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**“I am Cristiano Ronaldo, and I want to be a teacher!”**

Motivating L2 English learners through fan fiction-inspired writing

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## Abstract

This thesis presents a qualitative study based on a lesson plan that introduces fan fiction-inspired writing to pupils. Two classes in a lower secondary school participated in the study and completed lessons which gave them the opportunity to choose a fictional character or a celebrity they are fan of and write two texts. The texts they wrote were a resume and a job application, and they were written *as the character* chosen by the pupils. The produced texts by 21 pupils were collected and analysed. Supplemented by information given by their teacher, these texts serve as empirical data for the study.

The goal for this study is to examine whether pupils experience the use of their own interests as motivational while writing. The research aims to find elements in the pupils' texts that indicate factors of motivation, by looking at how they use their self-chosen character in their texts. The findings are measured against relevant theory and previous research on fan fiction, pupils' L2 writing and motivation. The study and its findings may contribute to a wider understanding of factors that motivate lower secondary school pupils to write in L2 English.



## **Sammendrag**

Denne kvalitative studien bygger på et undervisningsopplegg som introduserer fan fiction-inspirerte skriveoppgaver til elever. To ungdomsskoleklasser som deltok i studien gjennomførte et undervisningsopplegg som ga de mulighet til å skrive to tekster om en kjendis eller fiktiv karakter de er «fan» av. Tekstene de skrev var en CV og en jobbsøknad, og de ble skrevet fra perspektivet til karakteren de selv valgte. Det ble samlet inn og analysert tekster fra 21 elever. Analysene teller som den empiriske dataen, sammen med et intervju som ble gjennomført med klassenes lærer.

Målet for studien er å finne ut om elever opplever det som motiverende å bruke deres egne interesser som utgangspunkt for skriveoppgaver. Ved å se på hvordan elevene valgte å bruke den selvvalgte karakteren i tekstene er målet å finne elementer i elevtekstene som indikerer faktorer for motivasjon. Funnene fra tekstanalysene blir målt opp mot relevant teori om fan fiction, elevers skriving i L2 og motivasjon. Studien og dens funn kan bidra til en bredere forståelse av hva som kan motivere ungdomsskoleelever til å skrive engelske tekster i skolen.





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# 1 Introduction

“Hello, my name is Therese Johaug and I really want to work for you”. This is a quote taken from one of the texts produced by a pupil in this study. The project was completed in two classes, and the participants worked on two assignments: writing a resume and a job application for a celebrity or fictional character of their choice. The lesson was inspired by fan fiction writing, as it builds on writing *about* and *as* someone they are fan of to fabricate a new story on their behalf.

This introductory chapter starts by presenting the background for the project. After this, the research focus is established. This chapter ends with an explanation of how the thesis is structured.

## 1.1 Background

The field of writing is important, especially for educators. Writing is continuously focused on in the Norwegian curriculum and is one of the basic skills included in every subject (Ministry of Education and Research, 2017, pp. 12). It is stated in the current curriculum (LK20) that English language learning takes place when working with English texts (Norwegian Directorate for Education and Training, 2019, pp. 3). In school pupils should have the opportunity to create various types of texts, as well as learn how to present different viewpoints through their own writing. It is important for the pupils to be presented with various writing tasks, to practise writing from different point of views and to be exposed to several genres (Norwegian Directorate for Education and Training, 2019, pp. 4).

An important factor in writing is being able to take both reader and context into consideration (Norwegian Directorate for Education and Training, 2019, pp. 4). This means that when writing texts, having the ability to adapt one’s language is central. According to the curriculum pupils should learn to use suitable strategies for various types of communication situations. An important part of the English subject is for the pupils to explore the language. An exploratory approach to language gives new perspectives on both the world and ourselves (Norwegian Directorate for Education and Training, 2019, pp. 2). This gives pupils the opportunity to express themselves in practical and authentic situations (Norwegian Directorate for Education and Training, 2019, pp. 2). It is essential for pupils to be able to express themselves in authentic,

out of school situations, so they can use English in communication with others, as well as to connect with others (Norwegian Directorate for Education and Training, 2019, pp. 2).

Working with authentic texts in school is a way to write texts for practical situations. Bjørkvold (2013) refers to authentic texts and makes a point of using them for educational purposes. Authentic texts are defined by two criteria: The genre used should exist outside school contexts, and the texts written should be used for the same purpose as it would outside of school (Purcell-Gates, Duke and Martineau, 2007, pp.14). Purcell-Gates et al. (2007) also present the opposite: School-only texts. These are defined as having only one purpose, and that is to improve one's reading and writing skill (pp.14). Bjørkvold (2013) argues that working with authentic texts in a school context can be seen as a paradox. This is because the purpose of authentic writing is to add to the community one is part of, whereas the pupils are mainly part of a school community (pp. 179). Therefore, it is challenging to reach 100% authentic writing in school situations.

According to the curriculum, learning how to write in the English subject shall both include factual and narrative writing. Skjelbred and Veum (2013) explain that for children to develop their writing skills, it is important to expose them to a variety of texts (pp. 14). Now, the new curriculum has been introduced in schools (LK20) and the term text is more than words on a paper or a screen. Instead of just being written words, it is everything one can interpret as communication, as "text can be spoken and written, printed and digital, graphic and artistic, formal and informal, fictional and factual, contemporary and historical. The text can contain writing, pictures audio, drawings, graphs, numbers and other forms of expression that are combined to enhance and present a message" (Norwegian Directorate for Education and Training, 2019, pp. 3). This encourages working with a wide range of expressions that carry meaning, beyond what has traditionally been used in school.

