



UiT Norges arktiske universitet

Faculty of Humanities, Social Sciences and Education

***The Curious Incident of the Dog in the Night-Time* by Mark Haddon, a
Canonical Representation with an Entry to In-Depth Learning in the
Norwegian Classroom**

Simen Strøm Anderssen

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Abstract

This thesis, *The Curious Incident of the Dog in the Night-Time by Mark Haddon, a Canonical Representation with an Entry to In-Depth Learning in the Norwegian Classroom*, defines a bridge between Western Canonical literature and in-depth learning by using the novel *The Curious Incident of the Dog in the Night-Time* (2003) by Mark Haddon. The novel is a popular choice already in Norwegian classrooms, and the thesis explains its canonical value and its correspondence with the new Norwegian curriculum of 2020. Harold Bloom stipulates an amalgam of *originality, knowledge, figurative language, cognitive power, and exuberance of diction* for canonical literature in his study *The Western Canon: The Books and School of the Ages*. All these traits can be found in Haddon's novel, and they correspond well with the in-depth learning definition in Norway as of 2021. In-depth learning is not a new phenomenon in Norwegian schools, however, increased focus on achieving in-depth learning in *Kunnskapsløftet 2020* requires a complete understanding of the term, which this thesis provides. The findings of the thesis demonstrate that Western Canonical literature and in-depth learning constitute two complementary pedagogical terms that can aid future teachers of English in Norway in choosing the best possible novels to teach in school, and at the same time reignite the original definition of The Western Canon "the choice of books in our teaching institutions" (Bloom, 1994, p. 15).

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1. Introduction

The modern-day novel, such as Mark Haddon's *The Curious Incident of The Dog in the Night-Time* (2003), offers a variety of options that teachers in Norway can use to facilitate "in-depth learning" in the classroom. This concept of in-depth learning has been a priority in Norwegian education ever since it was introduced to the Norwegian educational system by *Ludvigsen-utvalget* in 2014, and it became a central focus of the *Core Curriculum 2020*. It is possible to argue that Mark Haddon's novel *The Curious Incident of The Dog in the Night-Time* fulfils many of the traits identified by Harold Bloom as canonical and aspects connected to in-depth learning. Given the multitude of research on the Western Canon and the already existing pedagogical concept of deep learning, this thesis aims to provide a focal point for studying in-depth learning. In order to do so, this thesis combines the unique traits of the Western Canon with the new in-depth learning topic and makes use of Haddon's novel as a bridge. It is necessary to delve into the various definitions of in-depth learning from *NOU 2014* up until UDIR's definition of 2019 and point out what aspects of the definition are left out and why. These findings will be compared to the existing studies of Marton & Säljö and Biggs in order to have a reference point. In light of this, this thesis will be grounded in the following question:

How can a contemporary novel, The Curious Incident of the Dog in the Night-Time, that corresponds to Bloom's traits of Western Canonical literature, facilitate in-depth learning in the English upper secondary school classroom?

One of the focus areas for the new curriculum was a broader competency concept because of the demands of complex problem-solving, which society and working life presents (NOU, 2014, p. 54). In order to achieve broader competency, the board led by Sten Ludvigsen proposed in-depth learning as a focus area. After five years of revision and changes, the in-depth learning concept emerged as follows:

We define in-depth learning as the gradual development of knowledge and lasting understanding of concepts, methods and contexts in a discipline and between discipline areas. It involves reflecting on our own learning and using what we have learned in different ways, both known and unknown, alone or co-operating with others. (Utdanningsdirektoratet, 2019, my translation)

The idea of gradual development in and between discipline areas intends to provide the pupils with a broader competency to tackle the ever-expanding challenges of society and life of employment in the 21st century. The second part of the definition with self-reflection, using acquired knowledge and co-operation, refers to *Ludvigsen Utvalget* views as the most efficient ways to ensure lasting, broad competency. The definition is embedded in cognitive learning theories, and some criticize the board for "having articulated or having a tacit understanding that teaching is something cognitive" (Østern et al. p. 43, my translation) when referring to the research material the board have made use of. The previous research on in-depth learning stems from the 70s and 80s and revolves around the concept of deep learning, and this concept has branched out in several directions.

Vivien Bettie, Bill Collins and Bill McInnes identified in 1997 the four most prominent studies on deep learning from the 1970s and 1980s, which provides us with the opportunity to trace the definition of in-depth learning back to its roots, as well as evaluate the research material of *Ludvigsen Utvalget*. Marton and Säljö first introduced deep learning as an academic principle in 1976. Their study, "On qualitative differences in learning: I – Outcome and process", sought to identify meaningful learning and what affected the students to produce answers at what they called a deep or surface level. John Biggs also played an equally important role in the development of the deep learning concept. His studies from 1978, 1987 and 1999 have heavily influenced the Norwegian Directorate's definition of in-depth learning. However, Biggs sought to identify the students' metacognitive abilities and see how that affected their learning. Both Marton and Säljö and Biggs's studies will lay the foundation for describing deep learning in this thesis. Clarifying the term "in-depth learning" can lay the foundation for further research on the topic and help Norwegian teachers make sense of the term and operationalize it.

Today there is no current consensus of what the deep learning concept should entail, with contemporary studies and research being conducted based on entirely different research material. The selectiveness of the individuals defining deep learning contributes to the confusion of the term's actual meaning on an academic level and, further, how Norwegian teachers are supposed to achieve deep learning in the classroom. A perfect example of the lack of consensus is the difference in the definition of deep learning in "Deep learning: engage the world, change the world" by Fullan et al., who explain deep learning through the use of the six C's as opposed to the 2019 definition by the Norwegian Directorate for Education and Training. Fullan et al. explained deep learning as being learned through the themes of *Character*,

Citizenship, Collaboration, Communication, Creativity and Critical thinking. Even though all of these themes are part of *LK2020*, only the themes of Character and Collaboration overlap with *Utdanningsdirektoratet's* definition of in-depth learning. Furthermore, their 2019 definition has also been altered from its starting point in Official Norwegian reports (NOU) in 2014, a change that will be discussed at length in section 2.2 in this thesis. Given the lack of consensus, this thesis will focus on the in-depth learning definition and trace its roots to understand the concept better.

In light of this, this thesis aims to show how in-depth learning and Western Canonical literature constitute two complimentary pedagogical methods and how a modern-day novel can be used in teaching English in an upper secondary class in Norway. Choosing a modern-day novel that can facilitate in-depth learning requires one to identify traits within the in-depth learning definition, as *Utdanningsdirektoratet* defines it, that can overlap with traits of novels that should be read in schools today. Such a novel needs to provide the pupils with the opportunity to use their prior knowledge and place the events and themes of the novel in relevance to contemporary issues. I argue that the Western Canon is an excellent starting point, as it is, according to Harold Bloom, "the choice of books in our teaching institutions" (1994, p. 15). By studying deep learning and the Western Canon as first introduced by Harold Bloom, one can provide teachers in English with a suggestion of how pupils can immerse themselves in newer literature that Harold Bloom would have identified as books that schools and universities need to study. However, defining a book to be canonical or not will always carry a hint of subjectivity. Despite what has just been said, by establishing some form of criteria, one can minimize subjectivity. Bloom identifies that "nothing is so essential to the Western Canon as its principles of selectivity, which are elitist only to the extent that they are founded upon severely artistic criteria" (1994, p. 22). Therefore, the focus of this thesis will be on these artistic criteria or traits common for canonical texts in Bloom's *The Western Canon*. This thesis analyses and argues for how to achieve deep learning in accordance with the new *Core Curriculum 2020* and the new *English Subject Curriculum 2020*. Ultimately, synthesising a set of teaching sequences that can help illustrate how to make use of canonical literature in a teaching unit focused on facilitation in-depth learning and show how one can analyse contemporary novels to determine their canonical value.

The Curious Incident of The Dog in the Night-Time (2003) by Mark Haddon offers a specimen for further examination and elaboration in correspondence with Bloom's *Western Canon*, the principles of deep learning and the new *Core Curriculum* and *English Subject*

Curriculum. The increased focus on deep learning terminology has forced many teachers to revise their teaching units and question if and how they facilitate deep learning in their teaching. Though this thesis is firmly situated in the concept of deep learning as it is presented in the Norwegian *Core Curriculum 2020*, uncertainty still exists on what deep learning in the Norwegian core curriculum is, and more importantly, what it is not. By using already conducted research on the topic of deep learning, this MA Lector thesis illustrates the distinctions by tracing the concept back to its roots. Chapter two will introduce the main theoretical background of both the Western Canon and the concept of deep learning before tying them together with the idea of deep reading. Chapter three will make use of the theory presented and present the Western Canon and in-depth learning as pedagogical concepts, and how they complement each other, before arguing for the canonical status of Haddon's novel and then presenting two teaching units connected to the novel, the Western Canon and in-depth learning.

2. Theoretical background

The theoretical part will be divided into two parts to discuss Western Canonical literature and deep learning separately. The idea behind treating the terms separately is to give a complete overview of the terminology I intend to use and present information that has led to the definitions meaning today. For the Western Canon, the thesis will use Harold Blooms *The Western Canon: The Books and School of the Ages* as the primary source and present competing definitions of canonical literature. The second part will present the concept of in-depth learning and will consist of two of the original four studies on deep learning to illustrate how Norway ended up with their definition of in-depth learning. The definition of in-depth learning in Norway will be traced back to its origin in 2014, and the changes and revisions will be pointed out. Finally, as an integrated term for canonical literature and deep learning, the concept of deep reading will be presented.

2.1 The traits of the Western Canon

Canonical literature is a vast notion that has created extensive discussion throughout the ages, but precisely what is canonical literature? "Broadly speaking, canonical quality may be attributed to texts in two ways: by tradition or revelation" (Thomassen, 2010, p. 10). In every society which possesses writing, canonical literature emerges. Authors or texts are singled out due to their authoritative position in the society or representation of shared culture. These works of art are passed through generations and upheld as models. What is authoritative in one society might hold no position in another society, and the same goes for the representation of culture. However, *The Western Canon*, contrary to its name, serves to include canonical work from all over the world and to create certain traits of canonical literature which is common all over the globe. These traits are what Bloom sets as a requirement for confronting greatness. Even so, the aspect of authority in society is an aspect of canonicity that is different across the world and is not a trait we can identify by analysing the novel; instead, we must analyse the society and how it is accepted or rejected as might be the case.

