

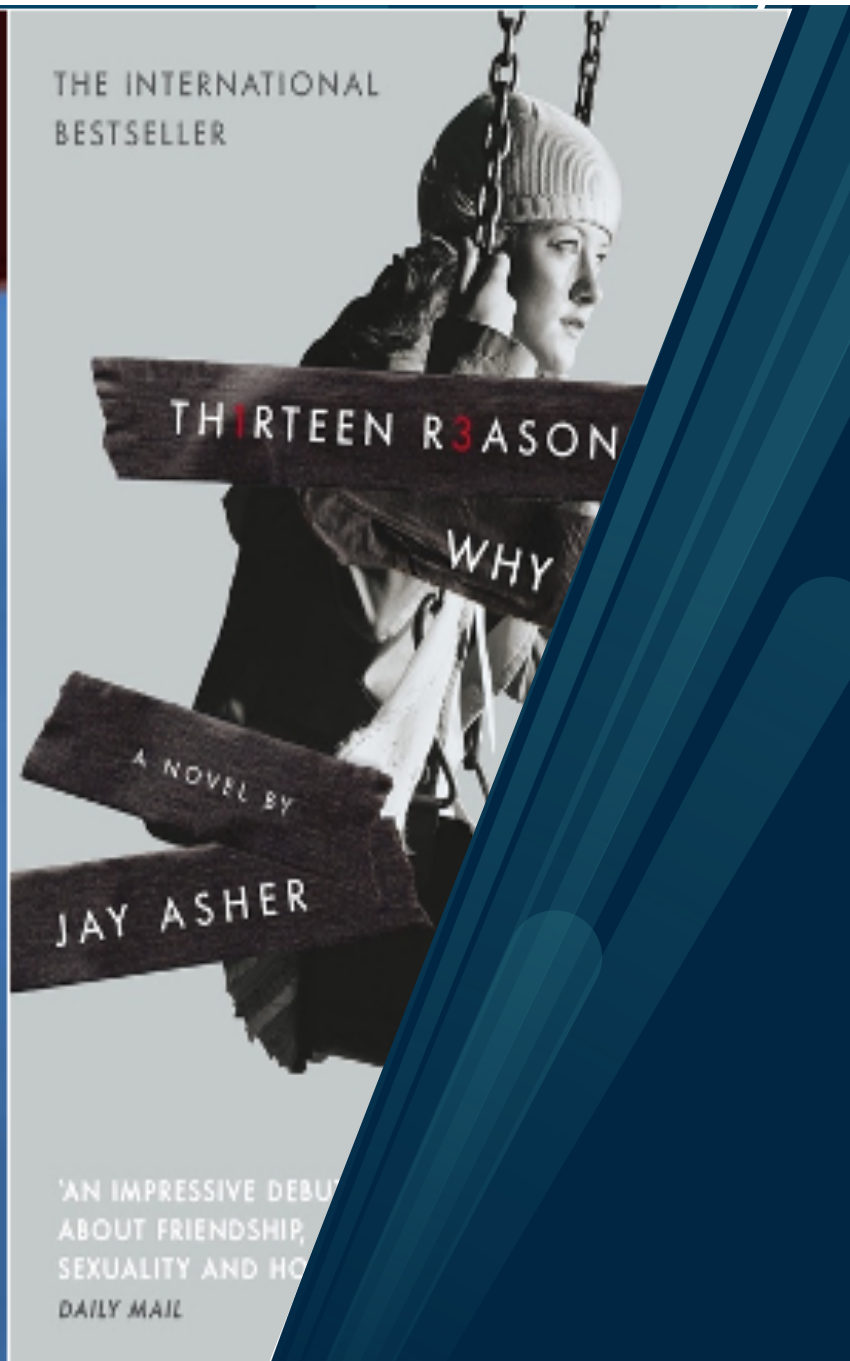
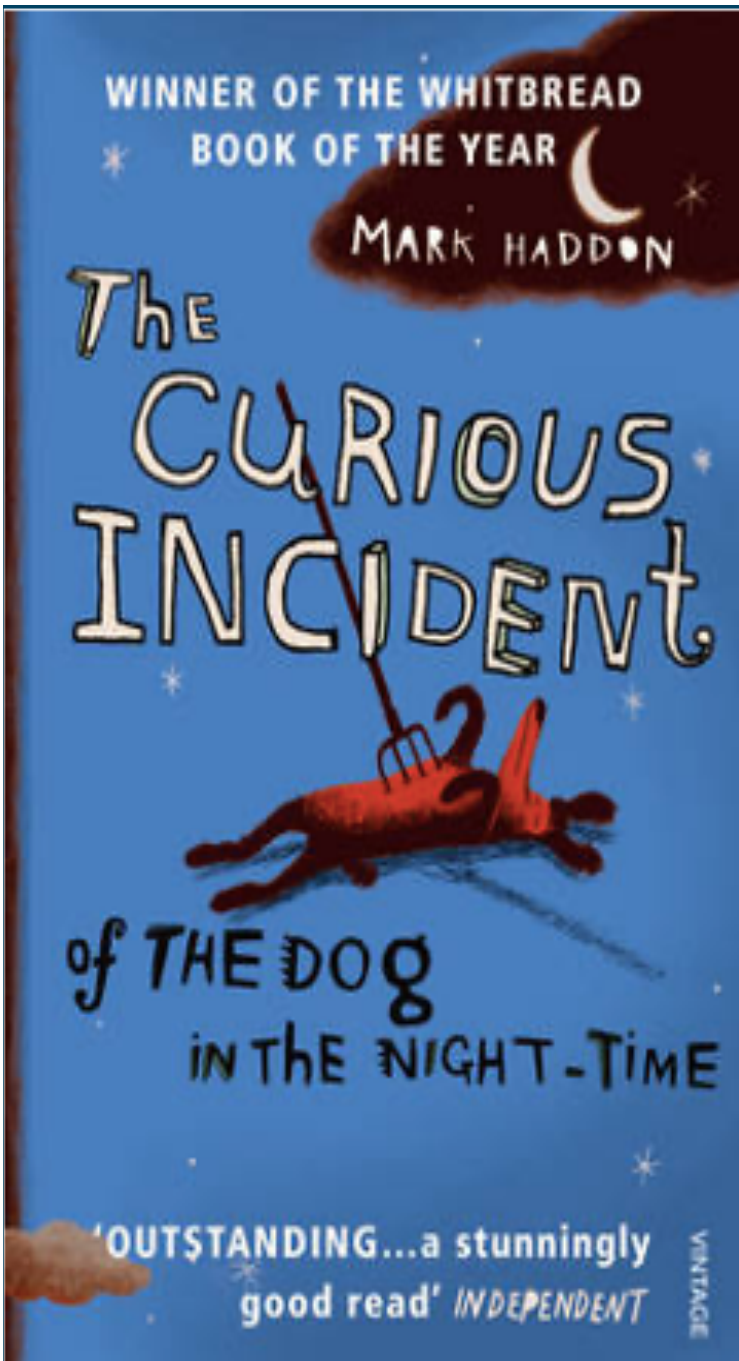


Faculty of Humanities, Social Sciences and Education

English Literature and Digital Creativity in the Classroom

Ida Margrethe Rask Krogh

Master's thesis in English Literature and Education ENG-3983 May 2021



Abstract

The main objective of this thesis is to address how we can use Mark Haddon's complex 2004 multitextual novel *The Curious Incident of the Dog in the Night-Time* and Jay Asher's controversial novel *Thirteen Reasons Why* with the methods of digital storytelling (DST) and podcasts to educate pupils in upper secondary school in Norway to become creative, engaged, inquisitive and critical thinkers. Furthermore, the thesis adds to the discussion of the use of literature and digital tools in Norwegian classrooms in an increasingly digital world. Central parts of the discussion on the use of literature in school argue why teachers and pupils benefit from using complex, contemporary and multilayered novels, as they bring forward opportunities of imagination, creativity and learning on a variety of levels. Additionally, the thesis considers if DST can be used to enhance and accelerate pupil comprehension by integrating visual images with written texts. The thesis presents how *The Curious Incident-DST Project* and the *Thirteen Reasons Why Podcast Project*, based on self-evaluation of a classroom research project and the hypothetical prospects of a future research possibility, can be applied in the teaching situation as the aim is to bring new research to the future of English education in Norway.

Acknowledgements

This thesis would not have been possible without the excellent guidance and advice from my supervisor, Ruben Moi. Thank you for your invaluable encouragement and suggestions throughout this process. I always left our meetings feeling inspired and motivated.

I would also like to thank the upper secondary school which provided the opportunity to conduct research on teaching the values of literature, e.g., Haddon's *The Curious Incident of the Dog in the Night-Time*, through the didactic facilities of digital storytelling. A special gratitude to the 12 pupils who gave me consent to incorporate their projects in this MA thesis.

Thank you to all my fellow lector students, for your discussions, help, motivation, friendships and five great years in Tromsø. To the students I shared my MA office with, thank you for all the laughter, dancing, singing and endless inspiration.

My gratitude goes to my dear family, thank you for supporting and helping me through this five-year journey at the Arctic University of Tromsø. Your help, love, moral support and encouragement made it all possible.

Illustrations

- 1. Marc Boutavant Cover Illustration and Tim Marrs Hand Lettering to Mark Haddon’s *The Curious Incident of the Dog in the Night-Time*, Vintage, 2004.....p.24
- 2. A collage of images from Haddon’s novel and The National Theatre’s production of *The Curious Incident* which played at the Arts Centre Melbourne.....p.35

Table of Contents

1	Introduction.....	1
2	Multimodality	9
2.1	The Multimodal Features of Haddon’s <i>The Curious Incident of the Dog in the Night-Time</i>	14
3	General Reservations of Technology.....	19
4	<i>The Curious Incident</i> -DST Project	23
5	Assessment and Analysis of <i>The Curious Incident</i> -DST Project	29
5.1	Changing Perspectives	29
5.2	Book Trailer	32
5.3	Book Review.....	34
6	The Pitfalls and Possibilities of ICT	37
7	The Curious Incident-DST Project: Self-Assessment.....	41
8	The Thirteen Reasons Why Podcast Project.....	47
8.1	<i>Thirteen Reasons Why</i> and Suicide in Literature	48
8.2	Similarities and Differences: <i>Thirteen Reasons Why</i> and <i>The Curious Incident</i>	55
8.3	The Importance and Possibilities of Cassette 7: Side B	57
8.4	Self-Assessment.....	63
8.4.1	<i>Thirteen Reasons Why</i> Podcast Project.....	63
8.4.2	Self-Evaluation of Both Projects	65
9	Conclusion	67
10	Appendix.....	71
11	Works cited:	72

1 Introduction

The main objective of this thesis is to address how we can use Mark Haddon's complex 2004 multitextual novel *The Curious Incident of the Dog in the Night-Time* and Jay Asher's controversial 2007 novel *Thirteen Reasons Why* with the methods of digital storytelling (DST) and podcasts to educate pupils in upper secondary school in Norway to become creative, engaged, inquisitive and critical thinkers. Furthermore, the thesis adds to the discussion of the use of literature and DST in Norwegian classrooms in an increasingly digital world. Central parts of the discussion on the use of literature in school argue why teachers and pupils benefit from using complex, contemporary and multilayered novels, as they bring forward opportunities of imagination, creativity and learning on a variety of levels. Additionally, the thesis considers if DST can be used to enhance and accelerate pupil comprehension by integrating visual images with written texts. Moreover, an 8-week practice period at an upper secondary school in Norway in the fourth year of our MA lector programme (February-April 2020) at UiT the Arctic University of Norway provided the opportunity to conduct research on teaching the values of literature, e.g., Haddon's *The Curious Incident*, through the didactic facilities of DST in accordance with the aims and core elements of the *English Subject Curriculum 2020* (ESC2020) and the *Core Curriculum 2020* (CC2020). Thus, this thesis includes and discusses the pupils' learning process and their finished products as well as Haddon's novel and the method of DST itself. Further, the thesis also adds to the discussion of implementing controversial novels, specifically *Thirteen Reasons Why*, in classroom teaching and if and potentially how Asher's novel can be taught by the use of the new possibilities in teaching, for example podcasts. The results from teaching *The Curious Incident* in upper secondary school practice will be implemented and used to consider whether sensitive and contentious novels could be taught in Norwegian classrooms. The aim is to bring new research to the future of English education in Norway, and especially how we view the use of literature and DST in the light of the new core elements of the CC2020. In this regard, this thesis integrates literary scholarship and didactic possibilities of digital tools, especially DST and podcasts, and the recent imperatives in the Norwegian school system.

The Curious Incident of the Dog in the Night-Time (2004) is an exceptionally appropriate novel to use with digital storytelling, due to the fact that the novel and method share numerous similarities. The derailing murder mystery novel is beautifully written, thought-

provoking and empathy-inspiring. The novel's aesthetic and complex strategies also evoke strong emotional reactions and prejudices in readers. According to Shannon Wooden in "Narrative Medicine in the Literature Classroom", Haddon's novel "presents a wide array of easily interpretable concrete details; builds suspense; and uses emotionally compelling surprises to keep readers hooked" (278). The narrator and protagonist is fifteen-year-old Christopher John Francis Boone, a character described as an extraordinary though complex pupil. Kukovec points out that Christopher:

has a photographic memory, is incapable of telling lies, and prefers animals to most people; he thus feels at a loss in the real world, which is full of ambiguity and replete with idiomatic use of words, and he feels safe in his world of numbers, order and his own unique system of interpretation of complex mathematical problems ("Cross-Curricular Teaching", 146).

At the beginning of the novel, Christopher finds his neighbor's dog, Wellington, dead in a front yard with a garden fork through its side. He sets out to uncover who the murderer is. He chronicles his own investigation in a book – Haddon's novel – as part of a school assignment. By the use of first-person narration, Christopher communicates with the use of emoticons, and makes use of maps and drawings to portray his experiences and observations. As a reader, we are taken on a journey where his investigation is sometimes aided, and at other times hampered, by his social relation issues he has to live with. As the novel progresses, the murder is solved at an early stage. New mysteries, however, begin to uncover.

The narrative structures and aesthetic dimensions of *The Curious Incident* overlap with digital storytelling (DST). The many hermeneutic dimensions of Haddon's novel can be further explored by the imaginative possibilities in DST. The protagonist Christopher Boone must investigate and gather information of the murder in order to narrate his murder mystery novel, and the pupils have to analyze and collect information to make their own digital story. Pupils must be curious, visionary and creative, a kind of inquisitive detective and explorer, to gather the essential details and to create a story worth telling in their own DST project. Haddon enables the reader to enter the intricate mind of Christopher by means of a text of a highly multimodal nature, deploying lists, maps, graphs, drawings and mathematical equations. According to Utdanningsdirektoratet in "Competence Aims and Assessment English (ENG01-04)", pupils should be able to "write different types of formal and informal texts, including multimedia texts with structure and coherence that describe, discuss, reason and

reflect adapted to the purpose, receiver and situation” as well as “express himself or herself in a nuanced and precise manner with fluency and coherence, using idiomatic expressions and varied sentence structures adapted to the purpose, receiver and situation”. In order to accomplish these aims, Christopher is an exceptional inspiration. In Haddon’s novel, Christopher narrates his investigation as part of a school assignment, which is exactly what the pupils are expected to do as part of making their digital story based upon the novel. Even though the main character is at times hampered by his social relation issues, he recognizes and takes pride in his strengths. Christopher has a remarkable accurate memory which allows him to recall entire scenes and events in extraordinary detail, which enables him to resolve the strenuous mysteries. This attention to detail and creativeness is expected of our pupils too: “The school must appreciate and stimulate the curiosity and creative power of the pupils, and the pupils must be allowed to use their creative energy throughout their entire schooling” (Utdanningsdirektoratet, 1.4 The Joy of Creating, Engagement and the Urge to Explore). The didactic possibilities of DST continue and develop the narrative structures, thematic concerns and the challenges of Haddon’s novel and Christopher’s character and further help and inspire pupils when they make their own imaginative, multimodal and empowering text.

Haddon’s novel brims with artistic elan, just as DST offers a powerful digital tool for the 21st century classroom. In an educational context, DST works as a tool which allows pupils to make a digital story using a basic video editing application, such as iMovie or Windows Movie Maker. Traditionally, digital stories are about oneself, however in this project DST is used as a means for teaching literature, in order to explore the novel’s imaginative qualities and its hermeneutic possibilities. Further, Anita Normann states that “the process of making a digital story allows for many different possibilities for learning and critical thinking” (“Det Var En Gang Ei Jente Som Ikke Ville Snakke Engelsk”, 196, my translation). By combining their own creative videos or still images with their own voice narration, the method allows for a combination of analytical and creative approaches to literature. Christian Carlsen describes this method as a “productive and motivating way to work with digital skills in combination with language proficiency in general and literature in particular” (“Reading Literature”, 214). The pupils are given a chance to communicate their knowledge about literary texts, by reproducing or recreating content to make it their own Lisbeth Brevik and Ulrikke Rindal argue in *Teaching English in Norwegian Classrooms*. As a result, based upon both their knowledge and interpretation of the pre-prepared text, pupils create personal, imaginative and multimodal texts. Furthermore, Lynell Burmark finds that integrating visual images with

written text both enhances and accelerates pupil comprehension in her study “Visual Presentations That Prompt, Flash & Transform”. Carlsen in “Reading Literature” states: “for struggling readers, who often have difficulties visualizing words on a page, the visual components of DST can make this an especially helpful approach” (216). Thus, DST offers variation and diversity for the range of individuals in a classroom. Importantly, Carlsen continues his chapter by recommending novels that are specifically selected due to their suitability for years 8-13, both in terms of language and content. One novel he recommends teachers to teach is exactly *The Curious Incident* (“Reading Literature”, 222). Moreover, Utdanningsdirektoratet in “Competence Aims and Assessment English (ENG01-04)” state that pupils should be able to “use appropriate digital resources and other aids in learning language, creating text and interaction” and further “use different sources in a critical, appropriate and verifiable manner”. DST is remarkable in the way pupils are encouraged to interpret, to think critically and to develop their own imaginative ability and writing skills. DST is also admirable in the way it provides pupils with a strong foundation of 21st century skills. As pupils actively participate in the creation of the story, they develop enhanced communication skills as they learn to conduct research on a topic, ask questions, organize their ideas, express opinions and construct meaningful narratives – in a very similar manner to Christopher Boone in Haddon’s novel. All of these abilities are in agreement with other aims from Utdanningsdirektoratet’s “Competence Aims and Assessment English (ENG01-04)”, such as “read, discuss and reflect on the content and language features and literary devices in various types of texts” and “read, analyse and interpret fictional texts in English”. Therefore, DST facilitates a potent learning situation that encompasses aspects that the society requires pupils to know and perform in the 21st century, such as critical thinking, creativity and technology literacy. Critiquing their own work, as well as the work of others, facilitates social learning and emotional intelligence which they also benefit from. DST offers new ideas teaching literature in the classroom. Bernard Robin states: “we are currently witnessing dramatic growth in the educational use of digital storytelling, as a convergence of affordable technologies interacts with a contemporary agenda for today’s classroom” (“Digital Storytelling: A Powerful Technology Tool for the 21st Century Classroom”, 222). The use of literature-based DST in classrooms and education can be viewed as a relatively new research field. Thus, this thesis will add to the current research on both the advantages and disadvantages of DST when teaching literature in classrooms in an increasingly digital world.

Thirteen Reasons Why (2007) is a contemporary controversial novel that discusses several sensitive topics such as suicide, bullying, sexual assault and substance use which offers new challenges and opportunities in teaching with podcasts. Teachers need to be aware of pupils in the classroom and the dimensions of teaching way beyond standard literature classes. If such a controversial novel as *Thirteen Reasons Why* should be brought within the classroom is a crucial question. The novel begins with the appearance of a box of cassette tapes on Clay Jensen's front porch, a pupil in high school. Much of the action in the story takes place in Clay's head, resulting in a unique insight into his thoughts. As he begins to listen to the cassette tapes, Clay realizes that they have been recorded and left by Hannah Baker. A classmate and romantic interest of him, Hannah recently committed suicide. The novel's title refers to the people that the teenage suicide victim blames for her act in her posthumously found box of the tapes. Sansea L. Jacobson lists in "Thirteen Reasons to be Concerned About 13 Reasons Why" her thirteen concerns about the influential and concerning program. Though writing about the TV show on Netflix, her reasons are relevant for the novel. Though being concerned about the sensitive topics depicted, she concludes that the novel is too important to be ignored. Important questions arise as to why some humans commit suicide and if the action can be justified? Who and what is or are responsible for such tragic fates? The principle of responsibility becomes prominent, whoever is or are responsible is not always an easy question to answer. Justice and ethics become incumbent due to their intricate positions in society. In this thesis, podcasts would be used as a means for teaching literature, in order to explore the novel's controversy and hermeneutic possibilities and its ethical issues of right and wrong. The choice of Asher's novel and the podcast facility is predicated upon correspondences between his novel and the digital tool, especially as the pupils, just like Hannah Baker, would record their own stories into a digital platform that can be distributed to specific addressees or to a wider audience in accordance with research ethics. The pupils would analyze and discuss sensitive topics such as why people choose to commit suicide and if the action can be prevented in accordance with Utdanningsdirektoratet's section on "1.3 Critical Thinking and Ethical Awareness": "school shall help pupils to be inquisitive and ask questions, develop scientific and critical thinking and act with ethical awareness". The many hermeneutic dimensions of the novel are thus further explored by the imaginative possibilities of the digital tool. The sensitive issues of human relations, ethics and justice raised in the novel are evidently challenging to discuss with pupils in a classroom, however instead of total avoidance one can precede with caution. Instead of focusing on striking depictions of suicide, one can focalize the factors causing suicide and emphasize how such actions can be

prevented. Contemporary controversial novels are important because they focus with compassion on the deepest human concerns, such as justice and humaneness, in a time when society tends to be dominated by materialism, commercialism and instrumental ideas of progress. Thus, *Thirteen Reasons Why* and the method of podcasts bring forward new ways of teaching contemporary controversial literature, a topic in need of further investigation.