Creativity is upheld as a key element in Norwegian education. According to the Norwegian Education Act, educators must give the pupils challenges that elevate a desire to learn and promote "bildung" (The Education Act, 1998, § 1-1). For pupils to have a desire to learn, they must feel motivated. The Ministry of Education and Research (2017) emphasises that education should further the learners' motivation (pp. 12), that the school has to appreciate and stimulate the pupils' curiosity and creativity, and that the pupils shall be allowed to use these throughout their schooling (pp. 7). This implies that creativity can be an important motivator for pupils. Under the previous curriculum (LK06), narrative writing tasks constituted less than 10% of

English exam tasks (Ørevik, 2018), while it was found that 10<sup>th</sup> grade examinees showed an overall preference for narrative writing genres (Berge, Evensen, Hertzberg & Vagle, 2005). This may indicate a preference for creative writing among pupils.

Building on pupils' interests may cultivate their engagement with literacy practices in school (Schiefele, 1991). Marsh and Millard (2000) note that popular culture is relevant in this matter because of how familiar children can be with popular culture texts. If used as a resource for educational purposes it can increase pupils' interest in activities centred around literacy. Engagement with popular culture in school is therefore a way to incorporate pupils' own interests as a motivational aspect.

Naturally, there are variations in interests among pupils. Some of these variations can be measured by gender differences. A survey done by Ungdata on pupils of lower- and upper secondary school shows that there are general differences regarding what boys and girls spend their time doing (Bakken, 2020). According to Skogvang (2019) girls and boys share more similarities in their interests until they reach the age of 12-13. This marks a change around the time they enter lower secondary school. Given the separation in interests between pupils, it is important to include freedom of choice when incorporating their interests in classes. *Fan fiction* is a way of writing builds on the author's own interests.

Fan fiction might be commonly known to the world through stories like *Fifty Shades of Grey*, which is one of the more famous fan fiction stories out there. But fan fiction includes so much more and offers infinite possibilities to the world of fiction, as well as to educational purposes. "Fanfiction, stories about preexisting characters created by fans rather than by a work's original author, is probably one of the most widely read genres of fiction today" (Garcia, Hatley & Kaplan, 2016, pp. 353). It is available for everyone and largely ignored by both educators and researchers (Garcia et al., 2016, pp. 353). Fan fiction is easily accessible, and communities can be found on several online platforms, such as Tumblr, fancition.net, Ao3 and Wattpad.

Samantha Pennington, the community engagement specialist for the online platform Wattpad.com, also argues for the positive sides of fan fiction as she said in an interview:

Fanfiction, first and foremost, fulfills a social and emotional need for creative self-expression and wish fulfillment. It provides people, particularly young people, the space to stretch their imaginations, challenge what already exists, and reimagine worlds and characters in their own way. As a literary genre, fanfiction allows endless scope for fans to explore their passions without boundary or restriction (Garcia et al., 2016, pp. 353)

Fan fiction writing can be a useful tool to help find room for incorporating more of pupils' own interests in school. Recently, there have been a few studies on the use of fan fiction in education (e.g. Sauro, Buendgens-Kosten & Cornillie, 2020; Sauro & Sundmark, 2016). These studies are concerned with introducing materials for fan fiction writing to educators, so that they have the means to use these methods with their own pupils. They also show the possibilities this type of writing has in school, when discussing both the positive effects experienced by students who tried it and the endless opportunities of styles and genres to write in. Garcia, Hatley and Kaplan (2016) argue for the model of fan fiction to be used in the classroom. This is particularly because of the variety in fan fiction and how it gives agency to the authors and readers when choosing what to engage with (pp. 353). Agency gives the option to change the outcome of an ending one may not have liked, the outcome of one's favourite characters, or just general details one did not care for. However, there has been less attention given to the motivational aspect fan fiction writing can offer pupils.

Fan fiction builds on the writers' interests and may therefore be experienced as motivational to work with. Brevik and Lyngstad (2020) argue that "The writing of fan fiction may develop students into not only critical readers of literature, but also active writers of literary texts themselves" (pp. 185). The possibilities of fan fiction makes it worth exploiting in education in various ways. This paper argues for *fan fiction-inspired* writing as a method of incorporating pupils' interests in school. Using the idea from the FanTALES group about AU stories of placing a character in an alternative universe and the idea from Sauro and Sundmark (2016) to write from a fictional character's perspective, an outline of the lesson plan was created. The idea is to test out a form of fan fiction-inspired writing in a classroom situation and give the pupils a taste of fan fiction, mainly wanting to see if it can be experienced as motivational for pupils to work with elements of popular culture they enjoy.

Researching the use of fan fiction writing in the classroom is both relevant and important work for the English subject in primary and secondary school. Garcia (2013, 2016) notes that fan fiction is literature that is currently transforming the worlds of the younger generation of writers

and readers. He also claims that the potential of fan fiction is an underexplored area of literacy (Garcia, 2013, 2016). Hence, it is important to study the effects of incorporating it in classes. So how do we explore fan fiction writing in the classroom? How do we incorporate a way for pupils to use the objects of their fascinations in some of their schoolwork? And can it work as a motivational factor?

## **1.2 Research focus**

The purpose of this research is to examine how the pupils work with fan fiction-inspired writing. With the background and the purpose of the research in mind, the overall topic of the project is pupils' motivation through using popular culture and their own interests in the English subject.

This study is based on a lesson plan where pupils were introduced to fan fiction-inspired writing. This was done by creating writing tasks for two classes in lower secondary school, where the pupils were asked to write texts (a resume and a job application) from the point of view of a fictional character or a celebrity of their choice. They received one criterion: the character they chose should be someone they considered themselves a fan of.