An excellent example of this is how Homer acquired a canonical position in ancient schools and society even until this day. However, the Confucian classics held canonical status in China. Individual authors seem to embody the cultural traditions of a society and thereby win canonical status. Goethe would be a more "modern" example, as Bloom uses his works in his research of canonicity, yet he is seldom read outside of Germany. "Tradition, or rather the

notion of tradition, is thus a powerful canon-producing, and canon-maintaining, mechanism in societies that possess literature" (Thomassen, 2010, p. 11). The second way to attribute canonical quality is divine revelation, which holds its own authoritative position in society. Examples of this can be oral revelations through oracles and prophesy, like the Sibylline oracles or religious texts like the Bible and the Koran. Several examples of literary works hold canonical status by traditionally accepted authority and the nimbus divine origin (Thomassen, 2010). This thesis is grounded in Bloom's *The Western Canon* and what traits one can find in Harold Bloom's attempt to identify canonical quality.

The Western Canon by Harold Bloom stipulates the criteria for canonical literature, as perceived by Harold Bloom. However, Harold Bloom has received much critique on his selection of only twenty-six writers for his studies as well as the list at the end of the book, which lists up suggestions for canonical works. However, Bloom started the work of *The Western Canon* as a reaction to what he terms "the school of resentment". The school of resentment consists of "Feminists, Marxists, Lacanians, New Historicists, Deconstructionists, Semioticians" (1994, p. 527). In short, these are scholars who wish to add works by minority groups to the *Western Canon* with no regard to the works aesthetic strength or to remove works from the *Western Canon* whom they find racism or other biased values. Bloom wanted to present a modest prophecy of the survival possibility of canonical authors without any political or social agenda.

Bloom chose twenty-six authors as the foundation for his research into canonical literature and to confront greatness. He asserts that "with most of these twenty-six writers, I have tried to confront greatness directly: to ask what makes the author and the works canonical" (1994, p. 3). These include Shakespeare, whom Bloom places at the very centre of the canon, and authors such as Dante, Goethe, Whitman and Dickinson. These are all authors that have passed the test of time because, as Bloom states, "Canonical prophecy needs to be tested about two generations after a writer dies" (1994, p. 522). Bloom argues that a study of twenty-six authors is possible, but including all authors he would consider canonical in his study would be impossible. Bloom did, however, make a list of authors' works worldwide that he considered being canonical. It is interesting to note that Bloom himself did not want to write a list of authors Bloom reckoned to be canonical. In an interview with *Vice*, he expressed that his editor, publisher, and agent wished Bloom to include such a list. Much to his annoyance, Bloom had to create the list and did so in a matter of hours and "of the top of his head" (Pearson, 2008). The actions of Bloom introduce not a trait of canonical literature, but something to bear in mind

when reading canonical works, namely the authors' importance and influence, publishers and agents of the authors, what John M. Bowers called the hidden authors in his online Course, *The Western Literary Canon in Context*.

Given Bloom's reluctance to create a list of novels, I have refrained from choosing a novel of his choosing, but instead focused on exploring and incorporating what type of current novels could be considered canonical based on Bloom's studies in *The Western Canon* and his claim that: "I seek to isolate the qualities that made these authors canonical, that is, authoritative in our culture" (1994, p. 1). This thesis aims to illustrate for teachers of literature that by using Bloom's traits, one can find contemporary novels that correspond to canonical traits and the target audience.

Bloom held aesthetic strength in high regard when identifying canonical traits. "One breaks into the canon only by aesthetic strength, which is constituted primarily of an amalgam: mastery of figurative language, originality, cognitive power, knowledge, exuberance of diction" (1994, p. 29). These five traits and the novel's position of authority in society today and at the time of its publication make up the foundation of Bloom's reasoning for canonical status. We are now left with three key terms of canonical literature, confronting greatness, aesthetic strength, and authority in society. This thesis now continues to explore in light of canonicity and deep learning how and why Mark Haddon's *The Curious Incident of The Dog in the Night-Time* can be used in the classroom in accordance with the *Core Curriculum 2020*.

Originality in the form of strangeness

A canonical text needs a trait of originality. It needs to be different from other novels or works in the field. Shakespeare set the stage for originality, and all work that succeeds his literary mastery will be compared to his greatness, originality and aesthetic quality. Writing something original is not an easy task in the 21 Century. However, originality is a broad topic and can contain a multitude of definitions. Perhaps the most crucial trait of originality for Bloom is a kind of strangeness that one looks for in canonical works. "One mark of an originality that can win canonical status for a literary work is a strangeness that we either never altogether assimilate, or that becomes such a given that we are blinded to its idiosyncrasies" (1994, p. 4). In other words, the originality of the book becomes so apparent that the reader does not recognize the "strangeness" or that the strangeness itself creates the node of originality. Reading is all about the reader's expectation, and when the expectation is replaced with a stranger or an uncanny statement, one has encountered strangeness in the form of originality.

Bloom further states that Walter Pater's definition of Romanticism as adding strangeness to beauty is characteristic of all canonical writing. Strangeness as an original trait can also be attributed to literature which inflicts a kind of uncanniness in the reader, such as in the case of *Faust Part Two*, *The Divine Comedy* and *Peer Gynt*. In all of these works, we encounter a strange character or weird, sometimes shocking statements, and they all have in common "their ability to make you feel strange at home" (Bloom, 1994, p. 3). The way these works of literature affect the reader with their strangeness and originality, their thought-provoking and novelty in theme and artistic form, constitute precisely the literary characteristics that make a text canonical.

However, Bloom also states that the ability of a literary work to make us feel at home out of doors is also a trait of originality and strangeness that has won Shakespeare his canonical status. "His powers of assimilation and of contamination are unique and constitute a perpetual challenge to universal performance and to criticism" (1994, p. 3). Another trait of originality in canonical texts is an ambivalence between the divine and the human, which Bloom states that we scarcely recognise. Western worship of God is in fact worship of a literary character, Yahweh, created by the J (1994, p. 6). The ambivalence between divine and human is most often shocking and a liminal metaphysical position that strikes mankind with continuous originality. Closely linked with the originality of a text is the cognitive strength of a text or how a text can change or alter people's perceptions.

Cognitive power

The 'cognitive power' of a literary work can be seen as its ability to challenge the reader or to challenge the values and opinions of the reader: "Shakespeare centres the Western Canon because he changes cognition by changing the representation of cognition. Whitman centres the American canon because he changes the American self and the American religion by changing the representation of our unofficial selves and our persuasive if concealed post-Christian religion" (Bloom, 1994, p. 283). Shakespeare was a master of rhetoric and understood that people are more persuaded by feelings than logic, a trait he shows continuously with his characters (Parvini, 2015). The ability to persuade the readers and onlookers of his plays is what coined Shakespeare a master of cognitive power and why Bloom states that he centres the Western Canon. Whitman strayed from the "norm" and challenged the American self, and dared to put in writing what none dared to say out loud. The ability of his texts to make Americans reevaluate what it meant to be American forever granted Whitman canonical status. This aspect

of greatness is tied to the authority of the literary works in society. All writers write to a particular climate, as Bloom states, be that the society of the time the work was published or the society hundreds of years from then. The cognitive power of a literary work boils down to the challenge of the reader's opinions or society as a whole. It is meant to provoke thinking and even irritate the reader to change their stance, to persuade the reader to view the novel's core the way the writer intended, just as Shakespeare mastered with his plays. In order to challenge the readers, the authors must possess intimate knowledge of what they are writing about to be considered reliable and trustworthy in their argumentation.

Knowledge

A canonical work needs to reflect the author's knowledge of the many modes of life throughout the text, in addition to its originality, strangeness and cognitive power. Bloom states that Shakespeare set the stage for exact knowledge and theoretical knowledge with a quote from Dr Samuel Johnson in 1765:

Though he had so many difficulties to encounter, and so little assistance to surmount them, he has been able to obtain an exact knowledge of many modes of life, and many cast of native dispositions; to vary them with great multiplicity; to mark them by nice distinctions; and to shew them in full view by proper combinations. In this part of his performance he had none to imitate, but has himself been imitated by all succeeding writers; and it may be doubted, whether from all his successors more maxims of theoretical knowledge, or more rules of practical prudence, can be collected, than he alone has given to his country (Johnson, 1969, p. xli-xlii).

Bloom explains that theoretical knowledge translates to cognitive awareness, and practical prudence is wisdom. The quote ultimately states that knowledge of the many modes of life, to vary the presentation of these modes and combine and mark the distinctions properly, is a Shakespearean characteristic that illustrates the canonical trait of knowledge. In this regard, Shakespeare paved the way and had no one to imitate, thereby adding a trait of originality to his knowledge. However, all of his successors must provide their own cognitive power and knowledge, an originality that always harks back to Shakespeare's imaginative power. In short, to achieve the trait of knowledge, the literary work must reflect the authors' knowledge of the

many modes of life in a varied way. The way in which this is done is by the proper use of figurative language and diction.

The Mastery of figurative language and Exuberance of diction

The Western Canon holds the correct use of figurative language in high esteem and stipulates it as a criterion for canonical status. Every metaphor in a novel needs a departure from a previous metaphor. Furthermore, this departure requires a somewhat rejection or turning away from the prior figuration. "Perhaps the ultimate motive for a metaphor, or the writing and reading of figurative language, is the desire to be different, to be elsewhere" (Bloom, 1994, p. 523). Bloom mentions in this context a famous quote by Nietzsche, "That for which we find words is something already dead in our hearts. There is always a kind of contempt in the act of speaking" (Nietzsche). Bloom explains that this contempt of speaking does not apply to reading as one does not need to unpack our hearts to do so. The one and only goal of reading is Bloom's opinion to confront greatness, a greatness that is created by the mastery of figurative language. The use of figurative language is deeply entangled with how the metaphors and other literary techniques strike the readers with novelty and cognitive power. Exuberance of diction is a trait which Bloom speaks little of but still stipulates as essential. Given the lack of a direct or indirect definition by Bloom, it is plausible to assume "exuberance of diction" means to be full of energy or cheerfulness, and diction is the choice of words in speech or writing. The exuberance of diction can be understood as the author conveying meaning or intent in a cheerful and energetic way in a vivid vocabulary that teems with originality, strangeness and artistic fascination.

Authority in society, the survivor list

Literature of Shakespearean quality assumes a position of authority in the current society. This authority in society stems directly from the quality of the literary work, but it also depends on the reception of the work in society. A literary work's position in society can change during the centuries. However, with canonical traits for aesthetic strength, Bloom believes that such works will pass the test of time and survive for centuries. Bloom identifies this survivor trait for the works that make up the Western Canon: "In our context and from our perspective, *The Western Canon* is a kind of survivors list" (1994, p. 38).

It is often circumstantial which literary works survive throughout history and which are passed on through civilization. Several great works of literature have been lost to us due to the poor physical quality the writings have been in when discovered or because people who have

found ancient writing may not have realized what they have found. The classic example here is the miner's wife using ancient literature to light the fire to cook dinner for her husband. Beowulf is another example as it almost vanished in an 18th -century fire. However, in today's society, this particular problem does not apply; the question is then, how we can assure that canonical literature today remains canonical and does not vanish in a fire or drown in the proverbial river of rubbish literature published today?