The use of podcasts is relatively new in Norwegian schools; however, in combination with Asher's contemporary controversial *Thirteen Reasons Why* it opens up new possibilities in how to teach challenging topics, such as suicide, bullying and sexual assault, in the classroom by the use of this pupil active form of learning. Podcasting is the creation and distribution of audio content and can be described as one-way, noninteractive communication. Teachers and pupils need to record digital audio, for example using the free audio-editing program [Audacity](#). Audacity is a free, easy-to-use, multi-track audio editor and recorder which opens up possibilities for creating creative, imaginative and critical podcasts which can be shared within the classroom or with a larger audience. The implementation of Audacity and podcasts in the methodological portfolio enhances cooperative learning, allowing pupils in small groups to interact with each other, to learn from one another, to solve problems and to use their peers as resources. The integration of a such relatively new method into the classroom can be experienced as both engaging and captivating. By implementing literature, pupils can create podcasts discussing or critically analyzing the reasons for why someone chooses to commit suicide, raising awareness towards the topic. Another possibility is to take on the voice as another character and convey how they would respond to Hannah's tapes. Other questions which can be discussed are if the treatment of different individuals can be justified? Is Clay Jensen and his fellow pupils in some way responsible for Hannah Baker's suicide? A new way of teaching and learning is created that can enhance pupils' learning interests and enrich their learning experience. By implementing pupil active forms of learning in the classroom, teachers adhere to the values of the "3.2 Teaching and Differentiated Instruction" by Utdanningsdirektoratet: "school shall facilitate for learning for all pupils and stimulate each pupil's motivation, willingness to learn and faith in their own mastering". Pupils are invited to be a part of the school's practice by participating and assuming co-responsibility in the learning environment which they create together with the teachers every day. Pupils think, experience and learn in interaction with others through learning processes, communication and collaboration. Creating podcasts within the classroom situation provides a new learning environment different from the traditional classroom teaching. Teachers implement an

appropriate learning technology together with an appropriate learning style to achieve optimal learning effectiveness.

The teaching of Haddon's *The Curious Incident* and Asher's *Thirteen Reasons Why* and the use of DST and podcasts in the classroom correspond with the new *Core Curriculum 2020* (CC2020) and the "Competence Aims and Assessment English (ENG01-04)" for upper secondary school implemented from 1. August 2020, which include the main aims for the use of literature and digital resources in the classroom. The CC2020 elaborates on the core values and the objective clause in the Education Act and the overriding principles for upper secondary education. The curriculum describes the fundamental approach that shall direct the pedagogical practice. Utdanningsforbundet state in "1.3 Critical Thinking and Ethical Awareness" that "school shall help pupils to be inquisitive and ask questions, develop scientific and critical thinking and act with ethical awareness". In addition, "school shall allow the pupils to experience the joy of creating, engagement and the urge to explore, and allow them to experience seeing opportunities and transforming ideas into practical actions" (Utdanningsdirektoratet, 1.4 The Joy of Creating, Engagement and the Urge to Explore"). The core values concern educating critical and creative pupils. Literature and these pupil active forms of learning provide ways of accomplishing such aims. *The Curious Incident* can be used as an inroad to imagination, creativity, self-empowerment, human diversity and enhanced communication. The many similarities between the novel and DST provide a unique opportunity for both pupils and teachers. The creativity, inspiration and possibilities for how to make a digital story are provided in the novel. Christopher narrates his derailing murder mystery novel and provides the reader with drawings to support his thoughts and views, much like what the pupils are expected to do. Importantly, the teacher in the novel, Siobhan, offers an additional point of identification to both teachers and pupils. Readers are also presented with an insight into extraordinary people and minds, and how their unusual personality and abilities can be seen and discussed as self-empowerment and expertise instead of an impairment. Additionally, *Thirteen Reasons Why* (2007) can be used as an inroad to discuss challenging and sensitive topics such as suicide, bullying and sexual assault. As the main character, Clay Jensen, tries to justify the reasons for Hannah's suicide, pupils are expected to analyze and discuss such sensitive topics and possibly comment upon why people choose to commit suicide and if the action can be prevented. Podcasts is one of the latest mediums to emerge into the mainstream and is one of the forefront technologies in technology-enhanced learning. Allowing pupils to create their own podcasts including

questions, discussions and presentations allows them to take control of an aspect of their education and encourages engagement in the material. With DST and podcasts, the pupils apply and use digital sources in a critical way, which mirrors the values in the CC2020. These combined story-explorative methods could therefore be experienced as a more successful and motivating way to work with literature. All in all, the use of *The Curious Incident* (2004) and *Thirteen Reasons Why* (2007) with DST and podcasts help educate pupils in agreement with the new CC2020 and the ESC2020.

2 Multimodality

Multimodality is not a new phenomenon, however in combination with digital communication, new methods of combining modes turn up, resulting in a need for people to understand how to comprehend, respond to, and make meaning of multimodal texts.

Multimodality attends to the complex repertoire of semiotic resources and organizational means through which people make meaning. Hege Emma Rimmereide in “Multimodal Texts in the English Classroom” describes how: “multimodal texts utilize different *modes*, which include the overarching systems of visual, audial and textual communication, and examples of modalities within these systems, to make meaning” (192). Each individual mode uses specific semiotic resources to create and enhance its meaning. Courtney Cazden et al. argues in “A Pedagogy of Multiliteracies” a need for a more diverse understanding of literacy (the ability to comprehend and produce verbal language). In order to communicate effectively, they claim the importance of taking different modes or semiotic systems into account, thus identifying five elements in the meaning-making process, called multiliteracies, being linguistic, visual, audio, gestural and spatial systems. Shortly explained, linguistic elements include vocabulary, grammar genre and register. Visual resources include images, point of view, symbols, colors, framing and contrast. Audio involves aspects such as volume, tempo, pitch and sound effects. Gestural elements include facial expressions and body language, eye movement and gaze. Lastly, spatial resources are conveyed through the designs of space, as Hege Emma Rimmereide in “Multimodal Texts in the English Classroom” describes: “where layout is important through the use of boundaries, proximity, and organization of objects in space” (194). Multimodal texts include different combinations of these meaning-making elements to achieve and convey meaning to the best of its ability. The different modes often form complementary functions.

Novels are particularly well suited for multimodality as the language and text constitute the principal narrative mode of signification. Novels probably excel as a multimodal genre, although poetry, film, video games and photographs also engender multimodal possibilities, which can all motivate and enable both pupils and teachers. In order to explore the multimodal constitution and capacity of multimodal genres, an important question arises: “what can medium *x* do in terms of storyworld creation (or representation) that medium *y* cannot?” (Ryan & Thon, *Storyworld across Media: Introduction*, 14-15). To discuss adequately the differences between narrative meaning in different genres, the assessment

between narratological concepts and media categories become important. Marie-Laure Ryan and Jan-Noël Thon further discuss in “Storyworlds across Media: Introduction” the distinction between “medium free” to “medium specific” elements. Medium free components consist of the fundamental parts of narrativity: character, events, setting, time, space, and causality. An example of a non-media specific element is interactivity, which is the dialogue that occurs between a human being and a computer program (such as in video games). Medium specific elements, however, are “explicitly developed for a certain medium, but they can occasionally be extended to other media through a metaphoric transfer” (Ryan & Thon, “Storyworld across Media: Introduction”, 15). In comics, such examples would be gutter, frame and the arrangements of panels on a page. The distinction between these concepts is relatively fuzzy. Though the medium-specific elements are explicitly developed for a medium, such media also incorporates medium-free elements. The basis of a medium consists of the fundamental parts of narrativity. Thus, we do not only have multimodal representations that combine various types of semiotics, but also storyworlds that combine different modes and genres. As an example, Ryan and Thon discuss in “Storyworlds across Media: Introduction” two different media with strongly contrasting features: “literature is a temporal art with immense narrative resources, while painting is a spatial art with limited narrative potential” (19). Paintings can also advocate stories; however, these are frequently either known to the spectator from other narratives or media or correspond to stereotypical scripts. Literature, both oral and written and across its many imaginative genres from novels and drama to short stories and poetry, remains primal and primary to storytelling. A multimodal novel constructs the world using elements such as photos, maps, diagrams, tables, text, emoticons and graphs. Importantly, while these combinations of multimodal elements can construct the storyworld in much clearer visual and conceptual forms than language, language remains the principal narrative mode of signification. If one were to remove these evident signposts, the multimodal world of the novel would still persist in the power of its language, narrativity and imagination. However, if one took away the text, what remains is a collection of visual documents that do not cohere into a whole.

All types of imaginative literature are multimodal, some more tellingly so than others. Multimodal literature as a genre is not uniform, but can rather be described as existing on a spectrum, from minimal to extensive in their incorporation of different modes. Wolfgang Iser claims in “The Rise of the Multimodal Novel” that “the traditional novel is basically monomodal (although, strictly speaking, layout, black letters, paper, and margins on the page

are also different modes and meaningful semiotic resources)” (124). In addition, Zoë Sadokierski in “Visual Writing” distinguishes between what she describes as “word-only novels” and “multimodal novels”, thus making a statement that the traditional differs from the multimodal novel as word-only novels are not multimodal. Such definitions of multimodality are useful but limited. Harret and Sadokierski’s definitions increase our understanding of many novels, e.g., Haddon’s *The Curious Incident of the Dog in the Night-Time* and Asher’s *Thirteen Reasons Why*. Their categorizations of multimodality nevertheless do not extend to a deeper understanding of the novelistic itself. All types of literature, especially novels, can be described as multimodal. Fiction, poetry and drama are predicated upon the novelistic. All words have enormous amounts of meaning, they are polysemantic. One word can have many meanings or can be ambiguous. Adapting this definition, every single word in a novel is polysemantic, which emphasizes the idea of multimodality. Each word is made up of different letters, pronunciations and meanings. The idea of one single mode is already lost as the very language is multimodal *per se*. Another significant example is the narrative. The narrative consists of a set of events, the story, which is recounted in a process of narration, in which the events are selected and arranged in a particular order (the plot). Employing a set of different narrative techniques, such as the embedded stories, nested stories and multiperspectivity all reinforce the idea that novels are multimodal. The narrative in itself is multimodal as the novelistic is based on the pluralistic. A more advanced, intellectual approach to the novelistic than Harret and Sadokierski demonstrate reveals that all novels are multimodal. Imaginative literature is also polyhermeneutic. Although the hermeneutic possibilities to some extent depend upon the reader’s reception, they are also generated from the multimodal complexity of the novel itself. The definition of mode is challenged as what is defined as one mode actually consists of multimodal elements itself. All novels are multimodal. Many of them are characterized by Rimmereide, Harret and Sadokierski, but in Mark Haddon’s *The Curious Incident* and Jay Asher’s *Thirteen Reasons Why* the novels are always complex, novelistic and multimodal. Opening up the field of multimodality leads to encounters with a great variety of texts experienced through various senses. As described by Maria Eisenmann and Theresa Summer in “Multimodal Literature in ELT”: “multimodal literature can be a motivating educational resource for learners due to the integration of different modes, their visual appeal, and learner-centered themes” (52). Dealing with multimodal narratives in English language teaching can help pupils understand the meaning-making potential of different modes, particularly the relationship between words and images, but also between and in words themselves, and the multilayered ambiguities of narrativity and the poly-

hermeneutic powers of imaginative writing. Fiction, in its many modalities and mind-expanding capacities, spurs interpretation and co-creativity in multiple forms in the reader.

Multimodal texts are specifically mentioned in the *English Subject Curriculum 2020* (ESC2020) and learners are also expected to produce multimodal texts, which responds to Gunther Kress and Theo van Leeuwen's statement in 2006 that: "the skill of producing multimodal texts of this kind, however central its role in contemporary society, is not taught in schools" ("The Semiotic Landscape", 17). Teaching multimodality corresponds with the new *Core Curriculum 2020* (CC2020) and the "Competence Aims and Assessment English (ENG01-04)" by Utdanningsdirektoratet as some of the main aims are "read, discuss and reflect on the content and language features and literary devices in various types of texts, including self-chosen texts" and "discuss and reflect on form, content and language features and literary devices in different cultural forms of expression from different media in the English-language world, including music, film and gaming". As further stated by Kress and van Leeuwen: "most texts now involve a complex interplay of written text, images and other graphic or sound elements, designed as coherent" ("The Semiotic Landscape", 17). A number of changes have taken place in Norwegian school learning the last few decades, one of them the introduction of new technology which makes it more accessible for pupils and teachers to use multimodal resources for meaning making. Even though technology has become more accessible for teachers and pupils, the degree to which it is adopted varies greatly. Accordingly, in agreement with the main findings from Ingrid K. Jacobsen and Elise Seip Tønnesen's chapter "Exploring Multimodal Literacy in Language Teaching and Learning": "the teacher used varied multimodal designs to stimulate her students' motivation, understanding, and learning, and we found that she regarded these as valuable teaching tools ... we found that the students were given a more limited range of modes for producing texts than the assortment of modes they were offered during the learning process" (88). Thus, teachers teach by various modes to benefit their instruction, however, they do not provide the pupils with the same opportunities of working with different modes. Ideally, pupils should be given opportunities to use a whole range of meaning-making modes when constructing texts to benefit their learning process to the best of its ability.

Reading and producing multimodal texts present multiple advantages for teachers and pupils, such as developing critical awareness and scaffolding opportunities in the learning process. One of the types of multimodal texts pupils and teachers can encounter is graphic novels

where verbal and visual texts are arranged on the page in a way that together forms a message. The teaching of such novels provides teachers with the possibility to address several curricular aims, such as “listen to, understand and use academic language in working on own oral and written text” and “use appropriate strategies for language learning, text creation and communication” (Utdanningsdirektoratet, “Competence Aims and Assessment English (ENG01-04)”). As stated in “Multimodal Texts in the English Classroom” by Hege Emma Rimmereide: “the ability to read and understand messages conveyed beyond the written text is crucial and it is important that learners identify semiotic features as necessary skills in today’s society” (195). Importantly, as stated by Utdanningsdirektoratet in “1.3 Critical Thinking and Ethical Awareness”: “school shall help pupils to be inquisitive and ask questions, develop scientific and critical thinking and act with ethical awareness”. The teaching of multimodalities in the English classroom enables pupils to develop critical literacy skills as the introduction of complex, contemporary and multilayered novels bring forward opportunities of imagination, creativity and learning on a variety of levels. The complex novels provide possibilities to practice critical engagement and creative co-production of different types of texts and engages pupils in learning activities that develop critical awareness. In addition to deconstructing and understanding distinct modes and media, multimodal novels promote cultural awareness, aesthetic awareness and critical literacy which are all highlighted in the CC2020 and the ESC2020. Moreover, multimodal novels integrate visual images with written texts which can be used to enhance and accelerate pupil comprehension as Janice Bland reports in “Pictures, Images and Deep Reading”. Bland further states how images and pictures work as scaffolding and shortcuts to deep reading. Working with multimodal texts in the English classroom inevitably enhances English pupils’ critical awareness and provides clear advantages for their development of creativity, critical literacy and creating an awareness of the different modes’ affordances. Consequently, this thesis on how to use literature to educate pupils to become creative, engaged, inquisitive and critical thinkers using Mark Haddon’s novel *The Curious Incident* and Jay Asher’s *Thirteen Reasons Why* demonstrates how teachers and pupils benefit from using complex, contemporary and multilayered novels based upon empirical research into Haddon’s novel and DST suggesting a new project for *Thirteen Reasons Why* with podcasts.

2.1 The Multimodal Features of Haddon's *The Curious Incident of the Dog in the Night-Time*

Of all compelling qualities in Mark Haddon's complex 2004 novel *The Curious Incident of the Dog in the Night-Time*, such as the narrative structure, imaginative capacity and hermeneutic possibilities, the most prominent feature is its multimodality. Alison Gibbons in "Multimodal Literature and Experimentation" defines multimodality in fiction as those novels which "feature a multitude of semiotic modes in the communication and progression of their narratives" (436). Christopher's drawings provide the most conspicuous multimodal feature in the novel, however an introduction to multimodality in general is provided first. Reading a novel involves interacting with a multimodal medium. Multimodality is a way of characterizing communicative situations which rely upon combinations of different forms of information to be effective. Focusing on individual forms of expression within a communicative situation, as if it were occurring by itself, is insufficient. An understanding of the combined multimodal elements in multimodality, such as diagrams, pictures, texts, graphs and drawings, is needed to describe the basic functioning of combinations of expressive resources and for analyzing them. *The Curious Incident* and digital storytelling (DST) have a uniquely close connection. Importantly, Haddon's novel uniquely combines a wide range of different semiotic modes which are integrated with other nonverbal elements into the otherwise language-based novelistic narrative. The novel's multiple semiotics present insight into the protagonist Christopher John Francis Boone's exceptional mind through maps, drawings, letters, mathematical equations, diagrams, lists, graphs, appendices and footnotes. This plethora of signifying systems presents Christopher's divergent cognitive capacity and his complex integrity, as much as his various modes of communication in the multi-discursive world in which he lives. In Haddon's work *The Curious Incident*, readers are repeatedly reminded of the visual nature of the text for instance by the implementation of bold and different fonts. In addition, the nonconventional use of the space on a page, shifting from text to image to text, results in a combination of the verbal and the visual to unfold the narrative. The implementation of the multimodal elements such as drawings and letters are some of the semiotic resources which visually contribute to the narrative and to character development in unique and crucial ways. The readers are urged to visualize different concepts in the layout presented by the main character Christopher, which further results in giving tangibility to his mental structure and vision of the world. The novel is organized using prime numbers -2, 3,5,7,11... - to identify the different chapters of the novel, which thus functions as instruments to construct the character. The unexpected and graphic numbering of the chapters

de-automatizes the reading and the reader's attention is drawn to the materiality of the text. The chapter numbers become another factor in discovering Christopher's subjectivity. The prime numbers are, as the protagonist states: "what is left when you have taken all the patterns away... They are very logical but you could never work out the rules, even if you spent all your time thinking about them" (15). Thus, Christopher's preoccupation with prime numbers symbolizes his viewpoint, they become an allegory of the impossibility of working out the rules of life. When reading Haddon's multimodal novel, readers are requested to reassess what a novel is in physical terms which can be challenging. The challenge brought by the semiotic variation and the mathematical oddity of *The Curious Incident* is in fact what makes the novel both enjoyable and experimental, reflecting Christopher's individuality and alternative means of communication. In this multimodal novel, the wide range of different modes and media engage in the construction of the protagonist's personality and of the story world, in accordance with Wolfgang Iser's idea of multimodality: "it is the complex interplay between different semiotic modes, generic forms, and ways of conceiving and making sense of the world that eventually constitutes novelistic narration" ("The Multimodal Novel", 148). The range of nonverbal forms of representation presented by the autodiegetic narrator does not only serve to communicate his actions or replace further detailed descriptions, but also to depict Christopher's thoughts, cognitive strategies and individuality. The multimodal elements of *The Curious Incident* are exactly what make the novel extraordinary and a work of art worth studying in Norwegian classrooms.