The study departs from the following research question: "How can working with fan fiction-inspired tasks in L2 English classrooms function as a motivator for pupils' writing?". Motivation is examined through the choices the pupils made regarding their character. More specifically, attention is given to how the pupils used their character in supporting their stories (both with already existing information and with made-up elements) and to how they chose to portray their character in the job application text. A last factor that is included is the element of creativity in their writing. Together, these factors are taken to be indicators of motivation, that supplemented by their teacher's impressions serve as empirical data.

## **1.3 Structure of the thesis**

Following this introductory chapter, Chapter Two introduces and reflects on the theoretical background for the research and presents relevant theory as well as previous research done on the topic. Chapter Three focuses on the methodical approach. It includes a presentation of the lesson, descriptions of how the data was collected and analysed, and a final part that discusses research quality. In Chapter Four, I present the research findings. The concluding Chapter Five sums up the main findings and their implications and points to areas for further research.





## 2 Thematic and theoretical field

This chapter provides the theoretical and thematic background for the present study. It first presents key concepts and relevant research on fan fiction, both outside and inside school contexts. Then, the chapter introduces relevant contributions to the field of writing in school, including discussions on literacy, motivation for writing, as well as potential gender differences and preferences.

### 2.1 Previous research on fan fiction

#### 2.1.1 What is a fan?

The expression “fan” is often used when talking about popular culture and interests. One can be a fan of *someone* and *something*. But what does it really mean to be a fan? Duffett’s (2013) definition of the term explains it well: “a fan is a person with a relatively deep positive emotional conviction about someone or something famous...driven to explore and participate in fannish practices” (pp. 18). In short, a fan is someone who experiences profound positive associations towards something. The word fan is often affiliated with sports and being fan of a team. This is evident in Oxford English Dictionary’s definition of the word, where they connect it with its origin, fanatic (u.d.). Now the term is often associated with media production, which is the focus Duffett (2013) has.

There are, however, different ways of being a fan. Duffett (2013) argues that one can be a fan on three different levels. The first level is someone who celebrates media. Duffett describes this fan practice as someone who experiences enjoyment through engagement (pp. 178). This would be people who have positive relations to a particular media production, for example a movie franchise, and is choosing to continuously follow along with the story. The second level is someone who analyses media. These fans often write analytical materials. Included in this category is “spoiling” and analysing content (Sauro, 2019). Duffett (2013) defines this as “the purposeful discovery of crucial developments in the plot of a fictional story of a film or TV series before the relevant material has been broadcast or released” (pp. 168). These would be fans who want to engage with the media on a deeper level, and who choose to interact with others on online platforms, discussing theories, characters and storylines. The last level is someone who transforms and / or critiques media. This category includes a wide range of creative activities, such as cosplay, fan-subbing, fanart and fan fiction writing (Sauro, 2019, pp.

142-143). *Cosplay* is when a fan dresses up as their favourite characters from a particular media production. *Fan-subbing* is when a fan translates content from other languages and adds subtitles, not to be mistaken for official translations. It is often done with foreign movies and TV-series, such as K-drama and anime. *Fanart* on the other hand, is creating art inspired by a form of media. An example of this is fans who draw themselves as a character from a particular TV-series.

Fan fiction writers count as the last level of fans. Black (2009b) argues that fans that partake in this are engaging in social and interactive activities (pp. 413-414). This would be in the context where the writer chooses to share their work with readers, or a reader is engaging in communication with the author.

### **2.1.2 Fan fiction: its characteristics and potentials**

Fan fiction writing does not follow a clear “recipe”. Where other, more conventional forms of fiction may follow a standard set of “rules”, fan fiction is more open. It is important to note that fan fiction functions as an umbrella term that contains several sub-genres. Fan fiction can be horror stories, fairy tales, romantic stories, science fiction, dramatic stories and so on. It is not restricted to specific frames and features. Different types of fan fiction can also be divided into other categories such as *Alternative Universe (AU)*, *fix-it fics*, *crossover stories* and *author-inserts*.

As fan fiction is such an open category, it is not easily defined. Jamison (2013) defines it as “writing that continues, interrupts, reimagines, or just riffs on stories and characters other people have already written about” (pp. 17). Duffett (2013) argues for a more open definition and sees fan fiction simply as “[...] fictional writing created by the fans inspired by the objects of their interest” (pp. 170). In contrast to Jamison, Duffett’s definition is open to other inspirational sources than fictional texts. Sauro (2019, pp. 413) adds to these definitions that it should also include fiction that is intended to critique or correct what the reader sees as problems with the original work. She defines fan fiction as “[...] stories that reimagine or reinterpret existing stories, characters and universes found in other texts and media” (Sauro, 2019, pp. 139). Her view on the term agrees with a fan-generated definition: “Fanfiction is a story written by a person in the fandom because breaking into the creator’s office and telling them that everything they did is wrong and rewriting it is considered ‘rude’ and ‘illegal’” (Klink, 2017). The present study sees fan fiction more in line with Duffett’s definition, as a fictional text where

someone who identifies as a fan of something (i.e., books, movies, celebrities, fictional characters etc.) produces a fictional text with that as their inspiration.