An aspect of the Western Canon that is not circumstantial is which literary works are being included in the Canon. It was entirely up to the one defining the Canon which works he/she prioritizes, however with Bloom's criteria for western canonical literature, one can more easily standardize what canonicity means. Even so, there will always be a mode of subjectivity when defining a Canon, "No one has the authority to tell us what the Western Canon is, certainly not from about 1800 to the present day. It is not, cannot be, precisely the list I give, or that anyone else might give. If it were, that would make such a list a mere fetish, just another commodity" (Bloom, 1994, p. 37). For this very reason, Bloom stated criteria for what he believed the Western Canon to be, which is why he was so reluctant to make a list of canonical authors. If we can, in part, remove the aspect of subjectivity and merely make use of the traits of the Canon, then we can allow the literary works to speak for themselves if they belong in the Western Canon.

The mode of subjectivity opens for debate and critique of the one defining their interpretation of the Western Canon. This subjectivity is the main reason behind identifying traits of the Canon and not merely using a novel already established as canonical. One of the most important aspects of literary survival, closely linked to Harold Bloom's primary definition of the Canon, is its importance in the education system as Bloom states: "Originally The Canon meant the books in our teaching institutions" (1994, p. 15). Becoming a work of literature studied in school has proven essential for a novel to remain part of the Canon. An example of this is the works of Sappho in ancient times. Her works were removed from schools because her dialect of Greek was believed not to be pure enough for the teachers of Byzantium, and it is believed that the church disapproved of her morals and writing. Her works were therefore not copied and slowly began to be lost in the west. As a result of this, only a fraction of her work survived and can be studied today. (Bowers, 2009, min 8.12-8.30, Lecture 3: The epics of Gilgamesh-Western Literature).

Sappho (c. 610–c. 570 B.C.): The greatest of the early Greek lyric poets; her works were almost completely lost, perhaps because Christians objected to their erotic content or because her obscure Aeolic dialect forced dropping her poems from the Byzantine curriculum; the term "lesbian" derives from her home island of Lesbos (Bowers, 2008, p. 195).

Sappho's erotic writing gave her the trait of originality and strangeness given the fact that Christians would object to it, which is also what gives her writing a cognitive power, as it would force the reader to re-evaluate their position and attitudes toward women and same-sex relations. As Jack Winkler argues, however, "Sappho redefines the cultural norms expressed in the social and literary formulas of archaic poetry from the perspective of her "private" woman-centered world" (Greene, 1994, p. 41). Removing her writing from the curriculum almost caused her works to vanish, which would have deprived the ongoing same-sex debate of 2021 to lose a substantial foothold in the ancient Greek literary world. The importance of using canonical literature in schools, therefore, cannot be overstated.

To summarise, Canonical literature must possess an aesthetic strength which consists of a mastery of figurative language and exuberance of diction, a cognitive strength to challenge the reader, a clear representation of the author's knowledge of the many modes of life, and a trait of originality which can set it apart in its uniqueness or strangeness. All these traits depend on the literary work itself and not so much on society. However, the trait of authority in society functions as a premise for the aesthetic strength of the literary work to become part of the Western Canon. These six traits need to be in place for a literary work to be considered canonical. However, before we start applying these traits to the chosen novel, it is necessary to present deep learning and the transition to in-depth learning in Norway.

2.2 Deep learning

In order to properly understand how the term deep learning ended up with the Norwegian definition of in-depth learning, is it necessary to trace the definition back to its roots and discuss the changes along the way? It is evident that there is no current consensus of what deep learning represents today, and the area of research keeps widening. This thesis will use the definition of in-depth learning presented by *Ludvigsen utvalget* and compare it with the first definitions of deep and surface level approaches. In their study "Deep and Surface Learning, a Simple or Simplistic Dichotomy" in 1997, Vivien Beattie et al. identify four groups of researchers, two of which will lay the theoretical foundation for this thesis. The first is The Swedish group, led by

Marton and Säljö, and the second group was the Australian group, led by John B. Biggs. Both groups focused on the cognitive aspect of deep learning; however, through their approach and research methods, one can identify that Marton and Säljö were more influenced by sociocultural learning theory, while the student's metacognitive abilities were of interest for Biggs. In this part, two definitions of deep learning will be presented and compared to the development of the in-depth learning concept, which has culminated with the following definition:

We define in-depth learning as the gradual development of knowledge and lasting understanding of concepts, methods and contexts in a discipline and between discipline areas. It involves reflecting on our own learning and using what we have learned in different ways, both known and unknown, alone or co-operating with others. (Utdanningsdirektoratet, 2019, my translation)

Profound studies and critical interpretation of canonical literature constitute one example of deep learning. Deep learning as a concept today is influenced by how different people have interpreted the original studies on the topic as well as novel approaches to the topic. An example of this is *Deep Learning: Engage the World, Change the World*, by Fullan et al. who presents deep learning through the use of the six C's, and how to achieve these six global competencies, a concept that is quite different from the definition of the official selection to research the competence areas in Norwegian schools today, Ludvigsen Utvalget:

In-depth learning refers to pupils' gradual development of understanding of concepts, concept systems, methods and contexts in a discipline. It also refers to understanding topics and problem formulations across subjects or knowledge areas. In-depth learning means that the pupils use their ability to analyse, solve problems, and reflect on their own learning to construct a robust and flexible understanding. (NOU, 2015, p. 14).

Then there is *Dybde/læring – en flerfaglig, relasjonell og skapende tilnærming*, by Østern et al. who make use of the in-depth learning definition yet question the research foundation and how Ludvigsen-utvalget has identified in-depth learning as an area of education in need of more attention and facilitation in Norwegian schools today (Østern et al. 2019, p. 43-47). Deep learning is not only a concept within teaching, in later years the term has emerged as an essential

aspect of the development of artificial intelligence (AI), as Goodfellow, Bengio and Courville's book *Deep Learning* (2015) makes clear.

Surface-level vs deep-level

Defining deep learning is not a new conundrum, and the field remains a topic of debate in 2021. The idea of deep learning first emerged when Marton and Säljö investigated the qualitative differences in the process of learning in their study: *On qualitative differences in learning: I – Outcome and process* in 1976. They identified two different levels of processing, that of deep-level and surface-level processing.

In the case of *surface-level processing* the student directs his attention towards learning the texts itself (the sign), i.e., he has a reproductive conception of learning which means he is more or less forced to keep to a rote learning-strategy. In the case of *deep-level processing*, on the other hand, the student is directed towards the intentional content of the learning material (what is signified), i.e., he is directed towards comprehending what the author wants to say about, for instance, a certain scientific problem or principle (Maton & Säljö, 1976, p. 7-8).

These two levels of processing information have built the foundation of what deep learning is today. Marton & Säljö wanted to test these two types of processing in order to find which method yielded the best learning, measured in the student's level of understanding. Marton and Säljö sought to identify meaningful learning; that is, they wanted to point out qualitative differences in what is learned to describe the process of learning, which then yields a qualitative difference in outcome. Marton & Säljö wished to prove that the outcome of learning is mutually linked with the process of learning, and they drew the conclusion that "a highly significant aspect of learning is, in our opinion, the variation in what is learned, i.e., the diversity of ways in which different students apprehend the same phenomenon, concept or principle" (1976, p 10). The phenomenon discovered by Marton and Säljö introduces one of the central topics of deep learning, namely variation. Pupils in school today require the same input from various sources; the variation itself is one factor that can facilitate deep learning.

What sets the Swedish group apart from the other studies on deep and surface learning is their focus on "the relevance of task perception, task definition, teaching methods and assessment procedures to the learning approach" (Beattie et al., 1995, p. 3). This focus required

the Swedish group to use qualitative methods to conduct their studies in comparison to Biggs, who relied on quantitative methods. Such is the case with sociocultural learning theory too, where the environment is the focal point of a pupils' learning process. Therefore, the focus was not what the individual pupil understood but on the quality of their responses. "The concept of level of processing and the assumption of a functional relationship between level of processing and level of outcome calls for a description of level of outcome which is commensurate with the description of level of processing" (Marton & Säljö, 1976b, p. 116). Instead of focusing on the outcome of learning in quantitative terms given by the total number of correct answers, Marton and Säljö wanted to focus on the qualitative aspect with how much the students in their study had learned. "In our view a prerequisite for an analysis of *what is learned* is that one must take into account *the content* of the learning task or the discourse" (1976, p. 4). By stating this, they are saying that it is the individual comprehension of the different subjects and their meaning to the given text that can show if a student has achieved deep learning.

In their study from 1976, Marton and Säljö conducted an experiment on 40 female university students. They were given three incomplete chapters from Coombs: *The World Educational Crisis: A Systems Analysis*. The instructions of how the students were to read the article were deliberately vague. The vague instruction intended for the students to choose to either learn the text and reproduce it, a surface-level approach, or comprehend the content's intention and what the author was trying to say, the deep-level approach. Their understanding of the text was tested afterwards to identify the level of understanding. The same questions were asked six and a half weeks later. "It is interesting to note that exactly the same levels of outcome can be found on the second occasion although in some cases individual students give answers at a different level from the first occasion" (1976, p. 6). These deep and surface-level approaches are used to describe ways of learning specific tasks, not a description of the students' characteristics. These findings provided Marton and Säljö with the distinction between deep and surface-level processing.

In the subsequent study, they studied the outcome of learning as a function of the learner's perception of the task. The same procedure was used in this case except that one group received "questions that demanded a thorough understanding of the meaning of the passage. The other was given detailed factual questions" (1976b, p. 115). In addition to providing more evidence of qualitative differences in learning, this experiment showed that students' way of learning changed with their conception of what was required of them, that is, the formulation of the task and thereby the students' interpretations of the task determined whether a surface or

deep level approach was used. This finding is central to the conclusion that Marton and Säljö draws, that "learning should be described in terms of its content" (1976 p. 10). This finding is also essential for the teacher role and how teachers can, by closely considering task formulations, facilitate deep learning.

Biggs – Motive-strategy combinations

The Australian group led by Biggs has conducted several studies on approaches to learning. In 1978, they presented three ways of approaching learning: utilizing, internalizing, and achieving. Each of the three concepts was described with the use of motive and strategy. The motive of utilizing is to "meet the minimum requirements: need to achieve balance between working too hard and failing" (Beattie et al. 1997, p. 5), and the strategy is merely reproducing the essential parts through rote learning. The motive of utilizing is to trigger the interest and competence in any academic subject, and the strategy is to "reads widely with previous relevant knowledge" (Beattie et al. 1997, p. 5). Achieving is the combination of utilizing and internalizing, where the motive is to achieve top grade regardless of the material being of interest or not. The strategy here is the "model" student, who organizes time and working space (Table 1, Beattie et al. 1997, p. 5).