Haddon's *The Curious Incident* comprises several signifying systems, communicative modes and narrative surprises. "These patterns reveal his outstanding memory and fascination with repetition, order and accuracy, while they remind readers of his dependence on predictable patterns in everything he does" Mariana Mussetta writes in "Semiotic Resources in *The Curious Incident of the Dog in the Night-Time*" (106). The detailed and accurate though also simple and sketchy drawings provide one of the most prominent multimodal features in Haddon's novel. Haddon develops Christopher as a complex character by numerous textual intricacies. Some of the drawings included in *The Curious Incident* are representations of objects or patterns Christopher perceives in his own world and everyday life, like the portrayal of the pattern on the walls and seats of the train (227). Interestingly, he draws particular patterns which have captured the attention of his specific mind and not the whole object. Further, Christopher also includes drawings which are directly drawn from memory, for instance the constellation of a dinosaur by means of combining the dots (stars) of the

Orion Constellation in a different manner (156-157). The drawings are nicely introduced in the text, with phrases such as “it was/looked like this” which enables readers to smoothly advance the reading of the text. Wolfgang Hallet in “The Multimodal Novel” claims that the narrator, apart from narrating a story “searches, retrieves and ‘collects’ documents and sources and eventually presents them to the reader, the process of narrating includes ‘showing’ and ‘presentation’” (150). The depiction and presentation of drawings in *The Curious Incident*, highlights Christopher’s need to visualize his thinking, but also his need to reproduce his thought processes in the novel. By combining detailed and simple drawings, Haddon presents both Christopher’s seriousness and naivety. The main character is certainly skilled in mathematics and can solve complex equations, however he is also interested in drawing aliens and cars. Though he might resemble an adult in some of his abilities, the readers are reminded that he is just a boy through the way Christopher conceives and portrays the world in the novel. The protagonist’s occasional complex explanations are not always illustrated by drawings, in fact he develops ideas in different modes so that readers can choose the semiotic resource they prefer to understand his explanation. According to Wolfgang Harret in “The Rise of the Multimodal Novel” all the multimodality: “changes the ways in which the novel communicates the fictional world to the reader – for example, by adding a few illustrative elements – and offers the reader access to dimensions of the fictional world that cannot be rendered in verbal form” (124-125). The primary numbers and drawings function as character developing strategies, in ways that verbal resources would presumably not be able to, which further contributes to readers’ understanding of the narrator as a complex protagonist. The combination of the different discourses also allows the narrative to develop multimodally, and thus meaning is illustrated in non-traditional ways. The multimodality of *The Curious Incident* can uniquely inspire pupils when they have to create effective, multimodal texts with DST.

The striking similarities between Christopher John Francis Boone in *The Curious Incident* and the pupils in upper secondary school, such as their uniqueness, imagination, curiosity and multimodal ways of thinking and working, provide teachers with an extraordinary opportunity of teaching the novel, and of doing so via DST. The classroom should be an inclusive and inspiring learning environment where diversity must be acknowledged as a resource. Utdanningsforbundet state in “3.1 An Inclusive Learning Environment” that “the pupils shall learn to respect uniqueness and understand that everyone has a place in the school community. When children and young people are treated with respect and acknowledgment in

the teaching and training, their sense of belonging will be strengthened”. Pupils can identify with Christopher’s cleverness, will-power, difficulty of imagining others’ thoughts and feelings and his imagination, thus these dimensions of recognition have a self-empowering effect. Furthermore, Christopher contributes to the layout of how to make a digital story by including the different multimodal elements. The protagonist of the novel thus includes his drawings to support his thoughts and views, much in the same way pupils can recreate and continue prepared literature, such as Haddon’s novel, or co-write and imagine their own narratives in DST. Rolf Baltzersen suggests in *Digitale Fortellinger i Skolen* that pupils are expected to make a storyboard in order to plan and visualize their digital story, which involves making a setup for how one wishes to combine the use of for example drawings/pictures, text and sound. The use of multimodal elements in Haddon’s novel helps make the narrative unfold and shape the protagonist in his peculiar frame of mind. Pupils have to determine which drawings they would include in their digital story and, importantly, why these in particular. How do the visual elements help convey the message of their story? Haddon specifically elected which drawings, maps, lists etc. to include in his novel and when to unfold them, which in result gives readers an insight into extraordinary people and minds. Pupils, much like Christopher, become authors of their own stories. Such individual, imaginative and self-empowering use of literature and DST meets perfectly specific aims in the new “Competence Aims and Assessment English (ENG01-04)” by Utdanningsdirektoratet: “write different types of formal and informal texts, including multimedia texts with structure and coherence that describe, discuss, reason and reflect adapted to the purpose, receiver and situation”. Thus, teaching the novel and DST is encouraged by both the CC2020 and the ESC2020 which further demonstrates its value in the teaching situation. Importantly, the multimodal features of Haddon’s novel not only interact with the didactic possibilities of DST, Christopher Boone also functions as a representative of the diversity of individual pupils in a classroom. He depicts his difficulties and social relation issues in moods and modes pupils can associate with their own challenges and storytelling. Boone’s enigmatic, erratic and peculiar singularity also offers high levels of indication for many of the reading pupils. The many similarities between Christopher Boone and pupils will be further discussed in this thesis, however they will be included in order to support my main analysis. Nevertheless, teaching the close connection between the novel and DST and its protagonist and the pupils can help teachers convey and excite pupils for reading literature and creating in different modes their own self-empowering stories.

3 General Reservations of Technology

Rapidly evolving technology has revolutionized the education system, however technology and digitality cannot replace the value of teachers and literature. Kitt Lyngsnes and Marit Rismark in “Klasseledelse og Læringsmiljø” state that “of all factors which influence pupils’ learning, the competence and actions of the teacher is the most important” (134, my translation). Teachers must be able to lead the teaching situation, develop a great and functional learning environment, and have a positive relationship with their pupils. Pupils learn more when their educators have clear aims and rules and appear as supportive and motivational leaders. A good teacher understands the needs of their pupils with different learning abilities and grasping capacities and accordingly modifies their way of explaining lessons. With a live and personalized classroom teaching, pupils have the liberty to ask questions and clarify doubts then and there. Nevertheless, there is an ongoing process of developing a machine which can think, resonate and solve problems in much the same way as humans, called artificial intelligence and discussion of whether this can become the new way of teaching. These algorithms can easily write as Jane Austen, though they also understand less than lobsters (Jakobsen, “Kunstig intelligens-forsker”). Even such AI techniques face challenges. In “AI Grand Challenges for Education” Beverly Woolf et al. state that “applying such new insights about human learning in digital learning environments requires far deeper knowledge about human cognition, including dramatically more effective constructivist and active instructional strategies” (67). Advanced computer programs cannot come close to the knowledge and life experience a teacher brings or the polysemy of language and the multimodality of the novelistic. Information and communication technology (ICT) is changing our notion of what schooling consists of and how it should be delivered, however the relationship between the pupils and teachers is irreplaceable. To promote pupils’ learning, teachers must develop differentiated relations to each learner in the classroom, and the educator’s inquiries and communication will depend upon the signals and needs expressed through communication and feedback to the teacher. Vivienne Collinson state in “Intellectual, Social and Moral Development” that “intellectually, students need teachers to help them learn to evaluate the credibility of information, sift and analyze information, think critically and make or assess judgements” (43). The critical reservations of artificial intelligence, algorithms and digital social media are fundamental to the use of ICT *per se*, to education and to the use of digital tools in the classroom. Nevertheless, the “Framework for Basic Skills” by the Norwegian Directorate for Education and Training emphasizes the use of ICT in the

classroom and defines digital skills as “being able to use digital tools, media and resources efficiently and responsibly, to solve practical tasks, find and process information, design digital products and communicate content” (12). Computers cannot teach pupils how to question, to think about consequences, to bring contextual meaning to a situation, to be creative, or to make careful judgements. They are also extremely limited in the meditation of empathy and ethics. Learners in the educational system need intellectual, social and moral development from teachers who themselves are critical thinkers and who demonstrate respect and responsibility, and from literature that abounds in all the knowledge and human complexity that cannot be reduced to binary codes, algorithms and digital automatics. Literature-based DST and podcasting conducted by competent and skillful teachers develop the pupils’ intellect, sociability and morals as required for mastering the artificial intelligence, the social media and the ICT that tend to form our society and future at the beginning of the 21st century.

Even though technology and digitality will not replace the value of literature and a teacher, technology in the hands of a great teacher can be transformational. Technology, when used appropriately, offers great promises to facilitate teaching, engage pupils and increase pupils’ learning achievements. Computers provide educators and learners with access to vast amounts of information, and teachers must teach their pupils “that information posted on the Web is not necessarily accurate or widely accepted as true unless it is supported with credible evidence” (Collinson, “Intellectual, Social and Moral Development”, 38). As stated by the Norwegian Directorate for Education and Training in the “Framework for Basic Skills” digital skills also include “developing digital judgement by acquiring knowledge and good strategies for the use of the Internet” (12). Facilitating learning through technology presents tremendous opportunity for both the pupil and the teacher to deepen their knowledge and empower themselves. The teacher becomes a facilitator of parting trustworthy information from electronic sources for their learners. Technology and digitality can also be implemented to enhance a teacher’s potential. A key interest of educators when integrating technology into learning environments is to create highly engaging learning experiences. New teaching methods such as flipped classrooms, virtual reality glasses, the use of podcasts and DST have been introduced as new ways to inspire, motivate and engage our learners. New equipment such as smartboards, projection, audio devices and mobile devices are also examples of new technology which can be made use of in today’s classroom. Teachers and pupils can benefit by having their workloads reduced or having their professional abilities or qualities of life

enhanced. Different types of technology can be useful or implemented into the classroom in order to demonstrate teaching material better (presentation software), to share and to collaborate, to watch and to listen, and to practice skills and research methods (Harmer, “Technology for learning”, 201-203). Educators do their learners a favor by embracing the changing and exciting world that they live in, however, teachers should evaluate the excitement of new technology with the benefits that come from its use or whether, on the contrary, the same effect can be achieved without it.

4 *The Curious Incident-DST Project*

Teachers in the 21st century face the challenge of preparing and equipping pupils with the skills required in today's society, to become creative, engaged, inquisitive, and critical thinkers. Learning in this millennium takes place in a rapidly changing and technology-suffused environment. Ya-Ting Yang and Wan-Chi Wu describe in "Digital storytelling for enhancing student academic achievement, critical thinking, and learning motivation" the key characteristics of this environment to include: "access to an abundance of information, increased classroom availability of emerging technologies (mobile learning devices, online applications and social media tools) and the capacity to collaborate and contribute to an unprecedented scale" (339). The pupils' collaboration in using available tools and learning activities is highlighted as knowledge that is not automatically transmitted from instructor to pupil. Knowledge is actively constructed by each pupil/group of pupils through their interactions with the physical, social and technological environment. Digital storytelling (DST) involves the use of a basic video editing application, such as iMovie and Movie Maker. These video editing programs offer great potential for innovative teaching and learning. Yang and Wu further state how these multimedia authoring and presentation tools are "valid constructive tools for transformative student learning which emphasizes production, thinking, collaboration, and project management" (340). Teachers can thus provide comprehensive knowledge that will inspire reflective thinking for crafting transformative technology pedagogy and provide ideas and alternatives for technology use. Pupils should be provided with such opportunities, to use a whole range of meaning-making modes when constructing texts to benefit their learning process. Creating a digital story, using these transformative IT integrated instructional strategies, takes advantage of technological advancements, a clear production process and low-cost media materials, and an effective learning environment for fostering collaboration, creativity, imagination and curiosity. DST is a valuable tool for invigorating learning and motivating pupils to construct and personalize digital narratives as authentic products of learning.

The 8-week practice period at an upper secondary school in Troms County in Northern Norway in the fourth year of our lector program (February-April 2020) at the UiT the Arctic University of Norway provided the opportunity to conduct research on teaching the values of literature through the didactic facilities of DST, and to explore whether the goal of educating creative, engaged, inquisitive, and critical pupils could be achieved using this method. Four

and a half weeks, two ninety-minute sessions each week (Utdanningsdirektoratet, “English (ENG01-04) Schedule”), were dedicated towards teaching the multitextual novel, Haddon’s *The Curious Incident*, and for the pupils to make their own personal, imaginative and multimodal texts. *The Curious Incident* can be suitably divided into different sections, chapters 2-53 (the opening), chapters 59-139 (the investigation), chapters 149-173 (the discovery), chapters 179-227 (the journey) and chapters 229-233 (the ending). The allotted time made for a decision to teach parts of the novel, specifically until chapter 173 when the murderer of Wellington is revealed. As stated by Christian Carlsen in “Reading literature”: “the main emphasis when working with literature at this stage should be on making students enthusiastic about reading” (213). The introductory lesson of the novel tried to encourage creativity and interest as the pupils were presented with the cover picture of the novel on a PowerPoint, a dead dog with a garden fork sticking out of it:



(Illustration 1)

The task was to discuss what they saw in the picture and how this could be related to the next weeks English lessons. Second, the pupils were given key words from the title, such as “curious”, “incident”, “dog” and “night-time”, and asked to create a mind map with meanings and associations to each word. When the task was completed, the teacher introduced the title of the novel and read the first two chapters. The pupils and teacher discussed first impressions of the novel and were given information about a reading plan. After two weeks and the additional winter break, the reading assignment was finished, and the pupils began planning and creating their digital stories. Pair/group discussions, activities and different worksheets were used to encourage pupils to work with the novel and for the teacher to provide scaffolding and follow their reading process. To make the process of creating their products more accessible, the pupils were encouraged to read the entirety of the novel. The course of making a book review or a book trailer is more effortless if the details and storyline of the novel is complete. The pupils read the novel online at [ESL English](https://www.esl-english.com/), a free site provided to help pupils improve their listening and reading comprehension of the English language. After reading and working with Haddon’s thought-provoking novel, DST was introduced as an analytical and creative approach to working with literature.

The many hermeneutic dimensions prompted by Mark Haddon’s novel *The Curious Incident* can be further explored by the imaginative possibilities in DST, providing pupils with

opportunities of making their own inventive, multimodal productions. The exact week of introducing DST to the pupils in class, 12 March 2020, the government closed down all schools in Norway for an uncertain length of time due the coronavirus (Covid-19) pandemic. The teaching of the values and ideas of DST were therefore introduced using the communication platform Microsoft Teams. The teacher presented a PowerPoint introducing the relevant competence aims from the *English Subject Curriculum 2020* (ESC2020) and the method and principles of DST. Learners are allowed to become creative storytellers through the processes of selecting a topic, conducting research, writing a script, and developing an interesting story. As Bernard Robin reports “this material is then combined with various types of multimedia, including computer-based graphics, recorded audio, computer-generated text, video clips, and music” (“Digital Storytelling”, 222). After an introductory presentation of the pupil-centered learning activity, three different tasks were presented: 1) Changing Perspectives, 2) Book Trailer and 3) Book Review. The first task, Changing Perspectives, was to take on the role as one of the characters in the novel and tell a story or an episode from the novel, as it might have been experienced from that particular other character’s perspective. The story was to be told using first-person narration. The second option was to make a Book Trailer for *The Curious Incident*, introducing the main characters and plot to trigger interest from your peers. The Book Review involved a digital story with facts such as background information, plot overview, formal aspects and their own reaction and recommendations. Three different assignments were presented to allow pupils to create their own personal, imaginative and multimodal texts, and to fit the criteria best suited for the learning objectives and the varied individuals of pupils. Such creative work of constructing a digital story provides pupils with a strong foundation of required skills, as emphasized by the Norwegian Directorate for Education and Training in the “Framework for Basic Skills”: “oral skills, reading, writing, digital skills and numeracy” (5). The combination of reading literature and DST connects perfectly with the basic skills and the aims for critical thinking of today’s classrooms, where the focus is to provide pupils with the necessary skills of the 21st century.

Working with Mark Haddon’s exceptional *The Curious Incident* and the inventive method of DST with this upper secondary class, year one, resulted in 26 unique productions, making the selection of empirical material to serve as examples in this master’s thesis challenging. The coronavirus pandemic brought new challenges every day for teachers and pupils. The teaching of the imaginative possibilities of DST was completed online through Microsoft Teams as with the follow-up instruction and guidance. In this situation, learners also had to

work more independently and individually. Opportunities to assess the pupils through the gathering of information about their learning in order to make judgements about that learning became more challenging. The teacher does not have all pupils gathered in a physical room, only in a virtual space. In order to follow the process of making these digital stories, a few due dates were created as to when they had to hand in their chosen assignment and script. Despite some challenges, all pupils handed in a digital story within the deadline. The quality of the digital stories was overall impressive. The pupils implemented creative resolutions to each task, resulting in quality productions. The implementation of literature-based DST resulted in 26 productions. However due to technical complications, many of them retrospective, only 12 productions remain to constitute the material for further didactic research in this thesis. Of these 12 audiovisual stories, three pupils chose task 1) Changing Perspectives, three pupils chose task 2) Book Trailer and six pupils chose task 3) Book Review. Each assignment had several unique and diverse productions, thus the task of presenting the pupils' different DST-projects becomes as essential as evaluating the learning process and the final product.

A Book Review is a traditional and old genre, and its recognizable characteristics and structure resulted in this task becoming the most favored one. The majority of learners chose a solution where they presented a digital story - pictures with their own voice narration - in a typical structure of a conventional book review. Although the medium used to be an old one, the review of a novel always enacts critical thinking. Pupils engaged with the novel to gather background information, overview the plot and discover the formal aspects of the novel. Task 1) Changing Perspectives and 2) Book Trailer provided opportunities of innovative, original and cutting-edge productions from pupils. With Changing Perspectives, pupils take on the role as one of the characters in the novel and tell the story as it might have been experienced from that particular other character's perspective. For example, in Mark Haddon's *The Curious Incident* Christopher, the main character, sits in a trance for several hours before realizing that his pet rat, Toby, has run away. Christopher spots him between the tracks among some other mice and climbs onto the tracks to retrieve him. The pupil re-wrote the story as told from Toby's perspective, acknowledging his thoughts, impressions and actions. Additionally, task 2) Book Trailer resulted in thought-provoking and ingenious productions. Main characters and plots are introduced in hope to trigger interest from the audience. The different tasks offer variation and diversity for the range of individuals in a classroom, though their development and learning outcome can be further discussed. Christopher John Francis

Boone is an exceptional inspiration for pupils in upper secondary school for accomplishing the aims in the *Core Curriculum 2020* (CC2020) and the ESC2020. His character and personality help and inspire pupils when they make their own imaginative, multimodal and empowering text. Haddon's *The Curious Incident* is an outstanding novel which each individual can relate to and learn from his motivations and actions. The process of listening to and telling stories includes many critical elements, as storytellers must use critical thinking such as deductions and interpretations to persuade their audience. In creating their own digital stories, pupils ultimately make decisions and overcome the characters' challenges by using a critical theorizing process and reflection skills, suggesting that DST may have an effective instructional strategy for improving pupils' critical thinking.

Teachers must design the right kinds of assessment tools for curriculum- and literature-based DST, in order to assess the project in accordance with the curriculum requirements. Teachers also need to have the required assessment competence to ensure that assessment practices are qualitatively sound, as asserted by Henrik Bøhn in "General Perspectives on Assessment", which includes the: "knowledge of *why* teachers should assess, *what* should be assessed and *how* assessment should be carried out in different situations" (305). The assessment criteria for this literature-based DST project were content, structure, language and the use of visual aids. Content involved the presentation itself, the discussion of the topic, and its length and use of sources. Creativity and originality would be rewarded as pupils could advance the literary and imaginative features of Haddon's novel, in accordance with Utdanningsdirektoratet in "1.4 The Joy of Creating, Engagement and the Urge to Explore": "children and young people are curious and want to discover and create. The teaching and training must give the pupils rich opportunities to become engaged and develop the urge to explore". All pupils used *The Curious Incident* as the basis for their projects, as a well-suited novel for inspiration and creativity. Structure concerned the flow of the presentation, if the pupils were able or not to produce a seamless transition between pictures and coherence. In addition, introduction and conclusion were evaluated. Language was looked at in connection with vocabulary, grammar, sentence construction and pronunciation. Varied and concise vocabulary, for example, would contribute to a high degree of competence. The last criterion is the use of visual aids, such as digital tools, use of script, delivery and eye contact. Based on these principles of evaluation, pupils were assessed from a low to a high degree of competence. The pupils were presented with the evaluation criteria when the DST task was introduced, as Henrik Bøhn states "students should understand what they are supposed to

learn and what is expected of them” (“General Perspectives on Assessment”, 319). The pupils had to analyze and collect information to make their digital stories just as Christopher investigates the murder and narrates his murder mystery story in Haddon’s multimodal and narrative-conscious novel. The hermeneutic dimensions of Haddon’s novel are further explored by the imaginative possibilities in DST as pupils must be curious, visionary and creative, to find a story worth telling based upon the details in and interpretation of Haddon’s empathy-driven and thought-provoking novel. Thus, the content, structure and use of visual aids in the finished DST product weighed more in the assessment process than language. The subsequent section discusses the pupils’ digital stories from various levels of achievements and focuses on specimen from each of the three tasks. The three tasks will be analyzed considering their distinctness, value and opportunities of critical thinking and imagination spurred by Haddon’s *The Curious Incident*. Hallvard Håstein and Sidsel Werner in “Tilpasset Opplæring i Fellesskapets Skole” state that: “the teachers responsibility consists of including and varying diverse instructional methods resulting in all pupils, regardless of differences in skills and background, acknowledge the benefits of the teaching” (my translation, 19). Portraying the learners’ various level of achievements is critical as each class consists of a varied group of pupils, and DST as a method should be assessed to how it engages each individual learner to achieve the main aim of becoming imaginative, critical thinkers.