Some studies have been done on the motivations, effects and strategies on writing fan fiction and publishing online (Black, 2009a, 2009b). Black (2009a) took a closer look at three girls who wrote fan fiction and shared it on online platforms. She found from her research that partaking in these communities was important for the writers on three levels: feeling a sense of belonging, being accepted when communicating in a foreign language, and for developing own identities as creators of English texts (pp. 692). Black (2009b) studied language and literacy engagement, resources used to support the fan-related activities, and online identities and relationships. She asked three avid fan fiction writers why they chose to write fan fiction. The three participants all answered differently. The first one said that her motivation was “correcting” plot twists she did not agree with and felt were mistakes. The second one said that it was her way to represent own issues from her daily life. This both gave her room to explore with and gave her something to identify with. The last participant said that it was her way of interacting with media and the people around it (pp. 417-419). For her it also opened doors for online roleplaying, which is when you take the role as a character and interact with others online as that character (Black, 2009b, pp. 416-417).

Black (2009b) argues that the participants used fan fiction to evolve their own English language skills, and that participating in this fan activity helps one do so from home. The personal benefits these girls experienced from participating in fan communities are clear, which, including the academic development, makes it worth introducing to pupils. The girls also chose to keep their pages open for feedback from readers. Each of them received reviews that were written by various people. This meant the reviews were written in a variation of writing styles and contained abbreviations, acronyms and internet slang. Black (2009a) argues that this helped evolve the girls’ basic literacy skills (pp. 692). She further argues that these skills are building blocks to effectively participate in online communication (2009a, pp. 692). Lastly, Black (2009a) found that the girls advanced their digital literacies, as well as gained experience with multimodal texts. Black (2009a) argues that these skills are important and advantageous to have as learners in school, and that participating in fan fiction can be related to 21<sup>st</sup> century skills (pp. 695).

These studies have also examined strategies developed by fan fiction writers. A phenomenon used by several fan fiction writers is *beta readers*. Beta readers are people who read the texts

before they are being published, most often to correct errors in the text. Curwood, Magnifico and Lammers (2013) and Black (2005) found in their studies that some writers of fan fiction use beta readers before publishing their texts. One fan said that using beta readers did not only develop their own writing skills, but also gave them confidence in their own writing abilities. Another fan explained that writing in fan spaces where she received such feedback helped develop her creative writing skills, as well as boosting her confidence in writing (Curwood et al., 2013). Korobkova and Black (2014) found that the writers in their study acknowledged the skills they developed during writing fan fiction helped their academic skills, especially their vocabulary and grammar skills. They also got better in spotting their own writing mistakes.

In relation to fan fiction writing and literacy competence, an important term to include is *intertextuality*. Intertextuality refers to the relationship between two texts, and the impact one text can have on another. All texts are “informed by at least one other text, which thus becomes the intertext of the text” (Larsen, 2009, pp. 16). This demonstrates a strong correlation with fan fiction, as fan fiction texts literally are built on an idea or a concept that already exists. Hellekson and Busse (2014) note the importance of intertextuality in relation to current literature and emphasise that this applies to fan fiction (pp. 2). Lodge (1992) argues that “Some theorists believe that intertextuality is the very condition of literature, that all texts are woven from the tissues of other texts whether their authors know it or not” (pp. 98-99), which is the fundament of fan fiction. Fan fiction writing is based on building on another text, another story or another character.

These findings and observations can be used as strong arguments for fan fiction to be exploited as a tool in the classroom. Fan fiction-based writing tasks have been tested out and documented in the classroom previously. Sauro (2019, pp. 143) notes that out of all fan practises that have been investigated regarding literacy and language, it is fan fiction that has received the largest amount of attention. Sauro and Sundmark’s (2016) research project “The Blogging Hobbit” used fan fiction writing in a real classroom situation. They called it a “task-based fan fiction project” (pp. 414). The informants were student teachers, who studied to become teachers of English as a foreign language. The specific class focused on literature (Sauro & Sundmark, 2016, pp. 416). The lesson was built so the teaching students could get an understanding of the teaching method, thus using the material and resources with their own future pupils (Sauro & Sundmark, 2016, pp. 416). The students who took part in this study were divided into groups of 3-6, where they were all respectively assigned the role of a character from Tolkien’s novel *The Hobbit* (Sauro & Sundmark, 2016, pp. 414). They were further told to write at least six

paragraphs from their character's perspective. The authors described this lesson as "[...] a blog-based collaborative role-play of a missing moment from the story" (Sauro & Sundmark, 2016, pp. 414). They wanted to see how the use of fan fiction-based tasks could foster learning, with a specific focus on literary and language learning (Sauro & Sundmark, 2016, pp. 414).

One student gave feedback that it was "[...] challenging and fun to imitate the voice of an author, and I felt rather inspired by Tolkien in this project. Imitating is a way to "re-fill" one's bank of ideas and repertoire of expressions" (Sauro & Sundmark, 2016, pp. 418). Another student chose to write a song, as he/she felt it cohered with the rest of the book (Sauro & Sundmark, 2016, pp. 419). The authors also received feedback on working in groups; a student reflected on the fact that they had to work together on a level he/she had not done before. The student reasoned that the group had to match the writing styles, so the relationship between the characters did not seem dull (Sauro & Sundmark, 2016, pp. 419-420).

The students handed in reflective papers after the lessons were done. In the students' reflective papers, the majority of them agreed that the assignment had enhanced their linguistic competence, and many of the students felt a lexical development (Sauro & Sundmark, 2016, pp. 420). Sauro and Sundmark (2016) emphasise that this includes the students who identified as more proficient in English (pp. 420). Based on the empirical data Sauro and Sundmark (2016) concluded that fan fiction and fandom activities can be used in the EFL classroom to support language and literary learning (pp. 422). However, it is particularly interesting what the authors said about the results in the introduction. They wrote that they mainly saw results of how collaborative fan fiction tasks could open doors for further analysis of literary texts. They also experienced how it benefitted students' creative writing techniques and language development (Sauro & Sundmark, 2016, pp. 414).