These motive-strategy combinations were later renamed: *surface* (utilizing), *deep* (internalizing), and *achieving* in Biggs's study from 1987. In the same study, Biggs proposed the concept of *metalearning* to apply metacognition to the area of student learning. Biggs stated that several factors play a part in the student's meta-learning capacity. Metalearning is influenced by the situational context, the pupil's personal relationships, how the pupil approaches learning, and its quality (Biggs, 1987). Biggs proved that students could deliberately choose the approach to learning most suited to yield the wanted outcome, which Biggs presented as proof of students' capability of metacognition (1987). Unlike Marton and Säljö, Biggs was more interested in how the students learned, i.e., personality, attitudes, and motivation, and not so much of the content or contextual factors. For this reason, Biggs used "quantitative methods of investigation based on traditional psycho-metric techniques such as factor analysis to develop inventories of learning characteristics" (Beattie, 1997, p. 3).

Now that the foundation for Biggs's work with deep and surface approaches is established, it is necessary to look at the article by John Biggs, which Ludvigsen-utvalget has used when defining their term "in-depth learning".

In 1999, Biggs published the article *What the Student Does: teaching for enhanced learning*, pointing out the importance of constructive alignment in universities. By constructive alignment, Biggs (1999, p. 45) defines: "all components in the system address the same agenda and support each other. The students are "entrapped" in this web of consistency, optimizing the likelihood that they will engage the appropriate learning activities". He points out how important a good criterion-referenced assessment system could help students learn instead of listing up facts they have memorized. When this article was written, Biggs stated that many universities did not see the need for constructive alignment. The lecturers kept to their traditional transmission theories of teaching, which would result in a "good spread" with a distinction between good and poor learners (1999, p. 73). The reason for mentioning this article is because it is the only work of the four original study groups which researched deep learning that *Ludvigsen utvalget* has made use of. The lack of original studies in their research is interesting and needs to be considered when looking at how the term in-depth learning has been developed as part of the new core curriculum.

In-depth learning from 2014-2021

Now that the two of the original theories on deep learning have been presented, it is time to look at the Norwegian definition of the same term, namely in-depth learning. The definition of *NOU 2014* has gone through considerable revision, and the concept has seen some change during the course of the years. In this part, the definitions of *NOU 2014*, *NOU 2015*, *Meld St. 28*, and the final definition of *UDIR* in 2019 will be presented and discuss how the definition ended up as presented in the introduction. *NOU:7* from 2014 is part of a report the Commission appointed by the Royal Decree in 2013. This report was to form the foundation of research for the main report in 2015. These reports spread rapidly in the education community, and the Commission was to evaluate if the current curriculum would suffice for the pupils' future. In their research, they identified in-depth learning as a focus is of extreme importance for pupils' development across subjects (*NOU:7*, p. 8). They presented the following definition of in-depth learning, as opposed to surface learning:

In-depth learning is about the students' gradual development of their understanding of concepts and connections within a discipline. It is also about understanding themes and issues across subject and knowledge areas. In-depth learning entails that the students make use of their ability to analyze, solve problems and reflect on their own learning in

order to construct a general and lasting understanding. Research on what distinguishes an expert from a beginner in various disciplines shows that the in-depth understanding of the expert enables them to interpret and draw their own conclusions based on new information a lot quicker than a beginner. The reason for this is their ability to connect already known concepts and principles to the new problem. In-depth learning also increases the possibility for the student to make use of their own understanding to solve problems in both familiar and new situations. (NOU, 2014, p.35, my translation)

The Commission further elaborates the concept with the opposite, surface learning being fact-based knowledge without the pupils putting it in any form of context. The vital aspect in this definition is the comparison between an expert and a learner, and that the contextualization of new information makes the experts able to understand and interpret new information faster than learners. The next part of the definition is the cross-curricular aspect. It is not entirely new to the Norwegian curriculum. However, it does not necessarily mean projects across subjects or where teachers need to team up with other teachers in other subjects to facilitate cross-curricular work. One interpretation of the concept is that every teacher needs to formulate tasks in their own teaching, which require the pupils to use the knowledge they have learned in other topics. This focus on the task is closely linked with the findings of Marton & Säljö. Further, in the definition, it is implied that the teacher should provide the pupils with the opportunity to use their prior knowledge to solve problems in new and unfamiliar settings. The teacher's role is nothing new; however, the focus on prior knowledge and actively accommodate this can be new for some teachers. Moving forward a year and looking at the main part of the report and how the definition of in-depth learning has changed in NOU:8 2015.

In-depth learning refers to pupils' gradual development of understanding of concepts, concept systems, methods and contexts in a discipline. It also refers to understanding topics and problem formulations across subjects or knowledge areas. In-depth learning means that the pupils use their ability to analyse, solve problems and reflect on their own learning to construct a robust and flexible understanding. (NOU, 2015, p. 14, my translation)

In this definition, methods have been added, and the general definition has been simplified. However, in NOU 2015 the focus has been on connecting "the four areas of competence" with

in-depth learning. The first of the four areas of competence is subject-specific competency. This area is closely linked to the reason behind the NOU reports, that is, the rapid change in subjects and disciplines today. Pupils need skills in key disciplines that will give them a foundation for making educational and vocational choices. In primary and secondary education, this choice will be based on the pupil's interests in order to secure recruitment to all areas of society and working life. "The committee emphasizes that the methods and ways of thinking in the subjects are particularly important parts of the building blocks" (NOU 2015, p. 9). These methods or building blocks are of a practical and theoretical nature, and that each subject should make use of both.

The next area of competence is "competence of learning", in other words, being able to learn. Metacognition is the central factor here and is about the pupils' ability to reflect on their own learning, an essential part of the in-depth learning definition, both in the NOU reports and in the studies performed by Biggs. This is to be achieved together with the teacher and co-pupils' aid with the use of both formative and summative assessment. They call this self-regulation and requires the pupils "to take initiatives and work purposefully to learn, and learn to regulate their own thinking and their own actions and emotions" (NOU, 2015, p. 10).

Next up is "competence in communication, interaction and participation». This area is merely a continuation of the focus of previous subject curricula focusing on reading, writing, and oral competency. This is connected to in-depth learning with the key goal of pupils being "able to interact in a number of social arenas, not least when it comes to democratic participation, tolerance and social responsibility" (NOU, 2015, p. 10).

The last area of competence is "competency in exploring and creating". "This area of competence includes critical thinking and problem-solving, i.e., being able to reason and analyze, identify relevant issues and apply relevant strategies to solve problems" (NOU, 2015, p. 10). The Committee implores schools to help pupils develop the ability to explore and develop new possibilities in working life. This element is the underlying goal of education, and it is in more focus than ever to prepare for a changing society. This aspect is linked with in-depth learning through the methodology and development of their ability to analyse problems. "Having the competence that enables one to be creative, alone or with others, is important for each person, in school, in working life, and in other arenas" (NOU, 2015, p. 10). This quote is essential for the transformation of the definition of in-depth learning.

Following the research of the Commission the Parliament in Norway presented *Stortingsmelding 28 Fag – Fordypning – Forståelse*. In this document, they consider the

suggestions of the Commission and what aspects they wish to put to life. They present the following description of in-depth learning:

In-depth learning is both about the quality of the learning process as well as the students learning outcome. Learning processes which foster in-depth learning are characterized by the students' ability to engross themselves in new material and work with the same material over time, with feedback and challenged in toe with their development in the subject. The students' reflection on their own learning is also of importance for the learning and that they are aided in understanding connecting information. Surface learning, as a contrast to in-depth learning, entails the teaching of fact-based knowledge without the student putting this knowledge in a context. Surface learning is connected with a view in teaching that knowledge transference, where the active students, are no longer in center of the learning process. In-depth learning as understood as the outcome of learning means that the students develop a good and lasting understanding, and that they are able to make use of what they have learned. Therefore, a connection exists between in-depth learning and competence. Typical signs of in-depth learning show that the students can transfer what they have learned from one situation to another, and make use of knowledge and skills to solve problems in familiar and unfamiliar situations (Kunnskapsdepartementet, 2016, p. 33, my translation).

In this definition, they interpret in-depth learning as the opposite of surface learning. It is now interesting to see how *Utdanningsdirektoratet* has changed the definition based on NOUs research and the parliament's evaluations. The final institution in the process of in-depth learning in Norway is *Utdanningsdirektoratet*. It is their understanding of in-depth learning that will influence how it affects the Norwegian curriculum of 2020. Their interpretation, and thereby the set definition of in-depth learning is as follows:

We define in-depth learning as the gradual development of knowledge and lasting understanding of concepts, methods and contexts in a discipline and between discipline areas. It involves reflecting on our own learning and using what we have learned in different ways, both known and unknown, alone or co-operating with others. (Utdanningsdirektoratet, 2019, my translation)

The most important parts left out of this definition are the "pupils own understanding", which is now replaced by the gradual development of knowledge and lasting understanding of definitions, methods, and contexts in and across disciplines.

The most striking feature that we can connect to Marton and Säljö is *students' understanding of topics and problem formulations across subjects*. To achieve learning, pupils must view the same phenomenon from different settings to fully comprehend and learn. This aspect identified by Marton and Säljö is one of the central areas of the "in-depth learning" concept that will be implemented in the Norwegian curriculum in the years to come. The teacher must create tasks for the pupils to solve that require the pupils to draw from their prior knowledge to solve, a task that is impossible to facilitate to each individual pupil simultaneously. Therefore, it is essential to vary the task to reach every pupil eventually.

Both Marton and Säljö and Biggs presented surface learning in their studies as a counter to deep learning, a comparison that NOU 2014: 7 also makes use of. Since NOU has refrained from identifying what the in-depth learning concept does not entail, we cannot directly compare it with surface learning. However, we can identify what surface learning is today and compare the findings with NOU's in-depth learning definition, as well as take a look at the research and pedagogical definitions that NOU has chosen not to include in their definition of in-depth learning.

Deep reading

Now that we have established the definition of in-depth learning and the roots of the deep learning definition, as well as traits of Western Canonical literature, it is necessary to show how these topics are connected. A term that can create a transition is the term of deep reading. The concept first arose in 1994 in *The Gutenberg Elegies: The Fate of Reading in an Electronic Age* by Sven Birkerts.

Reading because we control it, is adaptable to our needs and rhythms. We are free to indulge our subjective associative impulse; the term I coin for this is *deep reading*: the slow and meditative possession of a book. We don't just read the words, we dream our lives in their vicinity. The printed page becomes a kind of wrought-iron fence we crawl through, returning, once we have wandered, to the very place we started (1996, p. 146).