5 Assessment and Analysis of *The Curious Incident*-DST Project

5.1 Changing Perspectives

Pupil A's story, Changing Perspectives, Appendix 1, bases itself on the relationship between Christopher John Francis Boone and his pet rat Toby. Toby is Christopher's closest friend and companion that gets taken everywhere with him throughout Mark Hadden's *The Curious Incident of the Dog in the Night-Time*. After discovering that his father murdered Wellington and also told lies about his mother being deceased, Christopher decides to travel to London to find his mother as he cannot trust his father. He adores his rat and treats him as a friend and family member. Toby becomes the main character's sole companion in his harrowing journey to London. Unsure how to travel to the city, the main character is frightened though not at a halt. He makes a plan to go by train, however, is overwhelmed by the crowd and the loud noises. While sitting in the train station, he keeps his eyes closed and focuses on the rhythms around him, imagining they are only in his head. Being at times hampered by his social relation issues, Christopher has to find entirely new ways to function in new situations, and discovers that imagining, which usually makes him uncomfortable, actually helps him feel safer. Eventually fewer trains and people come by which makes Christopher re-open his eyes and realize he has been sitting in the station for five hours. He notices that Toby is missing and begins to worry: "and then I realised that Toby was missing because he was not in my pocket, and I didn't want him to be missing because we weren't in Father's house or Mother's house and there wasn't anyone to feed him in the little station and he would die and he might get run over by a train" (*The Curious Incident*, 221-222). Christopher becomes entirely invested in retrieving Toby, the one creature he feels he must take care of. While his parents have partly neglected their duty of the responsibility of their son, Christopher refuses the same fate for his pet. He puts himself in danger when he catches a sight of Toby on the rails and goes after him. Toby runs in another direction and also bites his owner when being retrieved. Christopher catches his pet rat, though is almost run over by a train as a result. His brown and white pet rat is safe. These events are told from the perspective of the main character, as he experiences them. Pupil A's story centers these events, from the rat's perspective. The pupil takes on the role as the rat and narrates how this terrifying event is experienced. In agreement with Philip Alexander Towndrow and Galyna Kogut in their introduction to *Digital Storytelling for Educative Purposes*, DST: "offers opportunities for teachers and learners to explore their agency as authors in purposeful and motivated ways"

(14). The overall purpose of this thesis chapter is to show the potential of literature-based DST in a collection of digital stories from pupils that form a unique evidence base for an analysis and discussion of their effectiveness and learning outcome. All of the pupils' digital stories are short representations (varying from two to five minutes) of events inspired by Mark Haddon's *The Curious Incident*, though at the same time there are distinctive differences in the way each story is constructed, "performed" and explained. Their individual audiovisual stories and films focus on these unique DST characteristics descriptively and interpretively.

Pupil A's story, 1) Changing Perspectives, is creative and exceptional as the learner remade and reinterpreted a taken-for-granted and static viewpoint of Toby the pet rat. The digital story comprises a set of 26 static photographic images spanning a timeline of 4 minutes and 9 seconds. Just like Christopher, A includes images in her story to develop the complex character. The first scene is an image of Toby in Christopher's pocket. The image is displayed for 37 seconds as the pupil sets the scene. Learner A describes how hot the pocket feels and how the rat wishes for other rat friends, as the pupil describes how rats live in colonies. Toby takes advantage of his owner's distraction, imagining his surroundings are in his head, and crawls out of the pocket. He runs, shouting "FREEDOM". The pupil's narrative speeds up and the pictures are displayed for a much shorter time, approximately 2-4 seconds. The rat looks back at Christopher sitting on the bench, thinking he can be of no help in this situation and thus can explore his new surroundings. As Toby sprints away, unaware of where he is going, the rat lands on the rails. He walks around and is astounded by the scenery. Abruptly two other rats appear, James and Jack. Jack is startled and runs off, however James and Toby engage in conversation. James comments upon not having met Toby before, to which Toby does not want to mention being a pet rat and loses what the pupil refers to as "street cred". The rats become friends and begin eating grapes when suddenly Christopher appears. He reaches out his hand trying to grab Toby, though the rats run away. Toby complains about an awful sound approaching, the train is coming. He switches direction, running back to his owner which grabs him by the tail. The rat threatens to bite, wanting to reunite with his new friend. He bit his owner, causing Christopher to bleed. The action was unsuccessful as Toby is put back into the pocket and his underground adventure ends.

Pupil A, in this DST animation, creates an imaginative and critical reinterpreted new story from the viewpoint of Toby the rat in Haddon's *The Curious Incident*, which demonstrates how working with literacy that is "multimodal" in agreement with Philip Alexander

Towndrow and Galyna Kogut in their introduction to *Digital Storytelling for Educative Purposes* portrays how a DST learning process “has the potential to help English learners create new worlds, take on different identities and challenge the taken-for-granted (stereotypical) views about their world” (9). A’s storytelling illustrates the complexities of portraying herself in the first person and playing a character for the purposes of developing and understanding a storyline. She directs her story performance by bringing together several modal elements into a whole unit rather than individual parts acting separately. The applied photographs appear on screen in static fashion for periods ranging from 2-34 seconds, speeding up when the suspense rises. The pictures are displayed with an average of three seconds when Toby runs away and when the rat is grabbed by his owner Christopher. The pupil uses images and transitions to emphasize how rapid the action is happening and to enhance the effect of her story. In much the same way, Christopher in *The Curious Incident* also exercises his power as a narrator in the delay of the revelation of the content of his mother’s letters. He hides the letters after reading the first one in order not to be discovered by his father, and readers have to wait for him to present the remaining letters. Suspense is enhanced by placing a chapter on mysteries and mathematical explanations between the inclusion of the first letter and the presentation of the others. DST has allowed the learner to personalize her learning by designing expressions and meaning making on her own terms for her own purposes. Pupil A uses her personal strong voice and tone to her benefit, at times shouting or whining to further reinforce her storyline and appeal to the listeners emotions, resulting in a memorable production. The pupil based her story from chapter 227 in Haddon’s *The Curious Incident*: “and then I realised that Toby was missing...” (221), thus having read more of the novel than was expected. Her attention to detail is remarkable. In the original version, Toby also runs away and bites his owner. The learner adopts these situations and expands the storyline to benefit her production. The reasoning and critical analysis of the novel benefit the end result, and the pupil has indeed displayed critical thinking, imagination, engagement and 21st century digital skills. In accordance with Utdanningsdirektoratet in “1.3 Critical Thinking and Ethical Awareness”: “the pupils must be able to assess different sources of knowledge and think critically about how knowledge is developed. They must also be able to understand that their own experiences, points of view and convictions may be incomplete or erroneous”. Haddon enables the reader to enter the intricate mind of Christopher by means of a text of a highly multimodal nature, deploying lists, maps, graphs, drawings and mathematical equations. Pupil A, in much the same way, enables the viewer to enter the undiscovered mind of Toby the rat by the imaginative possibilities of DST. Pupil A’s

literature-based DST project demonstrates her empathy, creativity and English language proficiency as much as her digital skills.

5.2 Book Trailer

All pupils are inspired and motivated by Mark Haddon's *The Curious Incident* when creating their own multimodal digital stories, although the productions have distinctive differences in the way each story is conducted, inspired and performed. In Haddon's novel, Christopher comments and interacts with other texts, or draws attention to their identity as literary artefacts. Examples of such intertextual connections are *The Hound of the Baskervilles* (88), *Blade Runner* (242) and *Star Trek: The Next Generation* (147). Readers are more able to understand Christopher's character through the comparisons that are made between him and Conan Doyle's famous fictitious detective. Christopher states "I like Sherlock Holmes and I think that if I were a proper detective he is the kind of detective I would be" (92). Christopher presents books and films in his novel which help inspire pupils when they make their own book trailers. Pupil B chose task 2) Book Trailer and completed the task in a dissimilar manner to pupil A. Rather than portraying a set of images, the pupil chose to submit a video film. The film is excellent, but unfortunately Pupil B did not give consent to its publication in this project. B's digital story extends over a timeline of 3 minutes and 14 seconds. The digital story begins with a background of red curtains and the text "The curious incident of the dog in the night-time" is displayed, occurring one word at a time. The text "A book by Mark Haddon" follows. While this introduction is occurring, the viewer can hear theatrical music being played. After the introduction (10 seconds), the curtains open with a movement from the center to the sides and the motion video footage appears in the center of the video. The learner casts a family member to take on the role as Christopher John Francis Boone. The voice narration presents facts about the main character, such as his age, where he lives, his love for prime numbers and that he is a logical person who only tells the truth. Christopher is an extraordinary though complex pupil and is at times hampered by his social relation issues. While these facts are introduced, the camera angle circles around Christopher. The narration becomes more tense as the narrator announces that a dead dog with a garden fork has been found. The motion video footage focuses on a person playing Wellington lying on the ground as the focus closes in on the happening. Repeatedly, music is played. This mystery cannot remain unsolved and Christopher takes on the role as an investigator. The character interrogates neighbors and searches for clues with his magnifying glass. Although uncredited,

Pupil B plays Henry Mancini's The Pink Panther Theme song while the investigation goes on. The narrator reveals that the father dislikes his son's research, though this does not end his son's search for the truth. At the end of the digital story, the video changes in between with text appearing on the screen. The text consists of "one boy", "one dead dog" and "one truth", finishing the story with suspense. Pupil B has made an inventive book trailer about one of the most significant mysteries in Haddon's novel, the enigma of who murdered Wellington.

Pupil B's capstone digital story illustrates the tight intermeshing of various modes of linguistic, musical and visual representation and demonstrates her creative skill and critical thinking in orchestrating a book trailer. Thematically, B coordinates the visual, written and musical elements in her story to establish and reinforce the central message of her trailer, the mystery of Wellington's murder. Philip Alexander Towndrow and Galyna Kogut in their chapter "An Evidence-Base of Illustrative Case Studies" describes how DST: "is not simply a tool for the creation and production of a product. Instead, as an art form it extends art-making, filmic studies ... acting, sound, music and dialogue" (47). Christopher in *The Curious Incident* develops an idea in different modes, one after the other, so that readers can choose the semiotic resource they prefer in order to understand his explanation. An example is his illustration of the Monty Hall Problem, the development of a probability equation is introduced first followed by a picture and a concept map (78-81). The different modes offer alternative ways of conceiving a particular idea. Pupil B's Book Trailer involves the visual, audial, gestural and spatial modes of representation in order to trigger interest from her peers. In the same way as Christopher, there is a shift from text to image (or video) to text again, resorting to a combination of the verbal and the non-verbal to unfold both of their narratives. Applying several different modes makes the story more appealing and engaging, further advocating why this is a "must-watch" movie. The implementation of different modes creates suspense, tension and mystery. Christopher investigates to the music of The Pink Panther Theme song which further substantiate the imaginative and creative function of the digital story. The pupil demonstrates mastery, collaboration, analysis and ownership in perceiving crucial details from the novel and in the representation of the mystery of who murdered Wellington. The pupil re-created the scene of the dead dog, using a kitchen fork as a garden fork. The humorous visual demonstration displays the creativeness and amusement of role-playing. According to the "Basic Skills (ENG01-04)" by Utdanningsdirektoratet, digital skills are listed as one of the basic skills in English and means "being able to use digital media and resources to strengthen language learning, to encounter authentic language models and





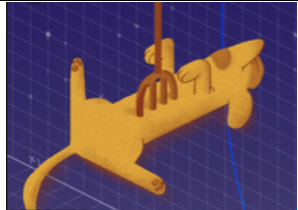
interlocutors in English, and to acquire relevant knowledge in English”. Pupil B demonstrates her knowledge of Haddon’s literary text, by reproducing or recreating content to make it her own. She has interpreted and critically reviewed which details and information to include to best promote Haddon’s novel, and also developed her own imaginative abilities and writing skills. Conducting research on a topic, asking questions, organizing ideas, expressing opinions and constructing meaningful narratives all participate to enhance communication and digital skills, and as stated by Utdanningsdirektoratet in “1.4 The Joy of Creating, Engagement and the Urge to Explore”: “the ability to ask questions, explore and experiment are important for in-depth learning”. Digital storytelling’s creative and multimodal focus is a motivating factor and a valuable way to vary approaches to literature in the classroom, which pupil B’s book trailer further reinforces.

5.3 Book Review

Pupil C created a classic critical Book Review which allows the learner to reflect on the content and creation of Haddon’s *The Curious Incident*. In the novel, Christopher comments upon his own writing “In a murder mystery novel someone has to work out who the murderer is and then catch them. It is a puzzle. If it is a good puzzle you can sometimes work out the answer before the end of the book” (5). He also assesses other imaginative works, such as Ridley Scott’s epic film:

But sometimes I have different versions of the dream, like when you can see two versions of a film, the ordinary and the Director’s cut, like *Blade Runner*. And in some versions of the dream the virus makes them crash their cars or walk into the sea and drown, or jump into rivers, and I think that this version is better because then there aren’t bodies of dead people everywhere (242)

In much the same way as Christopher evaluates literature, film and his own book in the novel, pupils create their book reviews. C presented his story using PowerPoint, orchestrating pictures on the different slides with his own voice narration, a narrative technique that represents Dick Deckard’s voice-over in Scott’s film and Christopher’s critical evaluations in Haddon’s novel in his own literature-based DST. Ideally the story should have been included in this master’s thesis, however the technical challenges were too large. C’s digital story comprises a set of five static photographic images spanning a timeline of 5 minutes and 28 seconds: (Illustration 2)

Scene 1	Scene 2	Scene 3	Scene 4	Scene 5
				

The pupil made the longest production, though included the fewest number of images. C's story opens with a software produced transition effect. This consists of a pixelated abstract image that dissolves to the movement of curtains. The first image is of the front page of the novel, the second of Mark Haddon and the other three are screenshots from The National Theatre's production of *The Curious Incident* which played at the Arts Centre Melbourne. The first image is paired with the computer-generated text "The curious incident of the dog in the night-time". While the image and text are showing, Pupil C introduces that he will review Haddon's novel using his own voice narration. The following software produced transition effect is of glass breaking on the screen and Mark Haddon emerges to the scene. C introduces the author, providing facts about his career. The third transition is alike the second, and C explains the setting, theme and plot, followed by information about the formal aspects of the novel. The text "setting and theme", "genre, point of view, language" and "my reaction" is displayed in the digital story while being discussed by the pupil. The final scene in C's story is his reaction and recommendations for *The Curious Incident*. Pupil C's Book Review is a digital story presented with static photographic images and his own voice narration, portraying several opportunities for critical thinking as one has to gather the essential background information, overview the plot and the formal aspects of the novel to review its greatness.

Pupils must be curious, visionary and creative to find a story worth telling and to gather the essential details. Such literature-based DST assignments agree with Philip Alexander Towndrow and Galyna Kogut in their concluding chapter in *Digital Storytelling for Educative Purposes* that "'good' digital stories tend to be the ones that allow their creators and viewers to reflect on the content and its creation, and make subsequent changes in their actions, and beliefs as the valuable outcomes of inquiry" (151). The Book Review task welcomes creativity and critical thinking as the pupils must analyze, construct and reflect about the novel's different hermeneutic possibilities. According to Utdanningsdirektoratet in "1.4 The Joy of Creating, Engagement and the Urge to Explore": "school shall allow the pupils to

experience the joy of creating, engagement and the urge to explore, and allow them to experience seeing opportunities and transforming ideas into practical actions”. Pupil C applied five different transitions to his story, one for each time he changed the topic. Midge Frazel reports in “Digital Story Production”: “students’ enthusiasm for digital storytelling may sometimes lead them to go overboard with the use of too much animation, too many photographs, and too much camera motion – such as pan and zoom” (60). C’s application of animation, however, compliments his natural order of change and transition in his storyline. He presents nicely a plot overview and mentions different settings and themes. C does acknowledge Christopher’s social relation issues, although the novel does not explicitly state he has a social disability. The detail is mentioned; however, the pupil does not comment or reflect upon how this effects the main character throughout his journey. Another example is the observation that Christopher only feels safe in his home. Pupil C notices details in his reading, however these are not adequately discussed or analyzed. The pupil has created a satisfactory digital Book Review with opportunities of improvement in analyzing how the different details influence the story. As innovative and creative DST might occur technologically, practices and understandings about what we might achieve through it in educational terms differ depending on a myriad of factors. As stated in Towndrow’s and Kogut’s introduction to *Digital Storytelling for Educative Purposes*: “these include – but are not restricted to – general and specific instructional objectives, educational theories and policies, access to materials and resources, teachers’ knowledge and beliefs, and students’ dispositions and interests” (2). Literature-based DST offers opportunities for teachers and learners to explore, document and communicate various stories. The method is compelling and necessary because it can form the foundations of learner-centeredness, inquiry, expression and the personalization of learning. DST also extends and deepens what many learners can already do with digital technologies.

6 The Pitfalls and Possibilities of ICT

An increasingly technology-driven society has created the need for educational institutions to adapt to a more digital world. Jon Hoem and Sarah Hoem Iversen state, however, that “despite the fact that digital technology for teaching purposes has been available for decades, creative and pedagogical use of digital technology is still often seen as the province of individual enthusiasts” (“Digital Learning Tools in the Age of Machine Intelligence”, 157). New digital tools and technologies can provide excellent means to realize effective pedagogy that is enacted to meet desired educational goals; however, teachers must not get deceived by the power or novelty of the technology. Keith S. Taber in “The Role of New Educational Technology in Teaching and Learning” states that:

A new teacher today is faced with a constant flux of information about new tools (‘apps’, etc.) that could be adopted in the classroom whereas previous generations of teachers typically went years between major new technologies being available to facilitate teaching and learning (398).

A teacher is seldom able immediately to fully master a new digital tool, such as iMovie or Windows Movie Maker in DST, and thus pedagogic skills in relation to these new techniques need to be developed. Even though technology has become more accessible for teachers and pupils, the degree to which digital learning facilities are adopted varies greatly. Teachers must employ their understanding, creativity and all the tools of pedagogy available to them to convey their knowledge and understanding to their pupils. To reach this aim, teachers must be continuous learners themselves and search for the most appropriate ways to connect their own knowledge with the needs of their pupils. However well motivated and intentioned teachers may be, there are often limited time for preparing many of their classes. Diverse class groups, assessment, administrative work and professional development necessitate a great deal of planning time. Digital learning tools can either be a burden or a valuable support. Introducing unfamiliar technology or tools is not sensible if the pupils will be challenged by the demands of meeting this new content they are expected to learn. Rather, as stated by Keith S. Taber in “The Role of New Educational Technology in Teaching and Learning” learning to use a digital tool is “a substantive task in its own right, and only when tools are familiar can they become an effective means of supporting other learning” (403-404). Nonetheless, as an example, learning to use and become familiar with the tools of DST can be a sensible investment of class time if once mastered the tool can then support and benefit pupils in their learning of the

curricular aims. This thesis continues to discuss critically the possibilities of digital aids in the classroom and explores how literature-based DST can help explore new imaginative learning possibilities.

There is no aspect of education which can be perceived in wholly beneficial terms, and digital technology is no exception. Neil Selwyn in his article “Digital Downsides” explores the rather messy realities of pupils’ engagements with digital technology, with a particular focus on what pupils see as notably unhelpful. Examples of such downsides are where “digital technologies were perceived to distract, divert and generally ‘side-track’ students from their university work” (1011). When applying digital technology in the classroom, pupils can procrastinate their efforts as different web pages, applications or communication with their peers become more accessible. The plethora of interesting and entertaining content circling the internet and computers demands self-discipline from pupils and clear rules for its usage in each classroom. Other examples of disruptions are internet access, power outages and incompatibility issues. Neither teachers nor pupils can guarantee that different technology will work according to plan at specific times, challenges can occur. The third downside which Selwyn focused on in his article is “related to on-going hindrances rather than discrete problems – what could be seen as continual difficulties that slowed down students rather than stopping them altogether” (1012). DST requires different basic video editing applications, such as iMovie and Windows Movie Maker, which can pose time consuming and strenuous efforts to master. To learn how to use technology and classroom equipment takes time. Adopting new methods can pose issues, we should thus come to sensible conclusions about whether or not to adopt such technology, and how to incorporate these methods into our teaching if we do, as declared by Andrew Gordon in “The Interface Between Literature and Film”. Teachers and pupils could benefit in becoming more proficient and/or inspired in their own uses of technology. Considerations of whether or not to adopt different technology in classrooms must be chosen to fit particular purposes. Educational planning needs to begin with an examination of our purposes and then consider the pedagogy to be adopted accordingly.