Because fan fiction is an "umbrella genre", it might be difficult as an educator to know where to start. Sauro, Buendgens-Kosten and Cornillie (2020) argue that working with affinity spaces in school offer endless potential and challenges for educators and their learners (pp. 329). Affinity spaces are platforms for affinity groups to connect and communicate, while affinity groups are communities of fans who share interests and therefore have common ground - such as slang or style. Gee (2003) defines affinity groups as:

[...] the group of people associated with a given semiotic domain [...] an affinity group. People in an affinity group can recognize others as more or less “insiders” to the group. They may not see many people in the group face-to-face, but when they interact with someone on the Internet or read something about the domain, they can recognize certain ways of thinking, acting, interacting, valuing, and believing as more or less typical of people who are “into” the semiotic domain (pp. 27).

An example of an affinity group can be a friend group who plays the same video games or has an interest in the same TV-series.

The FanTALES group, briefly mentioned in the introduction, have created a website with several guidelines and ideas on how to incorporate fan fiction writing into the classroom. Addressing this, Sauro et al. (2020) present ways to use fan fiction as a tool when teaching. The authors present teaching materials developed by the FanTALES group that were specifically made to use various aspects of fandoms while teaching. One of the goals was to focus on multilingual creative writing (Sauro et al., 2020, pp. 330). Both teaching guides and assessment materials are available, in addition to various activities and training materials. One of the categories the FanTALES group made activities for is “storytelling prompts”, which includes fan fiction writing prompts. The prompts include *fusion fiction* (fan fiction where two or more medias meet each other), *ficlets* (short-form storytelling of 100-200 words) and *AU stories* (Sauro et al., 2020, 331-332). AU stories are retelling a story or placing a character in an alternative universe.

When discussing popular culture-inspired writing in education, it is relevant to see how learners react to it. Larsen (2009) found in her study of Nordic pupil narratives that pupils may master the input overflow of popular culture information. This means that pupils are so exposed to popular media that they have learned to process the information. This is without including more of popular mass culture in reading lists. She suggests that it may not be necessary to include more, because of the overwhelming input learners get outside the classroom already (pp. 270). Larsen (2009) also found that pupils may not be as mesmerised by popular culture as one might think. She argues here that pupils can create narratives where they criticised such content. This would be narrative stories which incorporated some form of commentary on a more negative side of something from popular culture. Hellekson and Busse (2014) suggest that this is often the case with third level fans, those who transform and critique media (pp. 4).

## **2.2 Writing in school**

Writing is one of the basic skills focused on in Norwegian schools that follow the public Norwegian curriculum (Norwegian Directorate for Education and Training, 2019, pp. 4). In the English subject, writing is an important element in language learning. It is also an important element in the development of literacy. Smidt and Solheim (2013) state that the basic skills in the curriculum create a basis for literacy competence and that literacy competence further creates a basis to take part in society (pp. 188).

### **2.2.1 Literacy as a social practice**

The present study is closely tied to issues of *literacy*. Literacy has traditionally been understood as the ability to read and write. However, the term has gradually extended its meaning to comprise competence in several fields. While Skjelbred and Veum (2013) explain that literacy is a term that is hard to truly define, Barton and Hamilton (2000) present several points to clarify the term, where some are relevant for this project. The first one being that literacy is a term that can be best understood in social practices, being inferred from contexts that are communicated by written text (pp. 8). Blikstad-Balas (2014) makes a point that when researching literacy, one must be open to such a definition of the term and consider how literacy events are affected by the texts (pp. 1). This view of literacy sees it as a social skill. Considering literacy to be a social skill is a more updated way to look at the term than seeing it as a set skill one learns.

Literacy is primarily something people do; it is an activity, located in the space between thought and text. Literacy does not just reside in people's head as a set of skills to be learned, and it does not just reside on paper, captured as texts to be analyzed. Like all human activity, literacy is essentially social, and it is located in the interaction between people (Barton & Hamilton, 1998, pp. 3).

The second is that there are a various set of literacies, and these can be associated with different parts of life (Barton & Hamilton, 2000, pp. 8). Lastly, literacy is something that changes in line with society, and new literacies are often acquired when trying to make sense of things and processing informal learning (Barton & Hamilton, 2000, pp. 8).

Literacy in a school context accommodates that learning a subject or learning to be a part of society cannot happen without having the ability to see and create meaning with language. This includes conversation, reading and writing (Smidt & Solheim, 2013, pp. 188). Practising these

skills can be done with *literacy events*, as presented by Barton and Hamilton (2000). These are all activities where literacy is relevant. Barton and Hamilton (2000) state that written text is often part in these events, and that there may also be a reflection element related to them (pp. 8). To achieve literacy competence, one needs access to society's dominating text culture (Skjelbred & Veum, 2013, pp. 14). This then demonstrates that critical reflection around it is important (Skjelbred & Veum, 2013, pp. 14). This is due to some texts being more relevant than others and therefore more important for literacy development, which further means that pupils need to be able to choose the right texts to explore (Skjelbred & Veum, 2013, pp. 14).

When discussing the term of literacy, it is important to note that since it is seen as a social skill rather than a set skill, it will most likely be experienced in various ways by everyone. Blikstad-Balas (2014) has found that how we interact with literacy events is an individualised matter. In her doctoral thesis she researched, among other things, what media students of upper secondary school interacted with whilst the teacher was lecturing. Blikstad-Balas (2014) found that the students had individual freedom when it came to how they engaged with texts at school, as the data showed that the students decided which literacy practices they wanted to engage with and how (pp. 52).