The term deep reading has later been named the very essence of reading by Maryanne Wolf in an interview with *Lesesenteret* (2008). Wolf states that when one is deep reading, a series of complex processes occur in the brain simultaneously as previous knowledge is being connected with new input. The way the brain is activated by figurative language and the way we deduce, reflect and challenge what we read is all connected to the deep reading process in the brain. Wolf points out that empathy is a central part of this process and that deep reading requires teaching and maintenance to prevent the skills from deteriorating. Wolf also identified that we can see a lack of critical thinking today because people do not take the time, or possess the cognitive patience, to properly access the information we are presented with daily. People lack the empathy to look at issues from other people's perspectives due to deep reading processes being replaced with other, more familiar processes (Wolf, 2008). To turn away from deep reading is a problem that the curriculum of 2020 actively tries to prevent. Especially one of the core aims in Norwegian competence is to look at the text itself and not on the context, which has previously been the focus area (Sæther & Melvold, 2020, pp. 114-116). The focus on the text will allow the pupils to immerse themselves in the literature and, with the proper guidance of the teacher, be able to deep read. Many of the cognitive processes that Wolf describes as deep reading correspond well with the Western Canon traits, such as how literature can challenge the readers' values and opinions, how it entices the reader to sympathise with the characters of the novel. This link puts deep reading in a position of a bridge between the Western Canon and in-depth learning.

Motivational theory

An essential part of developing a teaching unit is considering the pupil's motivation going into a reading project. Numerous theories and studies on motivation exist, but the research on reading motivation appears less substantial. The following section will present Bandura's self-efficacy theory and a collection of factors that support motivation for reading, as presented by William Grabe. These theories will be used when outlining the teaching units for *The Curious Incident*.

Bandura is a central person in motivational theory, and his idea of self-efficacy fits well with motivating pupils to read canonical literature. Self-efficacy is defined as "the expectation of personal efficacy determines whether coping behaviour will be initiated, how much effort will be expended, and how long it will be sustained in the face of obstacles and aversive experience" (Bandura, 1977, p. 191). In other words, the expectation of achieving a goal, in this

case, reading a novel, is tied to the individual's confidence and ability to control their own motivation. Earlier experience of achievement plays a key role here. If one has a negative experience of achieving tasks, it will impact one's motivation and the effort they place in a task, and vice versa. The idea of self-efficacy is closely linked with Biggs' idea of meta-learning, especially when it comes to the idea of the pupil being able to identify and chose the approach to learning most suited to yield the wanted outcome. The clue here is to help the pupils identify the intended approach and explain its outcome.

In his book *Reading in a Second language*, William Grabe presents several theories on motivation and motivation to read. Typical for most of these studies is that much more research is needed. However, Grabe presents eight factors that support reading motivation in the classroom, which is relevant both for L1 and L2 readers of English.

Table 9.2. Factors that support reading motivation

1. Opportunities for learning success and gains in conceptual knowledge
2. Real-world interactions (demonstrations, data collection, observations, etc.)
3. Autonomy support, student self-direction
4. Interesting texts for instruction
5. Opportunities for extended reading
6. Strategy instruction
7. Social collaboration and relationship building for academic tasks
8. Evaluation and feedback that support learning (Grabe, 2012, p. 191)

All these factors will be taken into account when describing how to motivate the pupils to immerse themselves in Mark Haddon's novel and find it to be a pleasant and educational experience

3. A canonical representation meets in-depth learning

Choosing a modern-day novel for a teaching unit can be a challenging task for a teacher. This thesis has presented traits for a type of literature initially used in schools. The following discussion intends to reignite the Western Canon's original definition by connecting it with the central aspects of in-depth learning, a focus area in Norwegian schools today. The chosen novel or this thesis, *The Curious Incident of The Dog in The Night-Time*, will be used as a specimen to show how a variety of modern novels can be tested for canonical qualities, thereby helping teachers choose literature for teaching.

3.1. How can canonical literature be used to facilitate deep learning

In-depth learning and the Western Canon, arguably, constitute two complementary educational approaches. This section will identify the junctions in which the two terms overlap and see in what way one can use canonical literature in the upper secondary English classrooms today. The most striking link between the terms is the aspect of cognitivism. Challenging the reader's values and opinions is a crucial aspect of canonical literature and stir self-reflection, which is a crucial part of in-depth learning in the Norwegian schools as well as being central in the studies of Biggs on deep learning. When one looks at the definition of in-depth learning by *Utdanningsdirektoratet*, one can isolate areas (in italics) that correspond well with the Western Canon.

We define in-depth learning as the gradual development of knowledge and lasting understanding of *concepts, methods and contexts* in a *discipline and between discipline areas*. It involves *reflecting on our own learning* and using what we have learned in different ways, both *known and unknown, alone or co-operating* with others. (Utdanningsdirektoratet, 2019, my translation and emphasis added).

The first aspect where canonical literature and in-depth learning overlap is the pupils' understanding of concepts, which is a broad topic. However, pupils need to learn how to read and understand figurative language to understand the meaning of literary works and understand the use of metaphors, simile, and other figurative language in everyday speech to understand social customs and interaction with others better. Understanding such concepts is a part of the

general education in Norwegian Schools and overlaps with the mastery of the figurative language trait of Western Canonical literature.

The next overlap is the understanding of methods, again a rather broad topic, but when connected to the Western Canon, one can interpret it as an understanding of how to present various material. This aspect is what Bloom has called exuberance of diction and concerns how the message of canonical literature is presented, a trait that can easily be applied to the general teaching of how to present a topic. The definition of exuberance of diction is all about how one presents ideas, if they are in writing, orally or digitally. The idea is to present one's ideas in a cheerful and energetic way to captivate the audience, and by showing the pupils how this is done in writing and then transferring that knowledge to an oral presentation, one has achieved in-depth learning on that topic.

Further, it would be beneficial to provide the pupils with examples from canonical literature, not only to be exposed to the figurative language of the Western Canon or the methods and concepts of the in-depth learning definition but because a core element of the English curriculum is "The meeting with English literature". The core aim states that language learning happens when exposed to English literature. By critically evaluating, interpreting, and reflecting on a variety of English texts, the pupil will gain knowledge of culture and society and improve their language (Kunnskapsdepartementet, 2019). By exposing pupils to canonical literature, they will be challenged to critically evaluate what they read and gain insight into culture and society through a lens that Bloom keyed the literature meant to be studied in schools.

The understanding of connections between subject and subject areas present a further step. This trait relates to the originality of canonical literature because it requires pupils to have a broad understanding of "general knowledge" to identify what is original and what is not. This understanding of connections refers to the core of in-depth learning, namely, the pupils' prior knowledge. As mentioned earlier, one aim in the Norwegian subject syllabus is the focus on the text instead of the context. By applying the same text focus in the English subject, one will strengthen the student's ability to read and interpret texts both in Norwegian and English classes. Haddon's novel also contains several other themes on which a teacher can focus in order to make clear the connections to other discipline areas, both in and outside of school. The most obvious one is a great insight into an extraordinary boy's life and that of being different, a theme that is important in a connection to Health and Life Management. The understanding of connections between subject areas also maintains a focus on the reader and his or her knowledge of the many modes of life, which Haddon's novel presents to the reader.

Finally, the aspect of strangeness within originality requires the pupils to identify the strange aspects of the literary work and to either recognize them or experience them as entirely new and original. The cognitive power of the novel can be connected with the reflection of what is being learned because the reader will be challenged when reading canonical works and must thereby reevaluate their stance on the matter. An example of this is the unique way Christopher view the world and how this view challenges the reader to empathize and understand Christopher's reasoning. Biggs idea of metalearning plays a central role in the pupil's reflection and how the pupil chooses to approach the text, and how they evaluate what they have been presented.

The cognitive growth the pupils will experience from reading canonical literature will naturally vary, and an excellent way to ensure that every pupil achieves a goal with the reading or learn something new is to take a step back and evaluate what has been read, and how that made the pupils feel and think. The last aspect of knowledge is tied with all the traits of the Western Canon as well as in-depth learning. In canonical terms, it is knowledge about the many modes of life and how this is presented with nuance and variety. In terms of in-depth learning, knowledge can be viewed as the key competencies that are the ultimate goal of education: to prepare the pupils for everyday life, work and becoming a functioning member of society. In order to do this, the pupil needs an understanding of the many modes of life and how to act in different circumstances.

Canonical literature presents the many modes of life in a wide variety of circumstances. Even though the traits of the Western Canon have been presented as objective parameters for identifying canonical works, there will always be a central author who sets the canonical standards, namely Shakespeare.

Our naive but aesthetically crucial conviction that Edmund, Hamlet, Falstaff, and scores of others can, as it were, get up and walk on out of their plays, perhaps even against Shakespeare's own desires, is connected to their being free artists of themselves. As a theatrical and literary illusion, as an effect of figurative language, this Shakespearean power remains beyond comparison, though it has been imitated universally for almost four centuries now (Bloom, 1994, p. 72).

Shakespeare's remarkable insight into the human mind, his original aesthetics and the force of his figurative language remain the measurement for all later canon-aspiring literature. All

canonical works will be compared to Shakespeare, including Haddon's novel. The way the reader of Haddon's novel is baffled by Christopher's reasoning and in no way able to predict his next move is a trait comparable to Shakespeare's characters' ability to "get up and walk out of their plays". This comparison to Shakespeare goes a long way to placing *The Curious Incident* among the literary works in the Western Canon. The concepts, contexts, and the reader's challenge to invoke self-reflection are the most obvious links between in-depth learning and the Western Canon. The next section of this thesis uses these canonical parameters and argues for Haddon's novel's canonical status with concrete examples from the novel. Furthermore, two examples of teaching units will be presented, with ideas of how to teach the novel to achieve in-depth learning as well as following the base curriculum in English.

3.2 "The Curious Incident of the Dog in the Night-Time" a part of the Canon

The Curious Incident of the Dog in the Night-Time (2003) by Mark Haddon is a murder mystery novel with a strong resemblance to Sir Arthur Conan Doyle's stories of Sherlock Holmes, both novels depicting an extraordinary main character. In Haddon's novel, the main character and narrator, Christopher Boone, attempts to solve the mystery of who murdered Wellington, the neighbour's dog. The reader follows Christopher in all his interactions with life in Swindon and his struggles therein. *The Curious Incident* has been met with equal portions of praise and criticism. A reviewer in *The Guardian* stated in 2016, "This is one of the most original and thought-provoking books I have read in the last year" (*Guardian*). Charlotte Moore (2003) applauded Haddon's insight into a life of an autistic child and the way Haddon never specifies any diagnosis in the novel. She further states that autistic people make no easy subjects for a novelist and that she would love to know what a reader with Asperger's thinks of the book. Several people with autism presented their opinions on the novel, one of them was Eric Chen. Chen did not outright criticise Haddon but presented a rewritten version of parts of the novel to, in his opinion, better depict the rationale of an autistic person (Kuppers, 2008). Chen's argument will be presented in connection to the knowledge portrayed through the novel. In a scolding review published in WHYY PBS, P. Kelly (2016) strikes out at Haddon for inaccurately depicting life with autism and for his off-handed remark that the novel is not about autism and "that he did more research on train stations than autism", arguing that, "imagination always trumps research". Kelly criticised Haddon for portraying harmful stereotypes of autistic people being violent, with Christopher assaulting a police officer and threatening other people

with his pocketknife. Regardless of its criticism and praise, it is a novel of great interest for schools in Norway due to its originality, mystery and strange character.

