a true action or something that is exciting

A short text or something telling about something

A story is a text with a beginning, a main part and an ending.

I think a story is something that can be read and made up.

A story is about how the things that happen affect someone in pursuit of a difficult goal.

Not sure.

A story could be something that has happened to a person and that person is telling their story. A story can also be made up things and fantasy and more.

A story is a situation, incident, occurrence that is retold in the form of a book, words, drawings or on the screen.

something made up or has happened

a story is something a person tells you about something that happened

A story can be a fictional book where it is characters that don't exist or when it is a bad guy and a happy ending. It can also be a true story when someone writes about something that has happened.

det kan være noe som er diktet opp og ikke ekte, og at det ikke er like langt som en bok

En fortelling er en tekst som kan være litt likt vårt liv eller helt forskjellig. De kan ofte være korte eller lange.

5. Explain why you like/dislike reading stories. 21 responses

Jeg liker å lese fortellinger hvis det er noe jeg kan relatere til.

Its just not fun at all

Jeg liker å lese noen historier fordi du nesten aldri vet hva som kommer. Det kan komme ting inn i historien som ikke er ekte, for eksempel.

Basically the same as novels. I always listen to music when I read and I love music. Listening to music is quite fun when you read, cause I replay the same song for the whole while I'm reading a book, so it has to be a good song, but when that song drowns out and all i can focus on is the words the music kinda gives a vibe to the book. So the next time i listen to that song, the whole book comes to mind, like There You Are by ZAYN is The Selection in my head or Reflection by The neighbourhood is Acotar.

Eg like det fordi det kan få meg til å lese mer og hvis det er andre bøker av samme forfatter så leser jeg mer av hennes eller hans bøker.

Because I don't know what to believe or not

it is exciting

I dislike reading stories because, as the same as last i'm not patient enough.

Im unsure if i like because everything that have something with reading is boring because i cant just sit down and read a long texts.

dont like becouse i dont like reading.

I like reading short stories because they are often quite interesting.

Just like I said at the start. However I don't read exactly novels I prefer stories.

I like reading stories because they have a meaning and u can get really close with the story.

I don't know, I cant really explain it.

I dislike reading stories because i dislike reading.

It can be alright if the story is interesting, but the reason I dislike it is because I don't like reading.

they gett boring

because they can be exiting

I like reading unreal stories because I can picture me another world where it is different from the real world.

i dont like reading stories because they are boring

Jeg liker å lese fortellinger hvertfall hvis det handler om et ungdomsmiljø siden det er det jeg synes er kjekkest å lese. Jeg tror jeg er mer glad i å lese hvis det skjer noe med en gang ikke så treg start siden da synes jeg boken kan være litt kjedelig

7. Explain why you enjoy the options you chose in question 6. 21 responses

jeg liker å se på filmer og tv-serier bedre fordi jeg føler jeg blir bedre kjent med skuespillerne og jeg føler på en måte jeg er en del av det.

Its more fun when you can watch it on a tv osv.

Jeg velger egentlig alle i oppgave 6 fordi jeg liker litt av alt, så lenge jeg synes det er gøy og har interesse for innholde. Books fordi man kan lage sine egne meninger. Comics fordi jeg liker når ting er humoristisk. Films fordi da sitter jeg å ser på noe, og jeg føler det blir mer ekte. Theatre fordi det er gøy å se når noen skuespiller som ikke er på tv, det blir liksom litt annerledes. Computer games fordi jeg synes det er gøy å spille.

Books/Films. **I have said the books and the films are just the same.** I like games to but not for the stories, just because I can kill people or drive a car or ride a horse in Egypt.

Eg like å lese comics fordi det er bilder og det er ikke så mye å lese det kan også være bøker eksempel bøkene til David Walliams sine bøker

I like films because I get to watch the movie just as if I were the main character, or just to see how others life is.

comics, films. you get to live you in the story in another way

I enjoy stories in computer games because its fun, and you have the control of the story. **I enjoy films because they are exciting and i don't get impatient**

I like watching films because then its more *true* and exciting.

eg like film fordi det er chill og det viser som skjer å eg slippe å tenke så mye, like å se noen spill.