### **2.2.2 Motivation for writing**

Motivation is crucial to most activities, including writing. Pupils being motivated about their schoolwork is essential for learning and development (Skaalvik & Skaalvik, 2018, pp. 9). Hattie (2009) found in an analysis of 322 separate studies a clear correlation between pupils' performance at school and their motivation. This speaks to the importance of feeling motivated while learning. Motivating the pupils is therefore an important task for teachers. According to Skaalvik and Skaalvik (2018), what is often referred to as "to motivate learners" is largely about facilitating the circumstances for the pupils, in order for them to experience motivation about their schoolwork.

Research shows that learners' motivation for schoolwork decreases as they get older (Madrid Fernández, 2002; Wigfield & Wagner, 2005; Wigfield & Cambria, 2010; Skaalvik & Skaalvik, 2011). Therefore, it is important to continuously motivate pupils throughout their schooling. Wigfield and Wagner (2005) present four main reasonings for this circumstance, where one of them is that during adolescence, learners' need for autonomy, freedom and social affiliation increases. Furthermore, they claim that during adolescence is also the time when interests are expanding (Wigfield & Wagner, 2005). Since the learners change so much during this time of



their lives, it is important for the school to adapt. Wigfield and Wagner (2005) claim that when the teachers do not take this into account the pupils' interests will harmonise less and less with the activities they participate in at school, which in turn can cause pupils to lose their school focus.

Motivation is hard to measure. It is important to specify what motivation really is. Schunk, Meece and Pintrich (2014) provide a useful definition: "the process whereby goal-directed activities are instigated and sustained" (pp. 5). Motivation is thus not a finished product that can be observed and measured directly, it is rather a process. Motivation can also be categorised by various factors and theories, Eccles and Wigfield's value perspectives being one of these. These value perspectives, as presented by Skaalvik and Skaalvik (2018), are separated into four categories: inner value, utility value, personal value and cost (pp. 56-57).

*Inner value* is also presented as value of one's interests (Skaalvik & Skaalvik, 2018, pp. 57). This type of motivation originates from one's interest, joy or positive emotions towards a specific activity (Skaalvik & Skaalvik, 2018, pp. 57). Skaalvik and Skaalvik (2018) argue that pupils seeing an inner value with school subjects experience this as a driving force, and this is often seen when they show more initiative during the work (pp. 57). Guthrie (2001) also notes that when it comes to writing, motivation and personal interests have a strong correlation.

*Utility value*, on the other hand, is described as when pupils experience a motivation through thinking the learning is useful as of now or will be later in life (Skaalvik & Skaalvik, 2018, pp. 58). Wigfield, Tonks and Klauda (2009) link this to when pupils think about how schoolwork helps them reach their goals for the future. An example of this can be to practise writing resumes and job applications, as the pupils carry out in this research project. Skaalvik and Skaalvik (2018) further argues that this is especially relevant for pupils in lower- and upper secondary school (pp. 58). They also mention that some might associate this value with personal interests they currently have (Skaalvik & Skaalvik, 2018, pp. 58). This includes hobbies and fandoms.

Then there is *personal value*. Wigfield et al. (2009) relate this to identity and self-assessment (Skaalvik & Skaalvik, 2018, pp. 58). A part of one's identity can be who they see themselves as fans of. Skaalvik and Skaalvik (2018) argue that when a learner experiences the task as confirming of their identity, they will seek them out and see them as important (pp. 58).

Lastly, *cost* is the only one that holds a negative value. There are several ways an activity can cost for learners. Skaalvik and Skaalvik (2018) first mention that an activity can come on the

expense of another. Second is when learners are struggling with finishing an activity and start to lose motivation. This can further cause learners to think negatively about themselves and their abilities. Lastly, it is mentioned that one can experience situations as embarrassing and humiliating (pp. 59).

Something that can lessen the pressure and cost of an activity is giving the pupils a role that is not their own. Writing from another person's point of view might make it easier for pupils to write and to be able to express themselves creatively. Harmer (2010) notes that role playing in the classroom allows pupils to feel less pressured about expressing opinions and such. This is because it is not their own opinions, they are speaking on behalf of someone else (pp. 353). He also argues that it brings the world inside the classroom, hence allowing pupils to use a wider range of everyday language (Harmer, 2010, pp. 353). Even though the present study does not directly incorporate role play as an activity, it is fair to say the argument also applies when writing a text embodying another person and their opinions. It can be experienced as safer and more motivating for pupils when they do not have to take responsibility themselves for what is being written. This also gives pupils more agency, but in a safer and more controlled environment.

Extrinsic motivation is a form of motivation where the motivation is coming from outside factors (Skaalvik & Skaalvik, 2018, pp. 67). The goal is to achieve some kind of reward or to avoid punishment, for example getting good grades or evade being scolded. Intrinsic motivation, on the other hand, is often viewed as the goal for pupils to experience. This is when the motivation is coming from a desire to learn, where the learner wishes to do the task because it is experienced as interesting (Skaalvik & Skaalvik, 2018, pp. 66). Schunk et al. (2014) refer to four factors that help achieve intrinsic motivation, and amongst these are three curiosity, control and fantasy. Curiosity implies that the learners are curious about the materials being taught and will therefore seek to understand it (Schunk et al., 2014). Giving pupils a sense of control can also be experienced as motivating. This can be done by, for example, giving them choices when it comes to their schoolwork. Lastly, incorporating the element of fantasy for the pupils can also help learners achieve intrinsic motivation. Schunk et al. (2014) also note that one can use fantasy in teaching to create out-of-school situations for the pupils, where what they are learning about is more relevant. When pupils see the relevance of the material, they will be more motivated.