Literature-based DST, with its empathetic, creative, critical and multimodal focus, such as the 12 samples in this didactic MA lector project and the three examples in this thesis given above, encourages pupils to explore their agency as authors in purposeful and motivated ways, and is experienced as a good way to vary approaches to literature in the classroom. Traditional DST provides opportunities for self-representation, self-expression and

personalization, however literature-based storytelling moves one step further. Working and exploring multimodal literature has the potential to help pupils create new worlds, to take on different identities and to challenge stereotypical views about their worlds. Pupils focus on the textual level, which according to Philip Alexander Towndrow and Galyna Kogut in their introduction to *Digital Storytelling for Educative Purposes* involves “making choices and decisions about which modes of representation to use and how to organise them” (12). The creation of a multimodal, digital story concern more than bringing different representational modes together, rather this imaginative process involves creating and expressing entirely new ways of meaning. Utdanningsforbundet state in “1.4 The Joy of Creating, Engagement and the Urge to Explore” how “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”. DST promotes curiosity, creativity, ownership, playfulness and understanding as pupils analyze and collect information to create their own digital stories. The didactic possibilities of DST continue and develop the narrative structures, thematic concerns and challenges of Haddon’s novel which further help and inspire pupils when they make their own imaginative, multimodal and empowering text. For the individuals in the classroom, producing a digital story provides otherwise reluctant speakers an opportunity to express themselves in a secure, low anxiety setting. As reported by Mong Thi T. Nguyen in “The Digital and Story in Digital Storytelling”: “unique to digital storytelling is the ability to pre-record multiple ‘final’ recordings, providing speaking practice” (82). Pupils are not required to step in front of the class and present their projects in person, instead they record their productions in a safe environment with the opportunity to make several recordings. This form of storytelling is an effective, non-threatening pedagogy which can result in opening up the intellectual and practical spaces in pupils’ learning. Prioritizing the storytellers opens up new, interesting and relevant perspectives in what stories convey. DST contributes to important values created in personal and professional learning and our understandings of the world and our parts in it.

Literature-based DST can be used for a variety of tasks and can thus be individualized within the context of a class assignment and to accord with the new *Core Curriculum 2020* (CC2020) and the *English Subject Curriculum 2020* (ESC2020). The method provides the teacher with the opportunity to decide which criteria are best suited depending on the learning objectives and the individualized group of pupils. In this thesis, three different suggestions for tasks combining DST with literature have been presented. These tasks can be easily adjusted,

or new tasks can be implemented, but the didactic possibilities of digital teaching aids are positive and plural, as stated by Jon Hoem and Sarah Hoem Iversen in “Digital Learning Tools in the Age of Machine Intelligence”: “feeling that something is relevant, important, useful and meaningful may lead to higher behavioral, emotional and cognitive engagement in learners” (172). *The Curious Incident*-DST Project correspond with the new CC2020 and the ESC2020 which include the main aims for the use of literature and DST in the classroom. Thus, the method can engage pupils and help motivate them to learn CC2020 content. With a view to the use of digital aids in human care Pip Hardy discusses how health professionals are encouraged to become reflective practitioners and applies DST as a means to accomplish this aim: “digital storytelling has the potential to enhance skills of reflection, increase self-awareness, deepen insight ... and contribute to a new, more humane way of approaching learning and practice” (“Physician, Know Thyself”, 52). The process of making a digital story allows for many different possibilities for learning and critical thinking.

Utdanningsdirektoratet state in “Competence Aims and Assessment English (ENG01-04)” that pupils should be able to “use appropriate digital resources and other aids in language learning, text creation and interaction” and further “use different sources in a critical, appropriate and verifiable manner”, which are some examples of how literature-based DST offers inventive ways to work with literature and a powerful technological tool for the 21st century classroom and inventive ways to work with literature. The didactic facilities of DST bring teachers one step closer to the aim of educating creative, engaged, inquisitive and critical thinkers.

DST assembles on learner-centered approaches and allows teachers and pupils’ learning to meet the needs and requirement of 21st century skills. The role of teachers and pupils’ changes when implementing DST. Pupils have a larger responsibility for their own learning process and learning outcomes, and the teacher is no longer in the center of the classroom. Hannele Niemi et al. in “Supporting Student Learning Toward Twenty-First-Century Skills Through Digital Storytelling” state that “the students are in the center of the stage, and the teachers are at the side. The classroom is filled with students’ voice, not teachers’ speeches” (100). The more responsible and self-regulating the pupils become, the more they benefit in aspects such as critical thinking, creativity, argumentation and analysis. Planning and making videos can lead to higher levels of thinking and increased problem-solving abilities for pupils. Creating digital stories requires multiple intelligences which can help appeal to otherwise unengaged learners, as the process applies learning modalities that can remain untapped in more

traditional classrooms. Mathew Needleman in “Digital video” reports that “rather than reserving video production solely for gifted and other high-achieving students, moviemaking often can be used to provide underachieving students another way to participate meaningfully in classroom work” (46). Creating digital stories immerses learners in a highly engaging medium which has become more affordable for the average classroom. The production stage of digital story creation is enhanced by the use of low-cost or no-cost software products, such as iMovie or Windows Movie Maker and most curriculum and production goals can be met with free or inexpensive media tools. Further, the role of the educator also changes and becomes more of a facilitator and act to scaffold learning, which according to Einar M. Skaalvik and Sidsel Skaalvik in “Læring” consists of “providing pupils with guidance and support that helps them find solutions on their own with the help of sufficient use of hints, explanations, corrections and encouragements” (72, my translation). Teachers can also benefit from learning how to better make use of such video applications from their pupils. DST can help teachers deepen content knowledge, differentiate between learners’ abilities and improving understanding of curriculum frameworks. Importantly, as Needleman further states “video is not a language of the twenty-first century; it is a language of the twentieth century” (“Digital video”, 52). DST can be an incredible tool to help and inspire pupils to make their own imaginative, multimodal and empowering texts and the CC2020 encourages teachers to implement new teaching strategies.

7 The Curious Incident-DST Project: Self-Assessment

The Curious Incident-DST Project offers opportunities for exploring literature’s imaginative qualities and hermeneutic possibilities in new media that promote empathy, creativity and critical thinking as much as didactic diversity and pupil differentiation in accordance with the principles and aims of the new *Core Curriculum 2020* (CC2020) and the *English Subject Curriculum 2020* (ESC2020). Lucie Mottier Lopez and Fernando Morales Villabona confirm in “Teachers’ Professional Development in the Context of Collaborative Research” the importance of self-assessment among teachers as “literature frequently points to collaboration among professionals as a factor that can sustain professional development at both the individual level (e.g., a teacher’s professional skills and identity) and the collective level (e.g., a school as a learning community)” (162). Based on the CC2020 and the ESC2020, *The Curious Incident*-DST Project will self-evaluate the implementation of the method, the assessment criteria and the project’s success. The online teaching of the values and ideas of

DST to the pupils, caused by the coronavirus pandemic, conducted in February-April 2020 provided challenges for the teacher to maintain a sense of each pupils' progress towards the instructional goals. In a physical classroom, the teacher is provided with information of when a learner is confused or going down a wrong path from simple observations of body language or the actions they are taking as they tackle assigned tasks. Online learning, through the communication platform Microsoft Teams, removes some of these channels of information that are available in a traditional classroom, resulting in the teacher having to rely more on channels such as assessment of learning. There are some issues as to how to evaluate pupil-generated digital stories. As the pupils worked more independently and at home, the learning process become more difficult to assess. Thus, the finished product draws more importance than the actual learning process. Even though the pupils worked from home, they did have to hand in their script for their digital story before recording their productions. In this way, the teacher provided feedback and recommendations for further work. Teachers must design specific criteria for curriculum- and literature-based DST, in order to assess the digital stories in accordance with the curriculum acquirements. Creation of a digital story requires a different way of thinking as to writing an essay. Hannele Niemi et al. in "Supporting Student Learning Toward Twenty-First-Century Skills Through Digital Storytelling" state that teachers and pupils need:

more awareness about the aims and what constitute quality criteria, e.g., how a good story takes audience into consideration, how contents are introduced and argued, and how different learners participated in collaboration. Criteria could allow young students form a concrete understanding of related constructs (e.g., the narrative and associated meanings, relevant concepts, and so on) and, thus, develop a meta-awareness of telling and sharing digital stories (107-108).

The assessment criteria for the digital stories in this thesis were content, structure, language and the use of visual aids and the pupils were assessed from a low to a high degree of competence. When teachers assess digital stories, the main focus should be on the empathy, creativity and multimodal qualities, and not only the verbal message. The richness of the digital stories should be acknowledged. A self-assessment of the assessment criteria reveals that the teacher has indeed reapplied criterion that is typically used to assess traditional written texts or oral presentations, such as structure and use of visual aids. In line with Hjørdis Hjukse (2010), teachers need to develop multidisciplinary assessment skills, such as how the combination of modes strengthen or weaken a story's overall message. Even though

the learners were presented with the evaluation criteria as the DST task was introduced, they were not explicitly aware that the content, structure and use of visual aids in the finished products weighed more in the assessment process than language. The next time DST is introduced to a new class, the assessment criteria should be clear to all pupils, as they should be aware of what they are supposed to learn.

The discussed project conducted at the 8-week practice period at an upper secondary school in Northern Norway, researching the values of literature through the didactic facilities of DST and the exploration of whether the goal of educating creative, engaged, inquisitive, and critical pupils could be achieved, did not take advantage of the possibility of sharing one's production with the rest of the class. Pip Hardy in "Physician, Know Thyself" emphasizes that: "the students' responses have important implications for teaching, learning and practice" (50). When making a digital story, pupils advance their self-awareness, creativity, imagination and competence in the use of the narrative and audio-visual storytelling. Sharing one's production with other pupils complements this notion, learners can also acquire information and knowledge from their peers. Imaginative and creative stories spark inspiration, motivation and intelligence. Pupils' ideas, reflections and analysis of the literary work can further help educate and inspire other individuals in the class or help them observe otherwise overlooked information or details. A person's understanding of how to use digital skills and competence can also improve by looking at other productions. Time is also one of the main challenges for teachers when considering introducing literature-based DST in their classrooms. Hannele Niemi et al. in "Supporting Student Learning Toward Twenty-First-Century Skills Through Digital Storytelling" state that: "student-centered learning with DST pedagogical method may take longer time than the normal lecture hours in the beginning when teachers and students are not familiar with the method" (107). Teachers and pupils are seldom able to fully master a new digital tool immediately, pedagogic skills in relation to these new techniques needs to be developed. New digital tools and technologies can, however, provide excellent means to meet desired educational goals when mastered. Pupils are not only working and developing content knowledge when conducting digital stories, they are also advancing their digital skills and competences. DST can be described as an active social process which offers opportunities for teachers and pupils to explore their agency as storytellers in purposeful and motivated ways, and these digital stories should be shared within a class. As an example, a digital class library can be created which can be used for study time classes or homework. DST is a pupil-centered learning activity, here described and

carried out individually by the learners, however this practical project could have been further developed by allowing the pupils to benefit from working together towards the required aims.

The Curious Incident-DST Project which aimed to educate pupils in upper secondary school in Norway to become creative, engaged, inquisitive and critical thinkers was successful according to the CC2020 and the ESC2020. Utdanningsdirektoratet state in “Competence Aims and Assessment English (ENG01-04)” that pupils should be able to “use appropriate digital resources and other aids in language learning, text creation and interaction”. To create a digital story, pupils are encouraged to interpret, to think critically and to develop their own imaginative abilities and skills. DST facilitates a potent learning situation the encompasses aspects that the society requires pupils to know and perform in the 21st century, such as creativity, critical thinking and technology literacy. As the learners actively participate in the creation of a story, they develop enhanced communications skills as they learn to conduct research on a topic, ask questions, organize their ideas, express opinions and construct meaningful narratives. Working and engaging with the video editing applications, combining still images, videos and their own voice narration, allows for a combination of creative and analytical approaches to literature as the pupils practice 21st century skills.

Utdanningsdirektoratet also state in “Competence Aims and Assessment English (ENG01-04)” how pupils are to “write different types of formal and informal texts, including multimedia texts with structure and coherence that describe, discuss, reason and reflect adapted to the purpose, receiver and situation”. All 26 pupils handed in a digital story within the deadline and the quality was overall impressive. As a teacher, if one wants to use such digital productions in later research and development, remember to receive consent from the pupils. The DST project was conducted in February-April 2020, however contact with the Norwegian Centre for Research Data (NSD) and consent from the pupils were gathered in March 2021. Both teachers and pupils benefit from collecting and providing consent when the projects are being conducted. Nevertheless, each pupil was able to create their own imaginative, multimodal and empowering production. The pupils implemented creative resolutions to each task, resulting in quality productions.

The empiricism and lessons from *The Curious Incident*-DST Project in upper secondary school provide a point of departure for considering whether or not and possibly why and how sensitive and contentious novels, such as Jay Asher’s *Thirteen Reasons Why*, could be taught in Norwegian classrooms. To this point, the thesis has focused on research which has been conducted in the classroom, however, moving forward, the focus now changes to explore

hypothetically how different types of literature, specifically *Thirteen Reasons Why*, can be applied in the teaching situation, and how self-assessment from *The Curious Incident*-DST Project can facilitate improved scholarly and didactic projects for the future. A competent teacher is concerned with evaluating their own practice, if their methods are beneficial or not, though also interested in how their techniques and approaches can be improved. Cato R.P. Bjørndal states in “Det Vurderende Øyet på Pedagogisk Praksis” that a teacher can be described as a: “reflective pedagogue which is concerned with discovering new approaches to promote pupils’ learning and development. The practice of a pedagogue is based on continuous experimentations and reevaluations of one’s practice” (24, my translation). Our efforts as teachers are not only to convey knowledge, but the school also has challenges linked to the vast amount of information pupils have access to on the internet. Requirements are set for our pupils to be able to adapt, analyze and critically assess collected information. Education and training must open doors to the world and give pupils historical and cultural insight and anchorage. Utdanningsdirektoratet state in “The Purpose of the Education” that: “the pupils and apprentices shall develop knowledge, skills and attitudes so that they can master their lives and can take part in working life and society. They shall have the opportunity to be creative, committed and inquisitive”. DST and podcasts are digital tools which complement the 21st society. Pupils must be curious, visionary and creative to find stories worth telling and gather the essential details. The methods help learners to be inquisitive and ask questions as well as develop scientific and critical thinking. The pupils experience the joy of creating and the urge to explore and are allowed to experience seeing opportunities and transforming ideas into practical actions. The pupil active method of DST corresponds with the CC2020 and the ESC2020. The pupils are able to acquire skills and knowledge which can last a lifetime and skills which can create a foundation for new techniques needed as the demand from society constantly changes. A teacher cannot always base strategies and teaching approaches on empiricism, thus innovative and creative educators need to think self-critically in their research to improve future classroom teaching. The conducted research on *The Curious incident* and DST will provide a critical foundation for the next part of the thesis which is to consider whether sensitive and contentious novels could be taught in Norwegian schools and by which digital tool, as the aim is to bring new research to the future of English education in Norway.

8 The Thirteen Reasons Why Podcast Project

The empiricism, lessons and self-assessment from the teaching of *The Curious Incident*-DST Project in upper secondary school provides continuously a point of departure for considering whether or not and how to teach Jay Asher's sensitive and contemporary novel *Thirteen Reasons Why* with the method of podcasts in Norwegian classrooms today. The choice of Haddon's novel and the DST tool is predicated upon correspondences between his novel and the digital tool, such as the narrative structure and aesthetic dimensions, in the same way Asher's novel and podcasts have correspondences. *The Curious Incident*-DST Project was successful in educating creative, engaged, inquisitive and critically thinking pupils via pupil active platforms and methodology. Such engagement with the digital video application that combines still images, videos and their own voice narration, allows for a combination of creative and analytical approaches to literature as the learners practice 21st century skills. The introduction to DST was conducted in class, however due to the corona pandemic each pupil created their digital stories at home. The online teaching presented difficulties in following up each individual pupil and in instruction on how to create a high-quality production. Pupil A's story about Toby the rat, *Changing Perspectives*, is a quality production in its interpretation, imagination and creativity, though with poor sound quality. The learners require more detailed instruction and information about formats and how each digital tool operates when it comes to amplification, size, format and other specific requirements of digital production. Furthermore, *The Curious Incident*-DST Project did not take advantage of the rich possibilities of sharing one's productions. In the creation of a digital story or a podcast, pupils advance their self-awareness, creativity, imagination and competence in the use of the narrative and audio-visual storytelling. Learners can also acquire such information and knowledge from their peers. The pupils' ideas and their interpretation and analysis of the literary work can further help educate and inspire other individuals in the class or help them observe otherwise overlooked information or details. A person's understanding of how to use digital skills and competence can also improve by looking at other productions. *The Curious Incident*-DST Project constitute a critical foundation for future pupil active projects, such as the *Thirteen Reasons Why* Podcast Project, as it underscores the importance of literature and digital tools towards the aim of educating creative, engaged, inquisitive and critically thinking pupils. The acquired wisdom from the first project provides a literature-based cognitive and methodological archive for the continuous critical creation of new pupil active projects. The *Core Curriculum 2020* (CC2020) and the *English Subject Curriculum 2020* (ESC2020)

support the teaching of controversial and sensitive topics in education and the introduction of digital tools which provide new and exciting possibilities for learning.

8.1 *Thirteen Reasons Why* and Suicide in Literature

Whereas Haddon's *The Curious Incident of the Dog in the Night-Time* presents a very suitable choice for CC2020-oriented literature due to its overlapping narrative structures and aesthetic dimensions, *Thirteen Reasons Why* prides itself on tackling head on in novel stylistic solutions sensitive and controversial issues, such as bullying, sexual assault and substance use. The main concern is nevertheless suicide: "I'm listening to someone give up. Someone I knew. Someone I liked. I'm listening. But still, I'm too late" (146). The novel concerns Clay Jensen, a pupil in high school, receiving a box of cassette tapes recorded and left by Hannah Baker. A classmate and romantic interest of him, Hannah recently committed suicide. The topic of suicide, as the reviews of Asher's novel and the subsequent Netflix series revealed, is controversial. This highly tragic and very sensitive issue is likely to be controversial to teachers, pupils and parents too. Still, the main issue of Asher's novel corresponds with the core values of the education and training from the section on "2.5.1 Health and Life Skills" by Utdanningsdirektoratet in which the school should equip their pupils with the "competence which promotes sound physical and mental health, and which provides opportunities for making responsible life choices". In 2012, National Public Radio (NPR), an independent nonprofit media organization, compiled a list of the 100 Best-Ever Teen Novels and *Thirteen Reasons Why* is novel number 24. Since its publication in 2007, Asher's novel has become well known in the field of young adult literature for its presentation of mental health and for its controversial status as a banned book. Every year, the office for Intellectual Freedom compiles a list of the top 10 most challenged books in order to inform the public about censorship in libraries and schools. *Thirteen Reasons Why* is mentioned on the Top 10 Most Challenged Books list in 2012, 2017 and 2018 for reasons such as drugs, sexually explicitness, unsuited for its age group and discussions of suicide (Banned & Challenged Books, "Top Ten Most Challenged Books List"). The sensitive topics investigated in the novel are for some pupils far removed from their everyday lives, however, for other pupils, some of these topics are far too familiar. Suicide is the most common cause of death for individuals in the ages of 15-25 worldwide and it is not unusual to have thoughts about committing suicide (Solstad, "Monja Skal Hjelpe Foreldre til å Tørre å Spørre om det Utenkelige"). The creation of the Netflix series *13 Reasons Why*, which debuted in 2017, catapulted the text into mainstream conversation, particularly among adults, and the novel

gained new popularity. Given this widespread attention, teacher educators and proponents of young adult literature wonder how pupils and their parents would respond to reading and considering Asher's novel, with its controversial topics, within the classroom. Much of the controversy and research have been founded upon the TV-series which caused a tremendous stir, and thus limited attention has been directed towards the novel. Whether the graphic series could be taught within classrooms is another discussion which will not be considered in this thesis. Even though, the novel and the first season of the TV-series have commonalities and thus articles debating the series are referenced. According to Rosa et al. in their article "Thirteen Reasons Why: The Impact of Suicide Portrayal on Adolescents' Mental Health" evidence has shown an increase in suicide-related internet searches after the release of the TV-series *13 Reasons Why*. Additionally, "a history of depression or suicidality was associated with worsening suicidality after watching the show" (3). Even though some of the audience responded negatively, beneficial effects have been reported in which the show helped to cope with depressive feelings and suicidal thoughts. The novel offers an opportunity to tackle in a less graphic and more meditative medium and under educational government the themes and controversies of the controversial TV-series that the vast majority of teenagers engage with in their own life beyond school.

Suicide is an evidently controversial topic as intentional self-killing constitutes an evolutionary puzzle and brings forward emotions of guilt, despair and helplessness. The act of killing oneself deliberately was the first methodological study of a social phenomenon in the context of society. Émile Durkheim uncovered the basis for unity and solidarity in modern societies. In *Suicide: A Study in Sociology*, Durkheim explains his theory "since suicide is an individual action affecting the individual only, it must seemingly depend exclusively on individual factors, thus belonging to psychology alone" (xliv). Therefore, one would expect the suicide rates within societies to vary greatly and be disorderly. Durkheim's expectation was disconfirmed. In reality, suicide rates are extremely stable. There is thus a need for an explanation which does not concern the individual. The fact that each society has its own suicide rate indicates that this rate is a product of social factors, characteristics of society:

Each social group really has a collective inclination for the act, quite its own, and the source of all individual inclination, rather than their result. It is made up of the currents of egoism, altruism or anomy running through the society under consideration with the tendencies to languorous melancholy, active renunciation or exasperated weariness derivative from these currents. These tendencies of the whole social body, by affecting

individuals, cause them to commit suicide (Durkheim, *Suicide: A Study in Sociology*, 264).