I like stories in computer games and **movies because it is visualized and not actually needing to read.**

Once you find a book you enjoy your hooked.

I enjoy stories from films because you can look at something when its action and don't just read it and imagine it, it gets way more intense when you can actually see whats happening.

I can't explain it all.

I like stories in games because they are made up and if i have a favourite character in a game then i like to hear their story. **I also like stories in movies because they are mostly made up and i like the stories marvel studios make.**

Because in my experience video games allows you to be in control of the story, make your own choices and change the entire story based upon the choices you make. It also has a lot of time to show its story, as games tend to be long. You can get entirely different endings every time you play, making it replayable as well. Red Dead 2, Witcher 3, Last of US and God of War are some of my favorites, and it is fun to play through a story you are in full control of. Fight the enemies, build relationships, find out new things and collect items, it's the most to me.

because you can interact with the game and change the story for how you want it to end in some cases

because i like movies

I like to see films because it is often written very well and I can put myself into the characters. I can also see it from another perspective, which I like. I also likes stories in books because then I can read the characters thoughts and make my own pictures.

i like computer games because there are so many to choose from and they get updated all the time so its more fun. **and i like action movies because they are not as long as a book and there is action all the time**

Jeg liker å se filmer siden da blir jeg fort fanget i filmen, og jeg synes filmer er kjekt å se på siden det er bilder og de har ofte ikke så treg start som en roman.

8. Why do you think you have enjoyed the story about Billy Elliot so far?²¹

responses

Jeg synes de tar fram en viktig situasjon som er relevant til den dag i dag.

Nothing

fordi det er om hvordan ting var for en stund tilbake i tid.

I haven't really "enjoyed" it. It's not my type of story and to me it's kinda boring. That's when id rather watch the movie cause it's less work.

Det er fordi det har skjedd i virkligheten Billie Elliot viser en prespektiv om hvorda det var å leve når det skjedde og at Billie er lit annerledes enn andre.

I like the storie because its sort of based on a true story.

i think i have enjoy billy elliot because we have don a lot of variety with the text we have not just sat and read it.

I have not enjoyed the story Billy Elliot.

I havent enjoyed Billy Elliot that much actually.

eg har ikkje det.

I have not quite enjoyed the story of Billy Elliot. I found that story to be quite boring.

Its not really my kind of storie **but i like that fact that hes gay:)**

I have enjoyed the story about Billy Elliot because it shows that not only girls can go to ballet and not only boys can go mining

I haven't.

I have enjoyed the story about Billy Elliot so far because there has been violence in the story and family trouble.

I haven't enjoyed the story about Billy Elliot so far, it's just not interesting to me. It's just history told from the perspective of a fictional boy implented into the world as we know.

i have not, since it is to many tasks you have to talk in

because its exiting

I think I have enjoyed it because it is in the past and it is interesting to see how they handled things back then. I also like that it is a boy that wants to dance ballet.

i have definetly not enjoyed the story about Billy Elliot

Jeg liker Billy Elliot fordi de oppgavene vi har gjort i det temaet har vært kjekke, når vi gjorde skuespillet og tegneserien og så synes jeg det er litt kjekt å lese om hvordan det var før siden han levde et helt annerledes liv enn meg.

9. Mention another story(ies) you have enjoyed and explain why you enjoyed this story(ies)²¹ responses

jeg vet ikke

I like fantasy films like marvel

Jeg leser en serie nå og er på første bok, den heter GONE. Jeg synes det er en veldig spennende historie fordi det handler om ungdommer som er på samme alder, så jeg kan kjenne meg selv igjen litt. Også handler det om at alle som er 15 år eller mer forsvinner, og ingen har noe aning om hvor de forsvinner.

Except for books? Not sure, **music could be a story in my opinion and I like that.**

boken heter Granpas great escape fra David walliams eg synnes at det var kjekt å lese det.

I really enjoy reading and waching film that are based on **a true story! Or murdercases.**

i enjoyed "skammerens dottor" because we listened to it together in class

A story i liked was lord of the rings (the movie), because it was **exciting and it never became boring.**

I like everything that is on netflix because that is films and series.

like de fleste filmer som har **action og ikke ser kjempe fake ut.** har che likt noen bøker siden sånn 5 klasse.