### **2.2.3 Gender differences in motivation and interests**

When researching the use of popular culture by learners, it is relevant to look out for gender differences. There are differences in what the genders do during their free time. Data found on teenagers shows that boys generally partake in gaming activities more than girls (Sundqvist, 2009; Sletten, Strandbu & Gilje, 2015; Bakken, 2020; Muñoz, 2020; Medietilsynet, 2020). Sundqvist and Sylvén (2014) also found this to be true for younger English learners, aged 11-12 years.

Looking at other hobbies than video games, Muñoz (2020), found in her study that adolescent females listen to more music than adolescent boys do. Bakken (2020) found that amongst Norwegian pupils and students from lower secondary and upper secondary school, boys spend more time on video games and girls spend more time on social media. Bakken (2020) also found that girls spend more time reading books than boys, while they spend about the same amount of time watching TV.

Roe (2013) notes that results from national and international testing offer important insight into pupils' preferences. Roe presents three discoveries, all made on reading-based tasks. The first one being that pupils who read literature at least once a week tend to score higher than those who do not. The second discovery is that motivation seems to be a more important element for boys than it is for girls. Girls' scores seem to average out over a variation of tasks, while boys tend to score higher on tasks that manage to motivate them. Lastly, Roe (2013) found that the results indicated that boys seem to read about characters that are more similar to them. She notes that teenage girls can identify with characters that are outside their age group and gender, but boys tend to identify with a narrower range of character traits.



### **3 Methodical approach**

This chapter first describes the lesson plan and the teaching method that served to produce the written materials. Then, it presents the methods used to collect information during the research and the procedures applied in the analysis of the pupils' texts. Lastly, the chapter includes reflections regarding the study's reliability, validity and ethical concerns.

#### **3.1 The lesson plan**

The lesson plan that provided the empirical data for the present study was executed in two L2 English classes; one 8<sup>th</sup> grade class and one 9<sup>th</sup> grade class. The 8<sup>th</sup> grade class had three 45-minute sessions, while the 9<sup>th</sup> grade class had two sessions. Both classes used a week's worth of English sessions, so the difference in hours was a consequence of how the school chose to organise their schedule.

The goal for the lesson was to use fan fiction-inspired writing to motivate pupils with creating texts in their English class. The pupils were asked to choose a fictional character or a celebrity they consider themselves fans of and place the chosen characters in an alternative universe (AU) where they had to apply for a new job. This lesson was divided into two parts, where the first part revolved around writing a fictitious resume, and the second part around the process of choosing and "applying" for a job. The assignment functioned as an introduction to the world of fan fiction.

First, the pupils were given a brief explanation of the lesson plan. They were then instructed to choose a fictional character or a celebrity they considered themselves fans of. Their choice had to be approved by their English teacher. This was mainly to avoid the choosing of inappropriate characters. The pupils were then shown an example of a resume written for the fictional character Harry Potter (appendix 4). They were also given a template of a resume to make it easier to produce the material, but were not restricted to use it. After this, they started researching their character, to write their own resumes. The reason this writing activity was included in the lesson plan, was both to make the lesson more complete and to give the pupils an opportunity to reflect on the information about the person they chose to write about.

After finishing the resume, the pupils were presented with several "job announcements" with a description of what was needed to be "hired" (appendix 3). These posters were hung on the wall during the lesson. Their task was then to use the information about the character they chose

to determine what job they would best qualify for. The pupils were also informed that this should not restrict them in any way: if they for example chose to write about a skier, they did not have to apply for that job. Creativity was encouraged. The available jobs presented were teacher, lawyer, football player, skier and animal watcher. The pupils were asked to write a letter to the people hiring, explaining the reasons they should “get the job”. They were asked to include three main points: an introduction of themselves, why they are suited for that job, and what they want to do if they were to be hired. Again, the pupils had to take on the character they chose while writing, as playing a role. An example text was made available to them, written as if the fictional character Harry Potter was interested in the teaching job (appendix 4).

The two main literacy events the pupils took part in served different purposes. While the resume writing was meant for the pupils to get to know their chosen character and give them time to reflect on the information, the job applications served as the main assignment and intended data for this study. The plan was to mainly analyse something regarding the use of character in the job applications. However, due to a miscalculation of time required to conduct the lesson plan, the results collected were not as expected. Most of the pupils did not have enough time to complete the second task. Out of the 21 pupils who participated in the study, only 5 submitted their job application text. There was also no opportunity for the participating classes to continue the writing project another time. Due to these unfortunate circumstances, the first literacy event is more emphasised in this research than planned. The resumes, initially intended as a pre-writing activity for the pupils to reflect on their character before writing the job applications, were upgraded to serve as the main focus of analysis.

In this study I was interested to see if the method could motivate the learners. While Sauro and Sundmark (2016) chose for the students in their research to partake in the lesson in groups, my choice of having the pupils write their texts individually was made in order to gain more specific insight into each pupil’s choices. Moreover, the idea was to have them choose a character they identified themselves as fans of, and there is no guarantee that all the pupils share such a common interest. Therefore, having them work alone was a simple way to ensure that all of the participants had their own choice of which character they wanted to write as.

I chose to not take part in the lesson myself, other than planning it and guiding the class teacher. This is because I wanted the pupils to experience it as close to an authentic classroom experience as possible while doing the tasks. The unfortunate circumstance of Covid-19 also played a role while making this decision. Because of this, I was only introduced to the pupils

via the information and participation request that was handed out in advance. I had several online meetings with the teacher beforehand, explaining the lesson plan and how I saw it being executed. After, I conducted an interview and asked about her experience and the pupils' reactions to the lessons.