Suicidal rates are thus a social fact. Émile Durkheim's project in *Suicide: A Study in Sociology* is to locate the social factors which influence these suicidal rates. He tries to explain one social phenomenon with another. Durkheim operates with two core concepts, social integration and regulation. Integration is the extent of social relations binding a person or a group to others, such that they are exposed to the moral demands of the group. Regulation is defined as the normative or moral demands placed on the individual that come with membership in a group. Durkheim operates with the perception that there exists an optimal relation between individuals and the society, a balance between integration and regulation. Too much or too little integration and/or regulation creates complications for the individual and results in an increase in suicidal rates. Thus, Durkheim concludes that "the social suicide-rate can be explained only sociologically" (*Suicide: A Study in Sociology*, 263).

Émile Durkheim's four different types of suicides - anomic, fatalistic, altruistic and egoistic - can be adopted in order to explain and understand Hannah Baker's suicide in *Thirteen Reasons Why*. Anomic and fatalistic suicide concerns too much or too little regulation from society. Durkheim defines anomic suicide as resulting "from man's activity's lacking regulation and his consequent sufferings" (*Suicide: A Study in Sociology*, 219). This type of intentional self-killing stems from sudden and unexpected changes in situation. Fatalistic suicide, however, is defined as "the suicide deriving from excessive regulation, that of persons with futures pitilessly blocked and passions violently choked by oppressive discipline" (*Suicide: A Study in Sociology*, 239). Individuals are placed under extreme rules or high expectations are set upon them, which removes a person's sense of self or individuality. In Asher's novel *Thirteen Reasons Why*, Hannah Baker and her parents move to Crestmont to open up a shoe store: "It was that store that brought her to town in the first place. After thirty years in business, the owner of the store was looking to sell and retire. And Hannah's parents were looking to move" (72). Her family life is subjected to social regulations and change. The family must integrate themselves in a new city and a new school. Hannah Baker is the new youth in town and starts school as a high school freshman. The family meet expectations from the small-town community, however, cannot be described as too much or too little regulation. Altruistic and egoistic suicide concern too much or too little integration within society. Altruism expresses "where the ego is not its own property, where it is blended with something not itself, where the goal of conduct is exterior to itself, that is, in one of the groups in which

it participates” (*Suicide: A Study in Sociology*, 180) whereas an egoistic suicide involves an individual becoming socially isolated or feeling that they have no place in the society. The individual is not to be condemned, but the society which is unable to prevent such tragic acts. If an individual is not part of a social group their social needs are not fulfilled which makes life meaningless and suicidal rates increase. Hannah Baker’s suicide in *Thirteen Reasons Why* can be described as an egoistic suicide. Through the unfortunate and dreadful incidents Hannah describes in the novel, such as bullying, sexual assault and substance use, she feels that she no longer has a place within society. Her friends caused her severe harm and Hannah does no longer feel welcome in Crestmont. The young adult has become socially isolated and her solution to her suffering is to commit suicide. The four different types of suicides by Émile Durkheim can all be related to Jay Asher’s novel *Thirteen Reasons Why*, and the egoistic suicide can be used to explain and reason why Hannah Baker chose to end her life.

Hannah Baker’s fate and *Thirteen Reasons Why* place themselves in a larger tradition of suicide in literature. With a limited number of days in a year and a set of imposed standards, teachers have to make choices about whether suicide is allowed in the curricular gate. The controversial topic is not a new phenomenon, educators have been teaching suicide literature within the classroom for a long time. As an example, William Shakespeare’s tragic play *Romeo and Juliet* (1597) is taught at Norwegian schools today, in which Romeo and Juliet commit suicide. Hannah Baker in *Thirteen Reasons Why* addresses Clay Jensen as Romeo at the beginning of his tape and directly quotes Shakespeare’s famous love tragedy “*Romeo, oh Romeo. Wherefore art thou, Romeo?*” (Asher, 197). Hannah relates to Juliet who commits suicide rather than live life unhappily. Clay, however, has more in common with Shakespeare’s Hamlet, and Hannah Baker can certainly be regarded as a contemporary Ophelia. Thus, the novel proposes that *Romeo and Juliet* 1597 romanticizes suicide by connecting it with the idea of true love, transcendence and divine sanction. In comparison, Jay Asher chooses to portray the action as tragic and grim. *Hamlet* (1603) is also taught at Norwegian schools, in which Ophelia and Hamlet contemplate suicide. Suicide was considered a mortal sin in the days of Shakespeare and he leaves Ophelia’s death open for interpretation. Hamlet famously questions “To be or not to be?” in his famous soliloquy. His father’s murder and his mother’s marriage to his villainous uncle have caused Hamlet to contemplate the merits of suicide. Hannah Baker and Clay Jensen from *Thirteen Reasons Why* parallel Shakespeare’s famous characters in their adolescent moral predicament and social situation of moral corruption. Additionally, *The Sorrows of Young Werther* (1774) by Johann

Wolfgang von Goethe was a formidable success when published, though also controversial. The main theme of the epistolary novel is the love that young Werther feels for Lotte, who is herself indisputably attracted to him. However, she is engaged to Albert and is later to be married to him. In the end, Werther shoots himself, ironically using Albert's pistol. Goethe's Germany was largely Christian, with an audience who was generally against suicide on moral grounds. The novel was banned in several countries due to its potential to inspire suicidal behavior. Allegedly, the novel caused a wave of people ending their lives. The popularity of *Thirteen Reasons Why* has health professionals worrying about a modern day Werther effect. The fear is that Asher's novel is heroizing Hannah's suicide as a catalyst for social change. The blame is allegedly placed on specific events and people, rather than mental health issues. To teach Shakespeare's tragedies in English classes, or Goethe's in German, appears safe and sound due to distance in time and place. Furthermore, the stories are familiar, not defamiliarizing, upsetting and shocking. Classic literature is less immediate and therefore has less of an impact. From the review of the mentioned literature, suicide is not a new phenomenon and has been taught within classrooms for a long time. In addition, the reviewed literature is from the romantic period and Goethe's largely Christian community, which spurs discussions of whether more modern literature concerning suicide can be considered more or less controversial within Norwegian classrooms today. The modern world, at least in Norway, has become more secular and possibly less Romantic since the days of Shakespeare, Goethe and Durkheim.

Many contemporary novelists have incorporated current thinking and research findings on suicide into their novels and thus their works serve as a useful device for the discussion and understanding of this sensitive topic by teenagers who are one of the primary victims of this self-destructive act. One of the more modern literary works on suicide is Jodi Picoult's *My Sister's Keeper* (2004). The novel revolves around thirteen-year-old Anna Fitzgerald, who sues her parents for medical emancipation. Anna is a "savior-sister", she was born because her older sister Kate was diagnosed with acute promyelocytic leukemia and needed regular blood and marrow donations. Anna's donations sustain Kate's life initially, however the cancer never truly goes away. Kate asked Anna to sue her parents because her sister was ready to die and was tired of constant surgeries taking over her life. The character of Anna Fitzgerald has connections with Durkheim's concept of an altruistic suicide. The concept consists of an individual committing suicide in order to benefit others. Anna gives a lot of herself to her sister Kate, for example stem cells, cord blood, lymphocytes, bone marrow and

wanting to donate a kidney. Anna sacrifices herself in order to save her beloved sister. Anna tends to be too much integrated within society, whereas Hannah Baker tends to be too little integrated within society. The two novels depict the different concepts of altruistic and egoistic suicide, and how the actions of society have fatal consequences. Picoult's novel is listed on the top 10 Most Challenged Books list in 2009 for reasons such as suicide and sexual explicitness (Banned & Challenged Books, "Top Ten Most Challenged Books List"). Picoult's novel is one example, however, as the Chicago Public Library monitors, there exists a [plethora of young adult novels concerning suicide](#). The contemporary novel in focus in this thesis is Jay Asher's *Thirteen Reasons Why*. Whether or not to teach the controversial piece of literature in school today spurs a critical discussion with contrasting arguments. Brooklyn Walter and Ashley S. Boyd present in "A Threat or Just a Book?" distinctive views on the teaching of Asher's novel within classrooms "the parent participants in this research, adhering to the duties and rights of their position as parents, conceived of the book as a danger, threatened by the topics the text raises, or at the very least as a teaching tool, a way to convey information" (621). Whether or not to discuss suicide and teach suicide literature to pupils is continually a highly debated topic. *The Sorrows of Young Werther* (1774) by Johann Wolfgang von Goethe caused a wave of people ending their lives. Critics argue if *Thirteen Reasons Why* can have the same effect. Even so, the novel differs from the TV-series. The novel is less graphically immediate, more prolonged and meditative. In their article, "Thirteen Reasons Why: The Impact of Suicide Portrayal on Adolescents' Mental Health", Rosa Gabriel Santana et al. emphasize the uncertainty on how we can deal with suicide as a major health problem and their concomitant emotional and didactic concerns: "despite its well-known public health implications, the extent to which it is safe to inform, discuss and portray suicide within society is yet unknown" (2). In modern young adult literature, such as Asher's *Thirteen Reasons Why*, the environment and the characters appear much closer to the life, challenges and situation of young people today. By approaching suicide as a topic within the safe confines of a novel, the adolescent reader, even if he or she identifies closely with any of the characters, can maintain a discrete distance while absorbing potentially valuable information. Paula S. Berger expresses in "Suicide in Young Adult Literature" what pupils can learn from reading suicide literature, such as "some of the reasons why teenagers commit suicide; the characteristics of people considered to be at high risk to commit suicide; the role family, friends, and relatives play in triggering suicidal thoughts as well their ability to help prevent or avert a suicide" (14). Importantly, for teenagers who have suicidal thoughts, literature about the topic can show them that they are neither unique nor alone in their feelings

of despair and hopelessness, but others have the same feelings. There are constructive ways to handle these feelings. Young adult novels on suicide serve the function of demystifying suicide as well as eradicating any romantic notions adolescents may have about the sensitive topic. Hopefully, the considerations analyzed and discussed in this thesis will add to the knowledge of how and if we could teach sensitive and controversial novels in Norwegian classrooms today.

Suicide is evidently a problematic topic, which the novel also confirms “*and it was a subject we never discussed in class*” (170). There are risks when discussing suicide within the classroom, for example the risk of the “Werther effect”. Copycat suicide is an example of one of its most extreme forms. Written depictions of how to commit suicide can lead to increased rates of suicide or suicide attempts using the same methods described in literature. Most youths will not become suicidal after being exposed to suicide, however a small subset of more vulnerable teens, especially those struggling with mental health issues, could be at increased risk. *Thirteen Reasons Why* also focuses on blaming and shaming, as opposed to recognizing that more than 90 percent of individuals who complete this action struggle with mental illness (Jacobson, “Thirteen Reasons to be Concerned About 13 Reasons Why”, 8). Additionally, the school leadership and the role of the counselor are portrayed as villains primarily concerned with the legal implications of the suicide. Instead of total avoidance of controversial and sensitive issues, one can proceed with caution. Instead of focusing on striking depictions of suicide, the teacher can focalize the factors causing suicide and emphasize how such actions can be prevented. In Asher’s novel *Thirteen Reasons Why*, Mrs. Bradley passes out a flyer called “The Warning Signs of a Suicidal Individual”, to which Hannah Baker states “‘*A sudden change in appearance. I tugged on the ends of my newly cropped hair. Huh. Who knew I was so predictable?*’” (173). The novel raises awareness around warning signs of suicidal individuals and provides pupils with an insight into some of the harder aspects of life. According to Utdanningsdirektoratet in “2. Principles for Education and All-Round Development” teaching “shall give the pupils a good foundation for understanding themselves, others and the world, and for making good choices in life”. Teachers have an important role in enabling their pupils to develop the required skills to have such difficult conversations and discussions. Developing effective approaches to discussing controversial issues also enables teachers to challenge their own views and explore ideas in greater depth. Even though we do not know what the future holds for today’s pupils, we can be confident that they will be faced with decisions about a wide range of issues that provoke

strong, varied and often contradictory responses. As the goal is to educate creative, engaged, inquisitive and critical thinkers, all pupils should have the opportunity to engage appropriately with controversial issues.

8.2 Similarities and Differences: *Thirteen Reasons Why* and *The Curious Incident*

Thirteen Reasons Why by Jay Asher and *The Curious Incident* by Mark Haddon focus on human fate, extraordinary individuals and teenagers who go through a transitional trauma. Christopher is an extraordinary though complex pupil. He notices and remembers everything he sees, which makes new places extremely overwhelming. Christopher in *The Curious Incident* does not feel comfortable in crowds as he has trouble understanding facial expressions, figures of speech and body language “I got Siobhan to draw lots of these faces and then write down next to them exactly what they meant. I kept the piece of paper in my pocket and took it out when I didn’t understand what someone was saying” (3). Despite his challenges, he loves and excels at math, logic and the universe. Over the course of the novel, Christopher faces changes in his life. His mother, which he thought was deceased, is alive and lives in London. His father which he previously trusted, murdered the neighbor’s dog and lied about his mother. Christopher faces a number of situations that he would not have imagined at the beginning of the novel, and he navigates through them with eventual success. As a result, Christopher Boone grows more into adulthood and feels much more equipped to face his future life “and I know I can do this because I went to London on my own, and because I solved the mystery of Who Killed Wellington? and I found my mother and I was brave and I wrote a book and that means I can do anything” (268). Hannah Baker in *Thirteen Reasons Why*, on the other hand, is described as a sensitive girl at heart. She enjoys hot chocolate, blue nail polish, reading and writing poetry. She is also smart, attractive and friendly. Through her recordings, and Clay’s reaction to them, readers get to know her well. Descriptions of her life at her most desperate and disturbed provides a unique insight of a distressed teenager. Hannah Baker faces indescribable challenges such as bullying, sexual assault and substance use. Initially portrayed as outspoken, humorous and confident, Hannah is torn down by the bullying and gossiping of her peers. In her last days, she is self-sabotaging, incredibly insecure and depressed: “*A lot of you cared, just not enough. And that ... that is what I needed to find out... And I did find out... And I’m sorry*” (280). Unlike Christopher, Hannah is unable to resolve her challenges. Her last effort to meet with the school’s counselor is unsuccessful.

Hannah's solution to end her suffering is to commit suicide. Hannah Baker and Christopher Boone both face challenges which change them as individuals. The subject-matter in these novels is important as it corresponds with the core values of the education and training from the *Core Curriculum 2020* such as human dignity and critical thinking and ethical awareness. *Thirteen Reasons Why* and *The Curious Incident* provide a unique insight into extraordinary individuals and their fates and contribute to helpful works of literature when teaching trauma, ethics and emotions in the classroom.

Thirteen Reasons Why by Jay Asher and *The Curious Incident* by Mark Haddon also share similarities in their multimodality and connections with digital tools. All types of imaginative literature are multimodal. The genre is not uniform, but can be described as existing on a spectrum, from minimal to extensive in their incorporation of different modes. Haddon's novel enables the reader to enter the intricate mind of Christopher by means of a text of a highly multimodal nature, deploying lists, maps, graphs, drawings and mathematical equations. The plethora of signifying systems presents Christopher's divergent cognitive capacity and his complex integrity, as much as his various modes of communication in the multi-discursive world in which he lives. Asher's novel is not as tellingly multimodal in comparison; however, the novel includes several modal elements such as the use of italics, icons and pluralistic narrative. *Thirteen Reasons Why* combines Hannah Baker's audio-taped explanation for her suicide with Clay Jensen's reactions to the tapes and to his interaction with their mutual school mates. The contents of Hannah's audiotapes are always represented in italics which differentiate her voice and tapes from the rest of the text. This particular textual characteristic stands out and thus functions self-reflexively because the italics disrupt the graphic surface of the page, which de-automatizes the reading process. The italics themselves also signal citation. In addition to capturing the living voice of the deceased Hannah, these citations also mark her spirit and her voice from beyond her grave. The italics represent a new dimension and work as a form of graphic representation of the contents of the tape. The phenomenon of italics could possibly indicate citations from a spiritual realm and separates Hannah's voice from a realist dimension. The change of font can also be seen as an attempt to make them appear closer to real life, closer to the thoughts and imagination of Hannah Baker. The italics are also clearly used to signal the change in narrative voice. Ultimately, the italics also cite the ancestral spirit of suicide literature from Shakespeare's Hamlet and Goethe's Werther to Asher's *Thirteen Reasons Why*. Asher also includes another modal element in his novel, all the icons for play, stop and pause recognizable from buttons

on tape players. The icons stand out and signal a change in the narrative, switching between Clay and Hannah. The multimodal elements ease the reading process and further underline the pluralistic narrative adapted in the novel. The narrative in itself is multimodal as Hannah and Clay report their stories from their different spatio-temporal positions on two sides of the grave, as the unexpected tapes keep circulating among various characters, and as the novelistic keeps intimating new interpretations to new readers. In their multimodality, citationality and plurality Asher and Haddon's novels invite creative enactment and critical co-production by educational use of digital tools. This thesis will continue to explore the creative and critical co-production of the novels and how they best relate to educating self-empowering pupils. Just as *The Curious Incident* suggests DST as a suitable choice of digital tool, *Thirteen Reasons Why* and Hannah Baker's suicidal fate could indicate that some digital methods are better suited than others. The different possibilities of teaching the novel with digital tools will be further explored and uncovered as Asher's young adult piece of literature is further investigated.

8.3 The Importance and Possibilities of Cassette 7: Side B

In Jay Asher's *Thirteen Reasons Why* Hannah Baker conveys her reasons for committing suicide over seven tapes, describing incidents such as how a best friend betrayed her, a fatal accident, a sexual assault – all together thirteen reasons on seven tapes. What about the fourteenth side? And reason? Cassette 7: side B has been taken for granted by critics. All articles concerning *Thirteen Reasons Why* either discuss the TV-series or examine Hannah's first thirteen stories. All references take for granted that there are thirteen stories only, probably due to the novel's title. Hannah Baker, however, records fourteen stories. This thesis argue that the neglected story number fourteen can be considered the most important due to the complete difference in length, message and significance. Hannah Baker incriminates a different individual on nearly each cassette tape who she claims is one of the reasons for her decision to commit suicide. Justin Foley, Alex Standall, Jessica Davis, Tyler Down, Courtney Crimsen, Marcus Cooley, Zach Dempsey, Ryan Shaver, Clay Jensen, Jenny Kurtz, Bryce Walker and Mr. Porter are the twelve people represented on her tapes. Justin Foley is represented on two tapes about different episodes. The first thirteen stories explain in depth why each individual contributed to her death. Each chapter has several pages of explanations and examples. For instance, Hannah describes how individuals encouraged the spread of rumors, destroyed her reputation, broke her heart, sexually abused her and gave up on her.

After listening to tape 7: side A where Hannah describes her final attempt at finding a reason to live, Clay Jensen never hits stop on the Walkman. The tape clicks itself over and continues playing. Without her voice at the beginning, the slight static hum plays constantly which makes her words sound louder. After a click in Clay's headphones, he can hear a slow breath of air and Hannah thanking her listeners. Cassette 7: side B, contradictory to all other tapes, only includes: "*Thank you*" (282). Hannah has described thirteen stories in powerful details, although story number fourteen only includes two words. All the previous thirteen stories are already filled in, however the last side of the tape offers tremendous and inspiring hermeneutic possibilities as the tape begs for interpretation and response. No critic has attended to the final fourteenth story, or rather, the missing story and the enigmatic expression of appreciation: "*Thank you*". What does Cassette 7: side B mean?