The Curious Incident is a multimodal novel both in the sense of combining adult and young adult fiction but also due to its pictures and figures throughout the novel. Since *Kunnskapsløftet 2006*, multimodal texts have been in focus, and the same goes for *Core Curriculum 2020*. In the English curriculum it states in connection to the understanding of reading in English, "It means reading and finding information in multimedia texts with competing messages and using reading strategies to understand explicit and implicit information" (Kunnskapsdepartementet, 2019, p. 4). Haddon's novel offers a prime example of a multimedia text. The focus of this thesis is on the canonical qualities of Haddon's novel, but its multimodality will be evident in the analysis of the novel, in its canonical status and its relevance for upper secondary school in Norway.

Originality:

Mark Haddon's *The Curious Incident of the Dog in the Night-Time* contains several examples of Bloom's canonical criteria. Originality, both in the sense of original content and strangeness, constitutes a hallmark of the story. The novel's narration shows striking originality with its perspective from an extraordinary 15-year-old boy.

I decided that the dog was probably killed with the garden fork because I could not see any other wounds in the dog and I do not think you would stick a garden fork into a dog after it had died for some other reason, like cancer for example, or a road accident (Haddon, 2003, p. 1).

This quote is from the first page of the novel, and one can see from the reasoning of Christopher that this is an unusual type of narration. The way Christopher Boone narrates the world around him creates a bridge between the two target audiences of the novel. The detective genre appeals more to the older reader. However, by combining the genre with the original narration, Haddon appeals to young adults and children as well. Christopher's unusual perception of the world around him baffles the reader and corresponds well with Bloom's idea of originality in a novel. Christopher's reasoning for hitting the policeman and his reaction to being arrested is a perfect example of his unusual way of viewing the world. "This made me feel a lot calmer because it is what policemen say on television and in films" (2003, p. 11). Christopher needs situations to

be familiar to feel safe, and his calm reaction when arrested is proof of his unfamiliar way of viewing the world. This narration is unfamiliar and strange, a trait that captures the reader's attention from the outset.

The narration also fulfils the trait of strangeness in that most of the readers cannot empathize or fully understand the main character, Christopher Boone, because he does not process information in the same way one would expect. The general aspect of strangeness with which the reader must deal is surrendering to Christopher's reasoning and accepting it. The transition to acceptance occurs slowly, and by the end of the novel, most readers would come to terms with Christopher's reasoning without conscious thought. Christopher wants to write a murder mystery novel and does not wish to be bothered by the structure of "proper novels".

In proper novels people say things like, 'I am veined with iron, with silver and with streaks of common mud. I cannot contact into the firm fist which those clench who do not depend on stimulus'. What does this mean? I do not know. Nor does Father. Nor do Siobhan or Mr Jeavons. I have asked them (2003, p. 5).

Christopher's way of writing a murder mystery novel is unique, and in its uniqueness, it is strange. The fact that readers transcend into a deeper level of understanding with Christopher and by the end are blinded to its strangeness corresponds well with Bloom's definition of originality as: "One mark of an originality that can win canonical status for a literary work is a strangeness that we either never altogether assimilate, or that becomes such a given that we are blinded to its idiosyncrasies" (1994, p. 4). The odd character Christopher, the uncanny use of the detective genre and the particular narrative features demonstrate both the originality and the strangeness in Haddon's novel.

Cognitive Power

Mark Haddon manages not only to combine adult and youth fiction, but he also challenges the way one views extraordinary people. Through his omission of any type of diagnosis, and at the same time making it plain as day that Christopher is an extraordinary boy, he manages to present the way such a boy views a world in a serious and entertaining way. The reader slowly accepts the point of view and starts to view Christopher as any other protagonist. The acceptance of Christopher and the omission of diagnosis serves as a strong message of not labelling people and challenges the reader's presumptions about extraordinary people. The aspect of challenging

people in the novel is layered. The first part of the layered challenge resides in the original and strange narrative. Haddon is challenging how we view extraordinary people and the lack of understanding that the man in the street has for extraordinary people. Haddon's novel accurately depicts Christopher's reasoning when he encounters difficulties, which gives the reader new insight and empathy with Christopher and people like him, be they fictional characters or people in real life. The way Christopher's reasoning becomes so normal and understandable is a perfect example that Haddon succeeds with enlightening his readers.

The second part of the layered challenge is the challenge against the convention of writing either books for children, young adult fiction, or books for adults. Haddon succeeds with the combination of a thrilling murder mystery, with a childlike/child-friendly twist, which can entertain an audience of children, youths and adults alike, a trait that is deeply embedded in the novel's striking originality. According to the American Bookseller Association, Haddon's novel appears more and more frequently on the annual list of best adult books for young adults. "Mark Haddon commented on the logic of maintaining colorful (and of-color) language and complex plots when he told Wynne-Jones that "most teenage fiction has an invisible ring of safety built into it" (ABS, 2004). Haddon did not want this safety ring. He did not care for the constant slight hints that everything would turn out right in the end and other such hints that it is a book for kids. The swearing in *The Curious Incident of the Dog in the Night-Time* is an example of breaking with the stereotype of youth/young-adult fiction. This genre-breaking and abusive language offer two specific examples of the novel's Bloomian trait: cognitive power.

The third and final layer of Haddon's challenge to the reader is the challenge of not labelling people through his omission of any type of diagnosis. Haddon's active choice not to provide a diagnosis for Christopher throughout the novel might be the greatest strength of the novel. It tells us so much about Haddon's motivation, and this particular reticence compliments his writing and figurative language because we implicitly understand Christopher's "diagnosis" and yet are not concerned or bothered by it. Haddon indirectly hints at Christopher's struggles which provides the reader with more than enough information to make up their own mind, and by doing so, the reader might label Christopher even if Haddon does not. Even Haddon's editor, or someone in the marketing team, labelled Christopher and put it on the description on the novel's back cover. It is plausible to believe, given the deliberate omission of a diagnosis throughout the novel, that Mark Haddon, in the same way as Harold Bloom was forced to create the list of canonical novels, was forced by his editor, agent or publisher, to add a diagnosis to the back cover. In any case, the challenge to the reader is still there. The diagnosis of

Christopher does not matter. It does not change how one reads the novel, it does not change how one enjoys the narrative, and most brilliant of all, it would not bother Christopher Boone in the slightest. The omission of a diagnosis proves Haddon's intent to challenge the reader and displays his intimate knowledge of the many modes of life in an extraordinary boy. Haddon's Bloomian originality and cognitive power imbue Christopher with individuality and challenges the stigma of diagnosis.

Knowledge

In originality, strangeness and linguistic and cognitive power, the novel demonstrates the intimate knowledge Mark Haddon possesses regarding how an extraordinary teen views the world. Bloom stated that in order to achieve canonical status, a novel must reflect the author's knowledge of the many modes of life. Mark Haddon has chosen to do so in an original and strange fashion. Even though Haddon omits any form of diagnosis, it is evident that Christopher falls somewhere within the autism spectrum. In order to do this with the same accuracy as Haddon did, one must possess first-hand experience with the way children with autism view the world. According to several sources, Haddon worked with "patients with multiple sclerosis and autism" when he was younger (Encyclopedia of World Biography). The first-hand knowledge becomes evident through his novel and reflects Haddon's understanding of the different modes of life for a youth with autism. The first example is from the very start of the novel, "This will not be a very funny book. I cannot tell jokes, because I do not understand them" (2003, p. 11). Christopher is highly functional, and his admittance that he does not understand jokes creates a form of sympathy from the reader. However, Christopher is totally unaffected by this notion, and the statement is meant more for the reader's benefit. It is just one more detail with which the reader will have to come to terms with. By stating that the book will not be funny, Haddon shows his knowledge of how children with autism react to jokes and that in the case of Christopher, the only problem lies with the reader. Later in the novel, Christopher actually corrects himself by admitting he knows three jokes and that he had told a lie. "Siobahn said I did not have to go back and change what I wrote in **Chapter 13** because it doesn't matter because it is not a lie, but a clarification" (2003, p. 177). The clarification does not alter the fact that Christopher has a hard time understanding jokes but reminds the reader that the novel is not supposed to be funny; however, most readers would find it funny. The way Haddon can write a novel from Christopher's point of view and show time and time again his understanding of the world, which the reader finds strange and original, shows Haddon's

supreme knowledge of children with autism. Haddon's novel has also received some criticism for failing to accurately present a person on the autistic spectrum's point of view. One such critic, Eric Chen, is an autist and has taken it upon himself to point out the errors of Haddon and present an improved version in his book *Mirror Mind*. The scene pointed out is that of Christopher solving 251 times 864.

And he said, "What's 251 times 864?" And I thought about this and I said: "216,864". Because it was a really easy sum because you just multiply 864×1000 which is 864,000. Then you divide it by 4 which is 216,000 and that's 250×864 . Then you add another 864 on to it and get 251×864 . And that's 216,864. (2003, p. 84)

Chen argues that in this case, Christopher uses logic, and his explanation is understandable, but most of the time, an autist's logic is influenced by queer ideas in which he or she persists. However, as Chen states, "I concede that it is possible an autistic would reason like the above if he had sufficient training. But this is an exception, not the rule" (Kuppers, 2008). Chen states that Christopher would have required sufficient training to solve the equation as he did, which brings us over to the second aspect of knowledge that Haddon shows in his novel, namely his pedagogical knowledge.

Haddon shows remarkable pedagogical knowledge through his character Shioban and how Christopher is allowed to sit for his A-levels. Shioban is Christopher's guide on how to conduct himself when facing the challenges of everyday life. She translates social situations into a mode that Christopher can understand. Haddon possesses an intimate knowledge of how special education in schools in England is conducted through his character Shioban, and as Chen points out, Christopher's reasoning, which is the foundation for his critique, is possible with the proper training. With a character like Shioban to guide Christopher, it is not difficult to believe that she has identified how Christopher deals with puzzles and given him tutorage to develop these cognitive skills. Instead of forcing Christopher to resonate the way the man in the street would, she allows him to do it his own way and facilitates his development, just like any other teacher should. Shioban as a character also challenges the notion that non-conventional reasoning could be just as effective as regular reasoning and that thinking outside the box should not only be allowed in school but also encouraged.