A story that I enjoyed was the story of a movie named Interstellar because it was very **interesting.**

I love the book series the folk of the air. It will always be my favorite because it was the first books that i found joy in reading. But i have read plenty more books since summer. I even read 50 pages yesterday.

I've enjoyed the marvel films because they have **alot of action** in them and almost every movie is connected with the other.

Harry potter, still don't know why i enjoy it. I just do.

I love the story in my two favourite movies because its a fantasy story and it has all of my favourite **superheroes** in it.

One book I actually enjoyed reading was a Witcher book. I bought the first one after playing through the game, Witcher 3, and I enjoyed the book mostly because the foundation of the world and what's in it was already built by playing through the game. This made it easy to enjoy the book as well.

i have only enjoyed the Percy jackson book series because that was the only one i was motivated enough to read through

i enjoy many movies like marvel,007 etc

I like the hunger games, divergent and the maze runner. **I like stories where it is exciting to watch and where it is action.**

i cant think of any stories i have enjoyed right now

Jeg synes fortellingen Anna og det franske kysset, som jeg leser i på skolen er en bok som er veldig gøy siden det handler om Paris og om en jente som møter nye venner og kanskje blir hun forelsket i en gutt

10. Would you have liked to use more digital tools at school to enjoy stories?

If yes, which tools, why and how?21 responses

heg vet ikke

I think I never will enjoy reading stories

Nei jeg vil ikke bruke mer digitale verktøy.

Nah not really.

it doesnt matter to me if it is digital or just a book

I would prefer to read in books than on a screen just because I easily fall asleep reading on screen.

play games that the story is based of white pc or other tools

I would like to use more digital tools at school.

yes, netflix

digital movies and games. because its more fun.

Yes, but which tools im not so sure.

I prefer silence while reading and I cant really get into a book at school because when I read I dont want a timer on me I want limited time and I prefer complete silence. I also like to read in my bed because its comfortable.

I don't know.

No.

No i dont know.

The digital tools we have now are great in my opinion.

i dont think so

yes but i dont know any tools

I think it is the right amount of digital tools.

i do not want the school to have more stories, so i do not want them to use more digital tools to make the stories more "fun"

Jeg synes det er nok digitale midler siden jeg kommer ikke på noen flere

8.6. Appendix 6 – Letter of consent

Til elever i 10G

Sola, 10.06.22

I forbindelse med at jeg tar master i fremmedspråk, engelsk ved Høgskolen i Østfold, skal jeg skrive en prosjektoppgave. Jeg undersøker hvordan praktisk-estetiske undervisningsmetoder kan påvirke leseopplevelsen og ønsker å bruke noen erfaringer fra timene med 10G i oppgaven min.

I engelskundervisningen har dere har lest utdrag fra boka *Billy Elliot* av Melvin Burgess (2001). I arbeidet med dette brukte vi de praktisk-estetiske metodene drama og tegning. I etterkant svarte dere på spørsmål om dette arbeidet i en anonym spørreundersøkelse i Google skjema.

Det er resultatene fra disse aktivitetene ønsker jeg å bruke som grunnlag for å skrive oppgaven min. Resultatene vil selvsagt være anonymiserte i oppgaven, og bli behandlet i henhold til norsk lov. Se retningslinjer: <https://www.etikkom.no/forskningsetiske-retningslinjer/Samfunnsvitenskap-jus-og-humaniora>

Jeg håper dette vil bidra til mer kunnskap om bruken av praktisk-estetiske metoder i litteraturundervisningen, og at dette kan brukes til å tilrettelegge undervisningen bedre.

I følge norsk lov er jeg pålagt å innhente elevenes samtykkeerklæring for å bruke resultatene i prosjektoppgaven. Jeg håper dere vil godkjenne dette og signere erklæringen nedenfor.

mvh
Heidi Smørdal
Faglærer i engelsk

Jeg samtykker herved til at resultatene fra observasjoner i klasserommet og svar fra anonym googleundersøkelse kan brukes i prosjektoppgaven/masterutdanningen til Heidi Smørdal.

Elevers underskrift