Cassette 7: side B in *Thirteen Reasons Why* offers multiple hermeneutic possibilities. As opposed to all other thirteen stories, story number fourteen includes just two words. The novel's penultimate chapter ends "And Hannah, with warmth. *Thank you*" (282). Who is she thanking and why? As Jay Asher narrates in his novel *Thirteen Reasons Why*, every person on the tapes fulfills Hannah's last request: "*The rules are pretty simple. There are only two. Rule number one: You listen. Number two: You pass it on. Hopefully, neither one will be easy for you*" (8). Hannah could be thanking her listeners for accepting and fulfilling her last wish. Another interpretation revolves around Hannah providing a sense of closure for herself. She made the connections between the names of the people who had hurt her and after giving life one last failed attempt with Mr. Porter, her mind was made up. Recording each tape with the reasons as to why she commits suicide was her way to give meaning to something which can be experienced as meaningless. Each person on the tapes will listen to her/his story and hopefully understand how their choices hurt her and could possibly justify her actions. Hannah leaves a part of herself behind, a legacy, and will thus never be completely gone. Side fourteen could also be addressed to herself, she implies herself as partly responsible for her own suicide. Thank you, Hannah, for giving life an attempt, however existence became too hard. A last interpretation revolves around one of Durkheim's forms of suicide: egoistic suicide. Hannah Baker feels she has no place in society, a feeling of being socially isolated. In correspondence with Durkheim's theory, Hannah Baker is not to be condemned. Her friends and society did not provide a fulfilling environment for her to participate in. Hannah could possibly say thank you as a form of revenge. Thank you for not including me in society, thank you for letting me down. Each person on the tapes was unsuccessful in their attempts of

including her in the society and chose actions, willingly or not, which hurt Hannah. Thank you for not being there. Cassette 7: side B adds dimensions of self-implication and self-evaluation. Perceived as a hermeneutic lacuna, the tape begs for interpretation and response. All fourteen stories in *Thirteen Reasons Why* offer several hermeneutic opportunities and several possibilities for being included in classroom teaching.

Cassette 7: side B in Jay Asher's novel *Thirteen Reasons Why*, with its multiple hermeneutic possibilities, offers opportunities for classroom instruction both with and without digital tools. One possibility is role playing, creating a court room within the classroom. Hannah Baker does not only use the tapes as a source for self-reflection, she also puts her listeners on trial. Although she narrates fourteen stories, there are twelve people on the list (two chapters are devoted to Justin Foley). Interestingly, twelve is the number of people that make up a jury. The twelve people did not try to listen to Hannah's testimony, did not provide her with a chance to present her evidence or cross-examine witnesses. They all made choices which hurt her, in one possible interpretation of the novel. After the twelve people on her list have listened to the tapes, do they declare themselves guilty or not? Can they be said to be held responsible for Hannah Baker committing suicide? Among the legal and sociological problems engendered by the act of intentional self-killing is the question of whether or not suicide by an accused should be considered evidence of their guilt. Who is guilty, Hannah or the twelve other people? Could the twelve mentioned individuals be controlled by forces beyond themselves, such as the conventions of Crestmont or the school? Pupils are able to discuss controversial topics in literature such as justice, ethics and humaneness which all constitute an important part of the *Core Curriculum 2020* as the pupils should be ethically aware: "which means balancing different considerations, is necessary if one is to be a reflecting and responsible human being. The teaching and training must develop the pupils' ability to make ethical assessments and help them to be cognisant of ethical issues" (Utdanningsdirektoratet, "1.3 Critical Thinking and Ethical Awareness"). Ideals of justice are inextricable from human concerns of ethics and morals and can further be defined as the ceaseless individual responsibility for the victims - past, present and future - of wars and violence, of nationalist, racist, colonialist and sexist injustice, and for all the people who suffer from an unjust world order or established conduct, and everyone who lives under the threat of self-extermination. Why do some humans commit suicide and how can the action be justified? Who is responsible for such tragic fates? The principle of responsibility becomes prominent, although such responsibility remains problematic to place. Justice and ethics become incumbent due to their intricate positions in society. Pupils within the classroom can

arrange a trial to convict or exonerate Hannah's choice. Pupils would take on roles as jury members, prosecutors, defense, a judge and witnesses to best come towards an answer. Such a situation would have to be supervised by a teacher as to which aspects would be focused on. The emphasis is on reasons as to why someone commits suicide and not how the action is completed. These suggested approaches for how to teach *Thirteen Reasons Why* in upper secondary schools in Norway are innovative and creative proposals made from the empiricism and lessons learned from *The Curious Incident*-DST Project.

One of the multiple possibilities for teaching Jay Asher's *Thirteen Reasons Why* in the classroom is for the pupils to take on the role as one of the characters in the novel and record their reaction and response to one of the tapes. Hannah Baker's thirteen stories are all addressed to specific individuals. Justin Foley, Alex Standall, Jessica Davis, Tyler Down, Courtney Crimsen, Marcus Cooley, Zach Dempsey, Ryan Shaver, Clay Jensen, Jenny Kurtz, Bryce Walker nor Mr. Porter were provided with a chance to defend themselves or reason with Hannah. Pupils can adopt the role of one of these characters and record a response, which also considers the value complicity in differentiated instruction as explained by Hallvard Håstein and Sidsel Werner in "Tilpasset Opplæring i Fellesskapets Skole": "pupils shall participate in the planning, execution and assessment of schoolwork" (29, my translation). Podcasting functions as a one-way, noninteractive form of communication and the speaker talks to an often non-responsive audience. Hannah's tapes were planned, she drew a map to all the places the people should seek as well as plan which classmates should receive the recordings:

And then ... I made the connections. I circled your name first, Justin. And I drew a line from you to Alex. I circled Alex and drew a line to Jessica, bypassing names that didn't connect – that just floated there – incidents all by themselves. My anger and frustration with all of you turned to tears and then back to anger and hate every time I found a new connection (217)

Just as Hannah Baker's tapes were planned, pupils must plan what their podcast episode should contain. Taking on the role as another character in Asher's novel provides pupils with the opportunity to narrate how they would respond to her tapes. Do they admit responsibility? Do they accept Hannah's choice? Do they feel remorse, anger, jealousy, revenge, vindication or sorrow? The response they create by critical means offer lessons in ethical considerations and empathy. In order to make a podcast, pupils are expected to work together to make a script, and to record and edit. In the process they acquire social skills by collaborating,

learning to write, organizing, and delivering information to an authentic audience. Another modification is for pupils to co-operate on the same podcast episode. The learners can gather several characters from Asher's novel and discuss Hannah's tapes about them and her choices. The adjustment gives the pupils opportunities to practice the competence aim from the "Competence Aims and Assessment English (ENG01-04)": "explain the reasoning of others and use and follow up input from others during conversations and discussions on various topics" (Utdanningsdirektoratet). This proposal offers opportunities for pupils with a lower level of competence to co-operate and learn from pupils with a higher level of competence. A class has the potential to create a podcast including all twelve individuals' response and reactions to Hannah Baker's cassette tapes. The podcast can be shared within the class, the school or online. Pupils have to be attentive towards details in the novel and be creative, curious and critical to form a response in compliance with the "Competence Aims and Assessment English (ENG01-04)": "read analyse and interpret fictional texts in English" (Utdanningsdirektoratet). Hannah's cassette tapes and their similarities with podcasts can inspire pupils when they make their own critical and imaginative digital stories.

Cassette 7: side B in *Thirteen Reasons Why* is an exceptionally suitable chapter to use with podcasts as the tape begs for interpretation and response. Hannah Baker narrates the first thirteen stories in depth, explaining incidents and providing specific examples. Each chapter includes several pages. Each chapter is also addressed to a particular individual. Story number fourteen is arguably not addressed to a specific individual nor narrated in detail. Perhaps it is addressed to the reader. The tape is not only left open for interpretation, it is also open for content. As Jay Asher narrates in his novel *Thirteen Reasons Why*, Hannah just says "Thank you" (282). Is the tape an accident or a deliberate choice? Why did Hannah not make more use of it? Why would she say thank you and to whom? Why has she gone silent? What could she have filled the cassette tape with? Who is the tape addressed to? All of these questions provide opportunities for pupils to practice creativity, imagination and critical thinking. Anniken Telnes Iversen explains in "Reading Novels and Short Stories" how narrative competence: "the ability to understand and tell a variety of stories, is essential in order to communicate with others, understand the cultural expressions that surround us, and construct a meaningful narrative for our own lives" (212). The narrative vacuum and logical lacuna on cassette 7: side B provide an empty space for creative story production and critical interpretation. Even though pupils today do not record on cassette tapes, in much of the same way as Hannah they would record stories onto digital tools. Each pupil in class can record

their own tape fourteen. These tasks comply with the “Competence Aims and Assessment English (ENG01-04)” by Utdanningsdirektoratet as the pupils are expected to “use appropriate digital resources and other aids in language learning, text creation and interaction” and “write different types of formal and informal texts, including multimedia texts with structure and coherence that describe, discuss, reason and reflect adapted to the purpose, receiver and situation”. A pupil can make a tape of what Hannah might have said if she made more use of the last side. The act of narration fulfills many functions, such as developing empathy, communicating experiences, remembering traumatic episodes, entertaining hope and making sense of the world. Pupils need to interpret the novel in order to provide the missing content which offers meditations on ethics and contemplation on suicide. Contemporary controversial novels such as *Thirteen Reasons Why* are important because they focus with compassion on the deepest human concerns, such as justice and humaneness, in a time when society tends to be dominated by materialism, commercialism and instrumental ideas of progress. Pupils need to address contemporary controversial issues, such as suicide, in order for them to develop the skills necessary to deal with them knowledgably, sensibly, tolerantly and morally.

Teachers must design the right kinds of assessment tools to evaluate how pupils discuss and analyze the controversial and sensitive topic of suicide in Jay Asher’s *Thirteen Reasons Why*, in accordance with the curriculum requirements. The general aim of the project would be to make a podcast episode in which the pupils imagine what Hannah might have said if she spoke more on tape fourteen or to take on the role as another character in the novel and narrate how they would respond to her tapes. According to the “Competence Aims and Assessment English (ENG01-04)” by Utdanningsdirektoratet, pupils are expected to “read, analyze and interpret fictional texts in English”. Making a podcast inspired by *Cassette 7: side B* in *Thirteen Reasons Why* suggests an exercise in the digital medium that requires having read and interpreted Asher’s novel, or essential parts of it. Attention to detail and creativeness is expected as the teacher stimulates the curiosity and creative power of their pupils. The learners would be expected to discuss important information and succinct concepts, such as bullying and substance use, as well as critically evaluate suicide in ways which engages their peers, teachers and possibly a larger audience. Creativity and original content enhance the purpose of the podcast in an innovative way. Utdanningsdirektoratet further state in “Competence Aims and Assessment English (ENG01-04)” that pupils are expected to “use appropriate digital resources and other aids in language learning, text creation and

interaction”. The use of podcasts as a digital resource opens up new possibilities in how to teach and learn about challenging topics such as suicide by the use of this pupil active form of learning. The method provides a new learning environment different from traditional class teaching. The interaction between pupils further encourage group learning and discussions of suicide. The aim is to create a unique and effective presentation that enhances what is being said in the podcast. Language use and terms are essential, and pupils are expected to “listen to, understand and use academic language in working on own oral and written texts” (Utdanningsdirektoratet, “Competence Aims and Assessment English (ENG01-04)”). A clear voice with correct and precise use of pronunciation is essential. Based on such principles of evaluation inspired from the *Core Curriculum 2020 (CC2020)*, the *English Subject Curriculum 2020 (ESC2020)* and the self-assessment of *The Curious Incident-DST Project*, pupils can be assessed from a low to a high degree of competence. These criteria must be introduced at the same time as the assignments, because pupils should understand what they are supposed to learn and what is expected from them. The previous self-assessment of *The Curious Incident-DST Project* provided lessons for the importance of taking advantage of peer learning and the sharing of one’s production. Thus, a class library of all podcast episodes should be highly considered. Teachers could introduce sensitive and controversial contemporary literature which raises conversation on ethical issues of human solidarity and suicide with pupils in Norwegian classrooms in accordance with the CC2020 and the ESC2020. Pupils could benefit and become further ethically conscientious as much as creatively alert and critically aware from engaging with such topics by implementing pupil active forms of learning.

8.4 Self-Assessment

8.4.1 Thirteen Reasons Why Podcast Project

The *Thirteen Reasons Why* Podcast Project has explored hypothetically how the sensitive and controversial novel, in combination with the digital tool, can be applied in the teaching situation. However, to what extent such a project is successful or not according to the CC2020 and the ESC2020 remains to be explored and verified. One lesson to be learned from the self-evaluation of *The Curious Incident-DST Project* indicates that contact with The Norwegian Centre for Research Data (Norsk senter for forskningsdata, NSD) and consent from the pupils need to be obtained and collected at an early stage of any new research project into pupil active methodology. The *Thirteen Reasons Why* Podcast Project takes advantage of peer

learning and the possibility to share one's production, in contrast with the previous *The Curious Incident*-DST Project. Pupils can learn from each other's productions in their interpretations of Cassette 7: side B and from taking on the role as one of the characters from *Thirteen Reasons Why*. A classroom conversation about suicide and suicide-podcasts raises in pedagogic form many of the ethical concerns of research, such as consent, anonymity, confidentiality and dissemination. Mrs. Bradley, Hannah Baker's teacher, encouraged pupils to write anonymous notes to recommend topics for further discussion in her classroom. A note she received read: "*Suicide. It's something I've been thinking about. Not too seriously, but I have been thinking about it*" (170). In the example from the novel, the pupils refused to have a discussion of the topic without further details. Suicide is a sensitive topic and brings forward challenges of anonymity. Do pupils want to share thoughts of such a topic with their peers, teachers or a larger audience? Or should these thoughts remain anonymous? The topic of suicide is evidently problematic, and pupils have different beliefs and values of whether this self-destructive act is right or wrong. Undoubtedly, when discussing contentious novels, teachers have to be aware of socio-psychological dimensions, didactic methods and ICT possibilities and pitfalls in the classroom way beyond literature. The position of this thesis is that controversial issues in the classroom, such as suicide, are not to be avoided but to be embraced, if done properly. Contemporary controversial issues need to be addressed for pupils to develop the skills necessary to deal with them knowledgably, sensibly, tolerantly and morally. According to Alexis R. Lauricella, Ellen Wartella and Drew P. Cingel the *13 Reasons Why* TV-show on Netflix is popular, suggesting that it relates to some important elements of youth's experience today ("Exploring How Teens and Parents Responded to *13 Reasons Why*"). The *Thirteen Reasons Why* Podcast Project relocates the suicide challenge in an educational context of expertise and pupil active empowerment. Educators have been teaching classic literature such as Shakespeare's tragedies in English classes or Goethe's in German and thus the topic of suicide in classrooms for a long time. Classic literature appears safe and sound due to distance in time and place. Discussions do spur questions on whether more modern literature concerning suicide can be considered more or less controversial within Norwegian classrooms today. The *Thirteen Reasons Why* Podcast Project can contribute to the aim of educating pupils to become creative, engaged, inquisitive and critical thinkers, also on such sensitive, complex and morally fraught issues as suicide. The theme and tapes of Asher's novel add dimensions of self-implication and self-evaluation which are critical to our pupils. As suicide is the most common cause of death for individuals in the ages of 15-25 worldwide, the *Thirteen Reasons Why* Podcast Project can help bring forward

valuable information and help pupils become critically and ethically aware.

8.4.2 Self-Evaluation of Both Projects

This thesis has presented how *The Curious Incident*-DST Project and the *Thirteen Reasons Why* Podcast Project, based on self-evaluation of a classroom research project and the hypothetical prospects of a future research possibility, can be applied in the teaching situation as the aim is to bring new research to the future of English education in Norway. In *The Curious Incident*-DST Project and the *Thirteen Reasons Why* Podcast Project presented in this thesis, the teacher chose the novel. The literature chosen for these two specific projects corresponds with the similarities, facilities and functions with the chosen digital tool. The narrative structure and aesthetic dimensions of Haddon's *The Curious Incident* overlap with the possibilities of DST. The choice of Asher's *Thirteen Reasons Why* and the podcast facility are also predicated upon correspondences between his novel and the choice of digital tool, especially as the pupils, just like Hannah Baker, record their own stories into a digital platform that can be distributed to specific addressees or to a wider audience in accordance with research ethics. The many hermeneutic dimensions of both novels are further explored by the imaginative possibilities of the digital tool. Even though pupils were not able to choose the literature, they were presented with different tasks for pedagogical principles of motivation, variety and differentiation. As a core principle in differentiated instruction, Mette Bunting reports in "Innledning" how the needs and competence of each individual pupil shall be met within the class they belong (13, my translation). Pupils can choose the task which suits the best their own individual skills and personal development. One could discuss the possibility of a voluntary exercise for motivated pupils to submit a second digital story or podcast based upon a self-chosen text. Such a solution would stimulate differentiation and progress amongst pupils particularly motivated for the critical co-production of imaginative literature. The teaching of multimodal novels, such as Haddon's *The Curious Incident* and Asher's *Thirteen Reasons Why*, corresponds with the new *Core Curriculum 2020* (CC2020) and the *English Subject Curriculum* (ESC2020) for upper secondary school as one of the main aims are "read, discuss and reflect on the content and language features and literary devices in various types of texts, including self-chosen texts". Reading and producing multimodal texts present multiple advantages for teachers and pupils, such as developing critical awareness, creativity and imagination, as well as scaffolding opportunities in the learning process.

9 Conclusion

Mark Haddon's *The Curious Incident of the Dog in the Night-Time* and Jay Asher's *Thirteen Reasons Why* complement two of the core values of the education and training by Utdanningsdirektoratet, namely "1.3 Critical Thinking and Ethical Awareness" and "1.4 The Joy of Creating, Engagement and the Urge to Explore". According to the Utdanningsdirektoratet in "1.3 Critical Thinking and Ethical Awareness": "school shall help pupils to be inquisitive and ask questions, develop scientific and critical thinking and act with ethical awareness". Literature is vital as it inhabits opportunities to learn, reflect and familiarize oneself with other human beings at a different time and place in history and other areas today. Haddon's *The Curious Incident* enables the reader to enter the intricate mind of Christopher and provides an insight into a teenager who is at times hampered by his social relation issues. Asher's *Thirteen Reasons Why* introduces a troubled teenager who commits suicide and offers awareness to such a controversial topic. These novels cultivate empathy beyond the traditional scope, foster understanding for different people and cultures and enable critical thinking and creative ability. Thus, literature and the novelistic can be the gateway to ethical awareness. In addition, Utdanningsdirektoratet state in "1.4 The Joy of Creating, Engagement and the Urge to Explore" that: "the school shall allow the pupils to experience the joy of creating, engagement and the urge to explore, and allow them to experience seeing opportunities and transforming ideas into practical actions". Multimodal literature opens a gateway for creating and producing projects which stem from fiction itself. The similarities between *The Curious Incident* and DST, as well as *Thirteen Reasons Why* and podcasts, can aspire and motivate pupils when they make their own imaginative, multimodal and empowering text. The process of making a digital story allows for many different possibilities of learning and critical thinking. The method allows for a combination of analytical and creative approaches to literature and is a motivating way to work with digital skills. The pupils can communicate their knowledge about literary texts, by reproducing or recreating content to make it their own. Podcasts, in combination with Asher's novel, open up new possibilities in how to teach challenging and controversial topics by the use of this pupil active form of learning. The method can enhance cooperative learning, allowing pupils in small groups to interact with each other, learn from one another, solve problems and use their classmates as resources. The introduction of new digital tools within the classroom can be experienced as both engaging and captivating. The aim of educating creative, imaginative, inquisitive and critical thinkers and some of the required skills in the *Core Curriculum 2020*

(CC2020) and the *English Subject Curriculum 2020* (ESC2020) are accomplished by the teaching of Haddon's *The Curious Incident* and Asher's *Thirteen Reasons Why* with their digital tools.

To teach multimodal novels, i.e., imaginative literature, in Norwegian upper secondary classrooms provides substantial educational, methodological, and pupil-active benefits. Robert Weiner and Carrye Syma's comment in their *Graphic Novels and Comics in the Classroom* upon graphic novels and comics overlap with that of multimodal novels. Weiner and Syma state in their "Introduction" that by reading graphic novels pupils are "using a format that provides an opportunity for active engagement. The readers involve their minds with both the visual and narrative content, hopefully resulting in great comprehension and interest" (5), through textual understanding and critical response. They further argue that: "the combination of images with text in order for students to understand and interpret the world is probably the most important aspect of teaching literacy in the 21st century ("Introduction", 5). Lynell Burmark also underscore this importance in "Visual Literacy":

the primary literacy of the twenty-first century is visual. Our students must learn to process both words and pictures. To be visually literate, they must learn to 'read' (consume/interpret) images and 'write' (produce/use) visually rich communications. They must be able to move gracefully and fluently between text and images, between literal and figurative worlds (5).

Multimodal novels provide an excellent source for educating pupils to become creative, engaged and inquisitive, and for preparing pupils to critically engage with and respond to a world that requires simultaneous and interactive multiple modes. When reading a multimodal novel, such as Haddon's narrative-conscious, semantic-complex and image-enhanced *The Curious Incident* and Asher's spatio-temporally enigmatic composition, tape-driven narrative and *italicization* dimensionality, the reader must parse the literal meaning of the written and visual text on the page. In a next step, the learner must critically consider the ways in which the modes work together, situated within the unique format of the novel as a whole. This multimodal reading and co-productive process requires complex terminology to describe the visual aspects and its meaning and to form a critical response to the text. With the combination of different modes, such as linguistic, visual, gestural and spatial, multimodal novels provide pupils with a unique, dynamic opportunity for reading, learning and engagement. All types of literature, especially imaginative novels, can be described as multimodal as each and all modes teem with internal complexity and experimental novelty.