Mastery of Figurative language and exuberance of diction

The Curious Incident of The Dog in The Night-Time is teeming with figurative language. However, in order to succeed with the use of figurative language, the author needs a purpose. This purpose and how it is presented is what will be discussed and how Mark Haddon's mastery of this puts him one step closer to achieving aesthetic strength and canonical status. For this very reason, the mastery of figurative language and exuberance of diction needs to be discussed with regard to the remaining three traits, namely, originality, cognitive strength, and knowledge. The purpose of Haddon's figurative language is to imbue Christopher with the strangeness that through him reflects the novel's originality, cognitive power and knowledge. Petra Kuppers (2008, p. 194) states in her article *Dancing with autism: The Curious Incident of the Dog in the Night-Time and Bedlam* that Haddon's novel makes use of inverted aphorisms; "truths are told inverted, slanted, yet always recognizable ("pedantic language" is one of the diagnostic categories for Asperger's: Haddon very effectively walks the tightrope between boredom and repetition, and infuses his character's speech patterns with enough range and deep curiosity to keep us engaged)". The use of inverted aphorism is precisely what the reader encounters as strange in the beginning of the book and what becomes such a given at the end of the novel that the reader is blinded to its idiosyncrasies, the textbook definition of originality through strangeness as defined by Bloom. Furthermore, the way Haddon writes and omits a diagnosis for Christopher not only shows his knowledge of the spectrum, but the way in which he does it shows his mastery of figurative language. An example of both his pedantic and use of figurative language is Christopher's lack of understanding of metaphors. From his textbook definition of a metaphor to his argument that it should, in fact, be named a lie, "I think it should be called a lie because a pig is not like a day and people do not have skeletons in their cupboards" (2003, p. 20). The fact that Haddon takes time to explain how Christopher fails to understand jokes and metaphors increases the sympathy the reader has towards Christopher and strengthens the strangeness in the narrative. In fact, because Christopher fails to recognize figurative language makes the use of it in the book even more apparent.

Authority in society

There can be no doubt that Haddon's novel became a hit when first published in 2003. It was given the Whitbread Book Award, Commonwealth Writers Prize and the Guardians Children's Fiction Prize (Ezard, 2003). Even though the novel was met with some criticism of the wrong portrayal of people with autism, most of the audience agrees that the novel is not necessarily a

glimpse into a child's life with autism but with specific behavioural issues. Haddon himself has rejected the statement that the book is about autism, and whether this is because of the criticism or not can only be speculated. However, given the evidence provided earlier, with the omission of a diagnosis, it is plausible to believe that Haddon aimed to educate the reader of extraordinary people, and then the diagnosis does not matter. What matters is the way it is presented and the effect it has on the reader. Regardless, the novel has received much praise and established itself as a worthy read in the 21st century. As for declaring the novel's canonical status by its position in society, is it too early to say. As Bloom stated, "Canonical prophecy needs to be tested about two generations after a writer dies" (Bloom, 1994, p. 522).

To summarize this section, it is evident that *The Curious Incident* fulfils many of the criteria for Western Canonical literature. By using the criteria identified by Bloom, this section has shown how one can analyze any contemporary novel and try to determine its canonical value. The parameters set are objective, and even though some subjectivity may enter the analysis, it can be judged reliable. The intention of using Haddon's novel is not to glorify his works but to show that many contemporary novels can have canonical qualities. Bloom's criteria in *The Western Canon* facilitates the identification of canonical contemporary novels.

3.3 "The Curious Incident of the Dog in the Night-Time" and in-depth learning

The Curious Incident's canonical status is evident, and that the canonical traits correspond with in-depth learning can there be no doubt. Haddon's novel fulfils the criteria of in-depth learning as defined by *Utdanningsdirektoratet*. This combination of canonical literature and in-depth learning spurs numerous didactic methods and deep learning activities, and this thesis proceeds to present two examples.

In section 3.1, a lasting understanding of concepts, methods and context in and between discipline areas presented the first complementary aspect of in-depth learning and Western Canonical literature. *The Curious Incident* can be used to teach pupils how to identify and interpret the figurative language in the novel. This skill will not only aid them in analysing any form of literary work, be it written, oral, digital or podcast, but also facilitate the lasting understanding of the concepts. The expansion of the term literary works is a central part of the *New English Curriculum* (Kunnskapsdepartementet, 2019) and fits well with Haddon's novel. When it comes to methods, the novel can be used to teach children of the various ways of telling

a story, the variety of narration techniques as well as the characteristics of the narrator himself. Haddon's novel, in this regard, is a specimen example, and task formulations that challenge the pupils to take on the guise of the narrator will aid them in learning methods for presenting a specific challenge from different points of view. As for contexts and interdisciplinarity, Haddon's novel features a variety of themes and interdisciplinary topics from the various maths equations to the societal themes of belonging and otherness. Furthermore, the novel itself challenges the reader, both in terms of how we view extraordinary people and how we view adult and young adult fiction. These challenges work well to spark the pupils' evaluation of their own views and, with the teacher's aid, what they learn from reading the novel. Finally, using what one has learned in known and unknown situations, alone or in co-operation with others, plays a central role in motivational theory on reading. To challenge the different themes of the novel in groups or alone will also provide the pupils with a lasting knowledge of the novel and its canonical traits.

This next section presents two teaching units that aim to make use of the canonical power and in-depth learning possibilities of Haddon's *The Curious Incident of the Dog in the Night-Time* in the classroom. The first unit teaching is of the entire book, with suggestions for themes and points of departure for discussions and concrete links to the core aims of the English subject in Norway. The second unit presents a chosen selection of chapters that can be used for teaching to provide teachers with the choice of a short or long reading project. Suggestions for evaluation or a product that the pupils will produce will also be presented. The link between the Western Canon, in-depth learning and deep reading will serve as the foundation for the teaching units.

When creating a teaching unit one must always keep in mind the aim for the pupils' learning, achievement and production. In other words, retrospective planning as defined by Henning Fjørtoft (2009). A reading project offers a variety of opportunities for different kinds of evaluations, both formative and summative. One must decide whether one wants to have the pupils produce written material or if they are to present an oral project? When one has decided on the product, one must identify the core aims of the English topic which this teaching unit will cover. The competence aims are essential to every teaching unit, and one must not forget to accommodate for them when facilitating in-depth learning. The *New English Curriculum* aims of 2021 state several beneficial aims and guidelines for teaching *The Curious Incident*:

- Read, discuss and reflect on content and language features and literary devices in various types of texts, including self-chosen texts.

- Read, analyse and interpret fictional texts in English.
- Write different types of formal and informal texts, including multimedia texts with structure and coherence that describe, discuss, reason and reflect on the purpose, receiver and situation. (Kunnskapsdepartementet, 2019)

Since the competence aims have been reduced in number and its wording has changed to encompass more, each teacher is free to choose a selection of competence aims that would fit their teaching unit better. However, for the purpose of the teaching units presented in this thesis, the competence aims above will serve nicely. By reading the novel, the pupils will be challenged to discuss what they have read with classmates and evaluate what they have read and their own opinions on the matter. They will also have to analyse and make an effort to understand the novel and all its themes. Finally, the product they are to produce will cover the last competence aim nicely. Before one can create a task formulation, however, one must consider how much time one is to spend on teaching the novel.

Every teaching unit must have an estimate of the time at the teacher's disposal, both in class and in the form of homework. In order to correctly estimate the time, each teacher must consider his or her own class and the average pace of reading. The average reading pace in upper secondary school in Norway is approximately 250 words per minute with a minimum of 100 words per minute with a 15 % accuracy before PPT (Pedagogisk Psykologisk rådgivningstjeneste) is involved and measures taken (Nord-Gudbrandsdal Pedagogisk Psykologisk rådgjevingsteneste). With the average reader's pace, one will finish the novel in three and a half hours, and the audiobook takes six hours. Therefore, the ideal estimate of time ranges between three and a half hour and six hours for reading the novel in class. For pupils who struggle to read, a combination of the shorter and longer teaching unit will be preferable, and a plan for such an occasion will be presented

Now that the aspect of time is settled, one needs to consider how to ensure that the pupils use the provided time to read the novel. The first way to ensure this is to devote a substantial amount of time for the pupils to read in class. However, reading in class does not ensure that the pupil actually reads or get anything out of the reading. To get a picture of the pupils' progress, one can have the pupils write a detailed log at the end of every lesson. In this way, the teacher can catch on early if any pupils in the class are struggling and provide the needed aid, scaffolding. The next aspect of reading in class that the teacher should consider is how to make reading in class a positive experience because, as Malloy et al. (2003, p. 273) stated in

Assessing Motivation to Read – The Motivation to Read Profile-Revised, “For most classroom teachers, recognizing when students are engaged in literacy activities – and perhaps more glaringly, when they are not – is a process that is key to evaluating the potential success of the instruction being offered”. Then how does the teacher ensure that the instruction offered is being a success and that the pupils engage with the novel class? The Motivation to Read Profile test is aimed at second to sixth grade, and conducting the same test in an upper secondary class will not yield the same valuable data. However, certain aspects of motivational factor from the revised study could very much apply to upper secondary English class. Next, the teacher must figure out what the intended outcome of the reading project should be to aid the pupils in choosing the most desired outcome, which corresponds well to Bandura’s theory of self-efficacy and Biggs’ idea of metalearning.

In the case of Haddon’s novel, the desired outcome is primarily the enjoyment of reading what can be considered a canonical work. The facilitation of in-depth learning, where the pupils can make use of their previous and cross-curricular competence to accomplish the given tasks, presents a second outcome. Such curricular competence that one would expect the pupils in an upper secondary school in Norway to benefit from is the increased focus on text instead of context in the Norwegian subject, which will benefit the pupils in immersing themselves in canonical literature and deep reading. On a broader level, competence from the interdisciplinary topic of *democracy and citizenship*, which was introduced together with *health and life skills* and *sustainable development*, has become a focus area in Norwegian schools. These three interdisciplinary topics were chosen to facilitate the aspect of “between discipline areas” in the in-depth learning definition. In Haddon’s novel, one can focus on how Christopher fits into society, how his needs are being tended to, and how he is allowed to sit an A-level as the first one at his school. Such a focus fits well with the interdisciplinary topic of *Health and Life skills* as well as *democracy and citizenship* because not only are Christopher’s social issues facilitated, but he is also part of a democracy in which all are to be treated equally. A task formulation connected to any of these interdisciplinary aims ensures that what the pupils learn will be of use in other subjects, facilitating in-depth learning. A focus on openness to others way of perceiving the world and to challenge the pupils to empathise with Christopher fulfils Wolf’s wish for deep reading and will expand the pupil's view on extraordinary people. Consequently, the pupils acquire a positive experience of achievement in the reading project that will improve their self-efficacy. Such interdisciplinary self-efficacy is not the only

motivational factor. William Grabe presented nine factors for reading motivation that will aid in creating a proper teaching unit.