Every single word in a novel is polysemantic which underscores that even language is multimodal. The pupils' digital co-production of novels contributes to encourage pupils to interpret, to cultivate empathy, to think critically and to develop their own imaginative abilities and skills. The myriad of contemporary multimodal novels has great potential for incorporation in the English classroom. Such texts and digital methodology can engage reluctant readers, though also inspire and encourage learners of high competence. Novels inspire and offer opportunities for digital co-creativity and co-production as pupils and teachers explore their agency as storytellers in purposeful and motivated ways. Pupils with a lower level of competence can collaborate with pupils with a higher level of competence to further advance their self-awareness, creativity, imagination and expertise in the use of the narrative and digital skills. The novelistic has, and always will be, an important part of the education in Norway as underscored both by the CC2020 and the ESC2020.

Educators must identify ways in which they themselves can change teaching practices to best meet the needs of their pupils. Authentic professional learning is only partially dependent on the structures and opportunities that are offered by the school and conventional textbooks. Learning happens continuously through practice and experience and occurs daily as teachers engage with each other in inquiry and enact immediate changes in the classroom. Teachers know firsthand what is needed to promote and support pupil learning in their settings. Teachers also influence their colleagues, principals, and other members of the school community to improve teaching and learning practices. Our pupils and our schools depend on educators and their continual commitment to development and self-assessment and to learning and becoming more effective teachers. Educators are continually learning and honing their practices. Teachers are the definition of what it means to be a lifelong learner. May Britt Postholm and Torill Moen state in "Møte Mellom Forskere og Lærere" that: "reflection of one's own and others' classroom instruction is important. In this way, classroom instruction is continually under development and improvement, and facilitate learning for our pupils" (89, my translation). The 8-week practice period at an upper secondary school in Norway in my fourth year of my MA lector programme at UiT the Arctic University of Norway provided the opportunity to conduct research on teaching the values of literature, e.g., Mark Haddon's *The Curious Incident*, through the didactic facilities of DST in accordance with the aims and core elements of the ESC2020 and the CC2020. The power of having research results to support new teaching practices and to ground recommendations to myself and others strengthen confidence to share work with some level of expertise. The empiricism and lessons learned

from these two completed and hypothetical projects inspire new ideas on whether or not and how to teach sensitive and controversial novels, such as Jay Asher's *Thirteen Reasons Why*, through the digital tool of podcasts. Teachers must continue to acquire new knowledge about curriculum and practices to develop continuously new ideas to improve practices and classroom education. Hopefully, the aim of bringing new research to the future of English education in Norway, and especially how we view the use of literature and DST and podcasting in the light of the new core elements of the CC2020 can be considered successful.

10 Appendix

The Toby digital story created and directed by pupil A appears in Munin as an appendix to this thesis. The thesis format and the Munin service do not yet have the capacity to include appendixes like this one within the thesis document itself.

11 Works cited:

- Asher, Jay. *Thirteen Reasons Why*. Penguin Books, 2007.
- Audacity. *Free, Open Source, Cross Platform Audio Software*. <https://www.audacityteam.org>, Accessed 29.04.21.
- Baltzersen, Rolf K. *Digitale Fortellinger i Skolen*. PediaPress, 2012.
- Banned & Challenged Books. "Top Ten Most Challenged Books List." *Banned & Challenged Books*, <http://www.ala.org/advocacy/bbooks/frequentlychallengedbooks/top10>.
- Berger, Paula. S. "Suicide in Young Adult Literature." *The High School Journal*, vol. 70, no. 1, 1986, pp. 14–19.
- Bjørndal, Cato R.P. "Det Vurderende Øyet på Pedagogisk Praksis." *Det Vurderende Øyet: Observasjon, Vurdering og Utvikling i Pedagogisk Praksis*, edited by Cato R.P. Bjørndal, Gyldendal Akademisk, 2017, pp. 11-32.
- Bland, Janice. "Pictures, Images and Deep Reading." *Children's Literature in English Language Education (CLELE)*, vol. 3, no. 2, 2015, pp. 24-36.
- Brevik, Lisbeth Myklebostad & Rindal, Ulrikke. *Teaching English in Norwegian classrooms: From research to practice*. Universitetsforlaget, 2020.
- Bunting, Mette. "Innledning." *Tilpasset Opplæring – I Forskning og Praksis*, edited by Mette Bunting, Cappelen Damm Akademisk, 2014, pp. 13-18.
- Burmark, Lynell.
"Visual Literacy: What You Get Is What You See." *Teaching Visual Literacy: Using Comic Books, Graphic Novels, Anime, Cartoons, and More to Develop Comprehension and Thinking Skills*, edited by Nancy Frey and Douglas Fisher, Corwin, 2008, pp. 5–25.

"Visual Presentations That Prompt, Flash & Transform." *Media and Methods*, vol. 40, no. 6, 2004, p. 4.
- Bøhn, Henrik. "General Perspectives on Assessment." *Teaching and Learning English*, edited by Christian Carlsen, Magne Dypedahl & Sarah Hoem Iversen, Cappelen Damm Akademisk, 2020, pp. 304-321.
- Carlsen, Christian. "Reading literature." *Teaching and Learning English*, edited by Christian Carlsen, Magne Dypedahl & Sarah Hoem Iversen, Cappelen Damm Akademisk, 2020, pp. 209-226.
- Cazden, Courtney, et al. "A Pedagogy of Multiliteracies: Designing Social Futures." *Harvard Educational Review*, vol. 66, no. 1, 1996, pp. 60–92.
- Chicago Public Library. *General Recommendations: Suicide Awareness Month/YA Books Dealing with Suicide*. <https://chipublib.bibliocommons.com/list/share/186066773/1258843367>, Accessed 29.04.21.

- Collinson, Vivienne. "Intellectual, Social and Moral Development: Why Technology Cannot Replace Teachers." *The High School Journal*, vol. 85, no.1, 2001, pp. 35-44.
- Durkheim, Émile. *Suicide: A Study in Sociology*. Routledge, 2002.
- Eisenmann, Maria & Summer, Theresa. "Multimodal Literature in ELT: Theory and Practice." *Children's Literature in English Language Education (CLELE)*, vol. 8, no. 1, 2020, pp. 52-73.
- ESL English. *The Curious Incident of the Dog in the Night-Time*. <http://esl-bits.net/ESL.English.Learning.Audiobooks/curious.incident.of.the.dog/indice.html>, Accessed 29.04.21.
- Frazel, Midge. "Digital Story Production." *Digital Storytelling Guide for Educators*, edited by Midge Frazel, ISTE, 2010, pp. 59-86.
- Gibbons, Alison. "Multimodal Literature and Experimentation." *The Routledge Companion to Experimental Literature*, edited by Joe Brady, Alison Gibbons and Brian McHale, Routledge, 2012, pp. 436-450.
- Gordon, Andrew. "The Interface Between Literature and Film." *Literature for the English Classroom: Theory into Practice*, edited by Anna Birketveit and Gweno Williams, Fagbokforlaget, 2013, pp. 191-208.
- Haddon, Mark. *The Curious Incident of the Dog in the Night-Time*. Vintage, 2004.
- Hallet, Wolfgang.
 "The Multimodal Novel. The Integration of Modes and Media in Novelistic Narration." *Narratology in the Age of Cross-Disciplinary Narrative Research*, edited by Roy Sommer & Sandra Heinen, Walter De Gruyter, 2009, pp. 129-153.
 "The Rise of the Multimodal Novel: Generic Change and Its Narratological Implications." *Storyworlds across Media: Toward a Media-Conscious Narratology*, edited by Marie-Laure Ryan and Jan-Noël Thon, UNP - Nebraska Paperback, 2014, pp. 123-138.
- Hardy, Pip. "Physician, Know Thyself: Using Digital Storytelling to Promote Reflection in Medical Education." *Digital Storytelling in Higher Education: International Perspectives*, edited by Grete Ramissen, Pip Hardy, Yngve Nordkvelle and Heather Pleasants, Springer International Publishing, 2017, pp. 37-54.
- Harmer, Jeremy. "Technology for learning." *The Practice of English Language Teaching*, edited by Jeremy Harmer, Pearson Education Longman, 2015, pp. 191-209.
- Hjukse, Hjørdis & Høgskolen Stord/Haugesund. *Hva Genererer Kvalitet i Multimodalitet? Kan Vi Enes Om Noen Kriterier?: Vurdering Av Sammensatte Elevantekster*. MA Thesis, 2007: <http://hdl.handle.net/11250/152323>.
- Hoem, Jon & Iversen, Sarah Hoem. "Digital Learning Tools in the Age of Machine Intelligence." *Teaching and Learning English*, edited by Christian Carlsen, Magne Dypedahl & Sarah Hoem Iversen, Cappelen Damm Akademisk, 2020, pp. 156-176.

- Håstein, Hallvard & Werner Sidsel. "Tilpasset Opplæring i Fellesskapets Skole." *Tilpasset Opplæring – i Forskning og Praksis*, edited by Mette Bunting, Cappelen Damm Akademisk, 2014, pp. 19-55.
- Iversen, Anniken Tølves. "Reading Novels and Short Stories." *Literature for the English Classroom: Theory into Practice*, edited by Anna Birketveit and Gweno Williams, Fagbokforlaget, 2013, pp. 211-234.
- Jacobsen K. Ingrid & Tønnessen Seip Elise. "Exploring Multimodal Literacy in Language Teaching and Learning." *Data Analysis, Interpretation, and Theory in Literacy Studies Research: a How-to Guide*, edited by Michele Knobel, Judy Kalman and Colin Lankshear, Myers Education Press, 2020, pp. 77-94.
- Jacobson, Sansea L. "Thirteen Reasons to Be Concerned about 13 Reasons Why." *The Brown University Child and Adolescent Behavior Letter*, vol. 33, no. 6, 2017, p. 8.
- Jakobsen, Hanne Østli. "Kunstig intelligens-forsker: - På en måte er hele fagfeltet en skam." *Morgenbladet*, 2021-02-12: <https://morgenbladet.no/aktuelt/2021/02/kunstig-intelligens-forsker-pa-en-mate-er-hele-fagfeltet-en-skam>.
- Kress, Gunther & Leeuwen, Theo Van. "The Semiotic Landscape: Language and Visual Communication." *Reading Images: The Grammar of Visual Design*, 2nd edition, edited by Gunther Kress and Theo Van Leeuwen, Routledge, 2006, pp. 16-44.
- Kukovec, Melita. "Cross-Curricular Teaching: The Case of Mark Haddon's *The Curious Incident of the Dog in the Night-Time*." *ELOPE: English Language Overseas Perspectives and Enquiries*, vol. 11, no. 1, 2014, pp. 137–150.
- Lauricella, Alexis R., Wartella, Ellen & Cingel, Drew P. "Exploring How Teens and Parents Responded to *13 Reasons Why*: Global Report." *Northwestern University School of Communication: Center on Media and Human Development*, 2018, pp. 1-14.
- Lopez, Lucie Mottier & Villabona, Fernando Morales. "Teachers' Professional Development in the Context of Collaborative Research: Toward Practices of Collaborative Assessment for Learning in the Classroom." *Assessment for Learning: Meeting the Challenge of Implementation*, edited by Dany Laveault and Linda Allal, Springer International Publishing, 2016, pp. 161-180.
- Lyngsnes, Kitt Margaret & Rismark, Marit. "Klasseledelse og Læringsmiljø." *Didaktisk Arbeid 3.utg*, edited by Kitt Margaret Lyngsnes and Marit Riskmark, Gyldendal Akademisk, 2014, pp. 133-151.
- Mussetta, Mariana. "Semiotic Resources in *The Curious Incident of the Dog in the Night-Time*: the Narrative Power of the Visual in Multimodal Fiction." *MatLit (Centro De Literatura Portuguesa Da Universidade De Coimbra)*, vol. 2, no. 1, 2014, pp. 99–117.
- National Public Radio. "Your Favorites: 100 Best-Ever Teen Novels." *NPR*, <https://www.npr.org/2012/08/07/157795366/your-favorites-100-best-ever-teen-novels>. Accessed 03. March 2021.

- Needleman, Mathew. "Digital Video." *What School Leaders Need to Know about Digital Technologies and Social Media*, edited by Scott McLeod and Chris Lehmann, 1st ed., Jossey-Bass, 2012, pp. 45-52.
- Nguyen, Mong Thi T. "The Digital and Story in Digital Storytelling." *Deep Stories: Practicing, Teaching, and Learning Anthropology with Digital Storytelling*, edited by Mariela Nuñez-Janes et al., De Gruyter Open Poland, 2017, pp. 72-89.
- Niemi, Hannele, et al. "Supporting Student Learning Toward Twenty-First-Century Skills Through Digital Storytelling." *Shaping Future Schools with Digital Technology: An International Handbook*, edited by Shengquan Yu, Hannele Niemi and Jon Mason, Springer Singapore, 2019, pp. 95-112.
- Normann, Anita. "Det Var En Gang Ei Jente Som Ikke Ville Snakke Engelsk - Bruken Av Digital Storytelling i Språkopplæringa.» *Digitalt Fortalte Historier: Refleksjon For Læring*, edited by Kristin Holte Haug, Grete Jamissen & Carsten Ohlmann, Cappelen Damm Akademisk, 2012, pp. 185-197.
- Postholm, May Britt & Moen, Torill. "Møte Mellom Forskere og Lærere: Kunnskapsproduksjon og Betydning." *Forsknings- og Utviklingsarbeid i Skolen: Metodebok for Lærere, Studenter og Forskere*, 2nd ed., edited by May Britt Postholm and Torill Moen, Universitetsforlaget, 2018, pp. 85-102.
- Rimmereide, Hege Emma. "Multimodal Texts in the English Classroom." *Teaching and Learning English*, edited by Christian Carlsen, Magne Dypedahl & Sarah Hoem Iversen, Cappelen Damm Akademisk, 2020, pp. 191-208.
- Robin, Bernard R. "Digital Storytelling: A Powerful Technology Tool for the 21st Century Classroom." *Theory into Practice*, vol. 47, no. 3, 2008, pp. 220-228.
- Rosa, Gabriel Santana da, et al. "Thirteen Reasons Why: The Impact of Suicide Portrayal on Adolescents' Mental Health." *Journal of Psychiatric Research*, vol. 108, 2019, pp. 2-6.
- Ryan, Marie-Laure & Thon, Jan-Noël. "Storyworlds across Media: Introduction." *Storyworlds across Media: Toward a Media-Conscious Narratology*, edited by Marie-Laure Ryan and Jan-Noël Thon, UNP - Nebraska Paperback, 2014, pp. 13-27.
- Sadokierski, Zoë & University of Technology Sydney. *Visual Writing: A Critique of Graphic Devices in Hybrid Novels, From a Visual Communication Design Perspective*. PhD Thesis, 2010: <http://hdl.handle.net/10453/20267>.
- Selwyn, Neil. "Digital Downsides: Exploring University Students' Negative Engagements with Digital Technology." *Teaching in Higher Education*, vol. 21, no. 8, 2016, pp. 1006-1021.
- Skaalvik, Einar M. & Skaalvik, Sidsel. "Læring." *Skolen som Læringsarena: Selvoppfatning, Motivasjon og Læring*, edited by Einar M. Skaalvik and Sidsel Skaalvik, 3. utg, Universitetsforlaget, 2018, pp. 21-136.

- Solstad, Silje. "Monja Skal hjelpe foreldre til å tørre å spørre om det utenkelige: - Det er vanlig å ha selvmordstanker når man er ungdom." *Nordlys*, 2021-03-23: <https://www.nordlys.no/monja-skal-lare-foreldre-a-snakke-med-barna-om-selvord-det-er-vanlig-a-ha-selvordstanker-nar-man-er-ungdom/s/5-34-1450599?&session=6c107f0e-29f9-443a-877e-35ad40a40b0d>.
- Taber, Keith S. "The Role of New Educational Technology in Teaching and Learning: A Constructivist Perspective on Digital Learning." *Handbook of Digital Learning for K-12 Schools*, edited by Ann Marcus-Quinn and Triona Hourigan, Springer International Publishing, 2017 pp. 397-412.
- The Norwegian Directorate for Education and Training. "Framework for Basic Skills." 2013: https://www.udir.no/contentassets/fd2d6bfbf2364e1c98b73e030119bd38/framework_for_basic_skills.pdf.
- Towndrow, Phillip Alexander & Kogut, Galyna.
 "An Evidence-Base of Illustrative Case Studies." *Digital Storytelling for Educative Purposes: Providing an Evidence-Base for Classroom Practice*, edited by Philip Alexander Towndrow and Galyna Kogut, Springer Singapore Pte, 2021, pp. 47-49.
- "Conclusion. Digital Storytelling in Classrooms." *Digital Storytelling for Educative Purposes: Providing an Evidence-Base for Classroom Practice*, edited by Philip Alexander Towndrow and Galyna Kogut, Springer Singapore Pte, 2021, pp. 147-168.
- "Introduction." *Digital Storytelling for Educative Purposes: Providing an Evidence-Base for Classroom Practice*, edited by Philip Alexander Towndrow and Galyna Kogut, Springer Singapore Pte, 2021, pp. 3-18.
- Utdanningsdirektoratet.
 "1.3 Critical Thinking and Ethical Awareness." *Core Curriculum, Core Values of the Education and Training*. 2020: <https://www.udir.no/lk20/overordnet-del/opplaringens-verdigrunnlag/1.3-kritisk-tenkning-og-etisk-bevissthet/?kode=eng01-04&lang=eng>.
- "1.4 The Joy of Creating, Engagement and the Urge to Explore." *Core Curriculum, Core Values of the Education and Training*. 2020: <https://www.udir.no/lk20/overordnet-del/opplaringens-verdigrunnlag/1.4-skaperglede-engasjement-og-utforskertrang/?kode=eng01-04&lang=eng>.
- "3.1 An Inclusive Learning Environment." *Core Curriculum, Principles for the School's Practice*. 2020: <https://www.udir.no/lk20/overordnet-del/3.-prinsipper-for-skolens-praksis/3.1-et-inkluderende-laringsmiljo/?lang=eng>.
- "3.2 Teaching and Differentiated Instruction." *Core Curriculum, Principles for the School's Practice*. 2020: <https://www.udir.no/lk20/overordnet-del/3.-prinsipper-for-skolens-praksis/3.2-undervisning-og-tilpasset-opplaring/?lang=eng>.
- "Competence Aims and Assessment English (ENG01-04): Competence Aims after Vg1 Programme for General Studies." *Core Curriculum, Competence Aims and Assessment*. 2020: <https://www.udir.no/lk20/eng01-04/kompetansemaal-og-vurdering/kv6?lang=eng>.

“English (ENG01-04) Basic Skills.” *Core Curriculum, About the Subject*. 2020: <https://www.udir.no/lk20/eng01-04/om-faget/grunnleggende-ferdigheter?lang=eng>.

“English (ENG01-04) Schedule.” *Core Curriculum, Schedule*. 2020: <https://www.udir.no/lk20/eng01-04/timetall?lang=nob>.

“The Purpose of the Education.” *Core Curriculum – Values and Principles for Primary and Secondary Education*, 2020: <https://www.udir.no/lk20/overordnet-del/formalet-med-opplaringen/?kode=eng01-04&lang=eng>.

“2. Principles for Education and All-Round Development.” *Core Curriculum – Principles for Education and All-Round Development*, 2020: <https://www.udir.no/lk20/overordnet-del/prinsipper-for-laring-utvikling-og-danning/?lang=eng>.

“2.5.1 Health and Life Skills.” *Core Curriculum – Principles for Education and All-Round Development*, 2020: <https://www.udir.no/lk20/overordnet-del/prinsipper-for-laring-utvikling-og-danning/tverrfaglige-temaer/folkehelse-og-livsmestring/?lang=eng>.

Walter, Brooklyn & Boyd, Ashley S. “A Threat or Just a Book? Analyzing Responses to Thirteen Reasons Why in a Discourse Community.” *Journal of Adolescent & Adult Literacy*, vol. 62, no. 6, 2019, pp. 615–623.

Weiner, Robert G. & Syma, Carrye Kay. “Introduction.” *Graphic Novels and Comics in the Classroom: Essays on the Educational Power of Sequential Art*, edited by Robert G. Weiner and Carrye Kay Syma, McFarland, 2013, pp. 1–10.

Wooden, Shannon. R. “Narrative Medicine in the Literature Classroom: Ethical Pedagogy and Mark Haddon’s the Curious Incident of the Dog in the Night-Time.” *Literature and Medicine*, vol. 29, no. 2, 2011, pp. 274-296.

Woolf, Beverly, et al. “AI Grand Challenges for Education.” *The AI Magazine*, vol. 34, no. 4, 2013, pp. 66-84.

Yang, Ya-Ting C. & Wu, Wan-Chi I. “Digital Storytelling for Enhancing Student Academic Achievement, Critical Thinking, and Learning Motivation: A Year-Long Experimental Study.” *Computers and Education*, vol. 59, no. 2, 2012, pp. 339–352.