If a teacher can facilitate all of the factors for motivation presented by Grabe when conducting a reading project in class, he or she will have a significant impact on the pupils' motivation. The essential parts of these factors, which can be compared to Bandura's self-efficacy, are the assurance that the pupils experience success, which can be facilitated by the following essential part, namely student autonomy, by setting realistic aims that the pupil themselves are included in creating. Pupil autonomy by including them in the decision process is an excellent way to ensure that they stay motivated throughout the reading project. The final essential factor is to create a number of collaborative activities that build the relationship between the student and other students and the teacher (Grabe, 2012, p 191). These collaborative activities function to vary the teaching as well.

Marton and Säljö stipulated variation as key to achieving deep learning, and from the definition, by *Utdanningsdirektoratet*, one can see that the aspect of using what the pupils have learned in different ways, both known and unknown, can easily be accomplished with variation. Variation is also a key factor in motivation, as Malloy et al. emphasise. How, then, can one make the teaching unit varied? The first adjustment the teacher can make is to change between the pupils reading the novel and allowing them to listen to the audiobook. However, the pupils read at different paces, and it is not entirely sure that everyone will be at the same chapter all the time. Therefore it is wise to start the reading project by listening to a couple of chapters of the novel. It is also a good idea to schedule a new listening session for later in the reading project. Set a date when the pupils must have reached a specific chapter and have another listening. A new listening will give the pupils who are quick to read time to work on finding a chapter to rewrite while at the same time allowing pupils who struggle to read to catch up at the same time as it is a variation in the reading project. There are also other ways to ensure variation in the teaching unit apart from changing the format through which the reading is conducted. One way is to roleplay certain key moments in the novel, with emphasis on pupil participation and creative twists, which will allow the pupils to further dive into the story and emphasise the characters of the novel.

A safe and well-structured learning environment is crucial to ensure the pupils' motivation throughout the reading project and make a positive experience out of reading in class, as is essential in Bandura's self-efficacy theory. The teacher needs to create a pleasant atmosphere, by, for instance, allowing the pupils to bring something good to eat or drink and

allow them to kick back and enjoy the listening. Another variation one can add to the teaching is to start a class or group discussion of the various themes in the book or a specific scene. Such a theme could be that of being different discussed with the scene where Terry names Christopher a spazzer. Finally, writing a detailed log at the end of every reading lesson functions both to keep track of the individual pupil's progress as well as introducing an element of variation to a reading lesson. Moving on from variation, it is crucial to keep in mind the curriculum aims and what one wishes to cover with the teaching unit and create a task formulation that can facilitate in-depth learning.

Now one needs to decide what the pupils are going to produce. This part of the process is when one must consider how to facilitate in-depth learning. As we have already established Haddon's novel as canonical, we must now formulate a task description that places the pupils on the path of canonical traits and a path of in-depth learning. An example of such a task formulation can be something along the lines of this:

Chose a scene (5 pages or more) in *The Curious Incident of the Dog in the Night-Time* and rewrite it from another character's point of view.

Chose a scene (5 pages or more) in *The Curious Incident of the Dog in the Night-Time* and rewrite it from your own point of view.

These sorts of exercises will require the pupils to empathise with the narrator and then try to imagine how they themselves would react in the same situation. As Wolf stated, empathy is a central factor to deep reading and, further, an essential part of understanding Blooms canonical trait of cognitive power. These exercises also function well with the interdisciplinary topics of *Health and Life Skills* and *Democracy and Citizenship*, with the focus on accepting other people's view of the world and accepting otherness. The novel's ability to challenge the reader and the adjutant in-depth learning trait of metacognition and reflection will, with the presented task formulation, be an essential part of the task. In order to correctly retell a scene from the novel, the pupils must have their own understanding of the events as well as reflect on other interpretations. Such a task will require the teacher to challenge the pupil's opinions and aid the pupil to reflect and provide their own thoughts. Furthermore, such a task would give the pupils the opportunity to face the originality and strangeness of the novel head-on and then turn it into something familiar to themselves. Finally, the task formulation will allow the pupils to use the prior knowledge on both how to write fiction and find a chapter that corresponds well to their

own experiences. One must aid the pupils in finding these sections and scaffold the pupil's engagement with the canonical text. It is important to note that the idea behind the teaching unit is not to have the pupils write passages of canonical quality but to expose them to canonical traits.

As for the shorter teaching unit, this complementary project can function in two ways. Firstly, this second teaching unit offers variety and differentiation to a broader spectrum of pupils in class. Secondly, it can be used for pupils who struggle to read, for pupils the teacher knows will struggle to read the whole novel at the same pace as the rest of the class. The second example of a teaching unit will give examples of both functionalities of teaching only a portion of the novel. The pupils can still produce the same task as the longer teaching unit, so the task formulation stays the same. However, what will be different is that in this shorter teaching unit, the pupils will only read three to four sections depending on how the teacher wants to use the unit, either combining the longer and shorter unit or teaching only the shorter unit. If one is to combine these two teaching units, one must choose the same two chapters as the rest of the class are going to listen to. The remaining two can be tailored for the individual pupil and their interests and prior experience. The reason for choosing the same two chapter as the rest of the class is to ensure the pupils do not feel left out of the reading project and facilitate collaboration tasks with the other pupils, which has been mentioned as a prerequisite for motivation to read. The individual teacher can decide upon the remaining two sections of the novel. However, to refer back to the motivational part, it would be beneficial to make use of the pupils' prior knowledge and interests. One way to do this is to divide the novel into different sections based on the themes of the various sections, which could be exciting and educational for the pupils to work with. One such theme could be lies and abandonment with the section where Christopher finds the letters from his mother. This scene will challenge the pupils to empathise with Christopher's father and mother's wrongdoings and justify their actions. Another example of a scene in the novel with the theme of Grand Tour is Christopher's journey, when discovering his father killed his dog Wellington. In this section, Bloomian traits of canonicity are highly prominent, and the theme of a grand tour is of relevance in several subjects in the Norwegian school system. If one is to teach the entire class using this shorter teaching unit, I would suggest they read three sections of the novel and listen to the first chapter on audiobook for the entire class.

4. Conclusion

This thesis has attempted to reignite the original definition of Western Canonical literature, "(t)he choice of books in our teaching institutions" (Bloom, 1994, p. 15), by connecting the definition of canonicity to the idea of in-depth learning in Norway today. I have attempted to isolate the central traits of Western Canonical literature as defined by Harold Bloom and presented a way to apply them to contemporary literature. The idea behind doing so was to show that one can test any novel, be it contemporary or older classics like *The Three Musketeers* by Alexandre Dumas, or any other literary work for that matter. By choosing the Western Canon as a starting point, several parameters have been identified for suggested literature in our teaching institutions. With the connection to our teaching institutions, deep learning was introduced to the thesis to find literature that would be fitting to teach in Norwegian schools today. In order to understand the term deep learning, I presented two of the original four studies on deep learning and explained how one started with deep learning in Sweden in 1976 and culminated with in-depth learning in Norway in 2014. Then the process of editing the in-depth learning definition in Norway was explained, and how the following definition emerged in the latest Norwegian curriculum:

We define in-depth learning as the gradual development of knowledge and lasting understanding of *concepts, methods and contexts* in a *discipline and between discipline areas*. It involves *reflecting on our own learning* and using what we have learned in different ways, both *known and unknown, alone or co-operating* with others. (Utdanningsdirektoratet, 2019, my translation and emphasis added).

As a way to briefly tie the Western Canon and in-depth learning together, I presented deep reading before showing how the aesthetic strength of canonical literature overlaps with the definition of in-depth learning by *Utdanningsdirektoratet* in 2019. Bloom defined aesthetic strength as an "amalgam: mastery of figurative language, originality, cognitive power, knowledge, exuberance of diction" (1994, p. 29). The ultimate aim of the thesis was to show that the Western Canon and in-depth learning constitute two complementary pedagogical methods, and by combining the two definitions, one could reignite the old definition of Western Canonical literature.

After presenting the theory of the Western Canon, deep learning, in-depth learning, deep reading and motivational theory, I tied the terms together using Mark Haddon's novel, *The*

Curious Incident of The Dog in the Night-Time. I reasoned for its canonical status and concluded that it possesses the aesthetic strength that Bloom sought in canonical literature. The only aspect of canonicity which the novel has yet to pass is the test of time, because as Bloom states, "Canonical prophecy needs to be tested about two generations after a writer dies" (1994, p. 522). I then argued for how the novel can facilitate in-depth learning and provided two examples of teaching units using the novel, with justification connected to competence aims and the English core curriculum in Norway. The thesis question for the thesis, *how can a contemporary novel, The Curious Incident of the Dog in the Night-Time, that corresponds to Bloom's traits of Western Canonical literature, facilitate in-depth learning in the English upper secondary school classroom*, has been answered by using the theory to create a teaching-unit which facilitates in-depth learning by reading canonical literature. The answer as to how a contemporary, canonical novel can facilitate in-depth learning in an upper secondary English classroom in Norway today is with a well-revised task formulation intended to challenge the pupils to think outside the box, to challenge their opinions, to implement the acceptance of otherness and to expose them to a literary work with which the teacher has taken the time to establish its canonical value, and thereby its value for our teaching institutions.

My selection of theory on in-depth learning was based on the similarity in definition between Marton and Säljö, *Ludvigsen-utvalget*, and Biggs because he was the only one of the four original research groups who was cited in the research done by *Ludvigsen utvalget*. The selection of Bloom's *The Western Canon* was to refer to a literary canon relevant for English classes in Norway and avoid entering the debate of national canons. For further research, one can look at the research foundation of *Ludvigsen-utvalget* and find other views on deep learning that can affect the in-depth learning definition for the better. One can also consider other literary canons and enter the canon debate to improve on the parameters identified in this thesis based on the research done by Harold Bloom.

As a way of concluding, I have presented the traits of Western Canonical literature to create an objective parameter for defining canonical works. However, when choosing a novel, there will always be an aspect of subjectivity, and this thesis is no exception. There will no doubt be other opinions on the canonical value of Haddon's novel, but such subjectivity will always be part of defining a literary canon. The only thing we can do is to make use of objective parameters and argue for our choice of novel, and that is also the intention of this thesis. To provide myself and English teachers in Norway with a guide to find the best possible literary works to chose when teaching English in Norway today has been imperative for this thesis.

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