The materials handed in by the pupils were the resume and the job applications. These, together with an interview of the teacher, count as the empirical data collected. There were 21 resumes and 5 job applications collected in total.

### **3.2 Collecting data**

First, it is relevant to mention how I got access to the data. This was done by firstly sending an email to the principal of the school. I explained in the email the intentions and purpose behind the research, and the type of data I hoped to collect. The principal contacted the English teachers at the school and one of them was very interested in participating and contacted me with further details.

When receiving the texts, I began by simply reading them many times over to form a general impression. After that, the first step was to sort through the data collected from the pupils' texts. I chose to use a method of text analysis referred to as *open coding* (Nilssen, 2012). This method is about sorting, classifying and naming the most important and recurring elements. It also helps reducing the data materials. Further, one categorises the different codes. In this study the codes are built on character choices. This is mainly to see if there are some connections between the categories and the results, for example if there are variations in choices done by the genders. First, the characters were categorised as either fictional or real. In the fictional category they were divided into two subcategories: video game and film / TV series, where the latter was separated to "meant for children" and "heroes and villains". The real category, however, were divided into several subcategories: sport, politics, music, actor/actress, art and comedy. All the chosen characters within each category serve as the codes.

Skjelbred (2014) points to a set of questions to consider when looking at pupils' text's composition, and among those relevant for the present study are: How has the pupil chosen to structure the information in the text? And does the text follow a clear structure with a clear context? (pp. 156). Skjelbred also points to the connection between the text elements and encourages attention to how the pupils work with new and old information (Skjelbred, 2014, pp. 156).

In addition to reflecting on these questions, the texts were analysed using a method inspired by another approach. As specified in Chapter One, the goal of the study is to find specific factors that indicate motivation. This is done by looking at the choices the pupils made when given the decision to write about characters they are fans of and further how the pupils chose to portray their characters in the job application texts.

The analysis method was also inspired by Grounded Theory. Urquhart, Lehmann and Myers (2010) use Strauss (1987) and Glaser and Strauss (1967) to describe the main characteristics of grounded theory. Firstly, the grounded theory method is mainly about theory building. Secondly, the researcher should not build their hypothesis strictly on their previous knowledge of the field and try to verify it. This is because a great deal of knowledge is to be found in the collected data and it should be considered when making the hypothesis. Thirdly, one does a comparative analysis that involves joint interaction between the data collection and the comparison (Urquhart et al., pp. 359-360). The last one being less relevant for this research project.

I interviewed the teacher who conducted the lessons with the classes, where she answered questions regarding what she saw and was told by the pupils. This was done over the phone, the same day as the last lesson was completed. The interview of her observations during the lesson count as supplementary data to the findings derived from the pupils' texts. Kvale and Brinkmann (2009) characterise the qualitative interview as a conversation with structure and a purpose. In this study the information exchange with the teacher would be classified as an unstructured and open interview. Christoffersen and Johannessen (2018) characterise this as open questions regarding a theme decided in advance. The questions and the order of conversation is, however, not. They also mention that this type of interview has obvious similarities to a conversation (pp. 78). Keeping the interview more open gave the teacher the opportunity to share her experience without being asked questions and being steered in a specific direction. Christoffersen and Johannessen (2018) also mention that the relationship between the interviewer and the informant is important in this type of interview (pp. 78). This is because it can affect the answers given, as they might want to please the interviewer. From my point of view the teacher and I developed a good relationship, where it was safe to be truthful about the study. In meetings before the classes completed the lessons, she was very open about changes that might have to be done with the lesson plan. During the interview, she was also open about both positive and negative occurrences from completing the lessons. This



indicates that she experienced the trust as I did. On this note, the teacher and I were on equal terms, and were not asymmetrical in relations to power.

### **3.3 Research quality**

When conducting a study like this it is important to establish and reflect on the quality of the research. Research quality includes assessing the study in terms of the concepts of reliability and validity, as well as issues related to research ethics.

#### **3.3.1 Reliability**

According to Christoffersen and Johannessen (2018), *reliability* refers to how accurate the data is in terms of three matters: what data is being measured, the chosen method to collect data, and how the data is analysed (pp. 23). The data presented in this study is two analyses, seen in relation to the theoretical basis for the study. The chosen method to collect data is through pupils' written texts. In addition to this the teacher was interviewed, and the findings of the text analyses will to some degree be compared to what she observed.

In the context of a qualitative study, Christoffersen and Johannessen (2018, pp. 223-224) argue that reliability builds on two main factors. First, it is important that the researcher reflects on how they may have impacted the study (pp. 224). In this study my subjectivity may have impacted how I analysed the texts. The second factor is that the researcher makes the process as open and visible as possible (Christoffersen & Johannessen, 2018, pp. 224). In this thesis it is done by explaining the lesson plan in detail, as well as the process of analysis.

The study focuses on whether the inclusion of the pupils' own interests can function as a motivator for their writing. Since motivation is a process and is not easily measured this can be challenging. This study therefore limits its focus to how the pupils' texts can show signs of motivation. The analysis of the resumes gives generalised information about character choices and variations between the genders when it comes to interests. On the other hand, the analysis of the job applications gives more specific examples, focusing on how the pupils chose to use their character as a motivator for their text.

According to Postholm and Jacobsen (2018) it might be difficult to replicate the results in a qualitative research. This is because the researcher is bringing their own subjective thoughts into the study. This is due to variations in circumstances as the researcher and the participants will appear different, as well as the fact that people are constantly changing (pp. 223-224).

Therefore, if the study was conducted again on another group of people, by another researcher, the results varying do not necessarily question the reliability of the study.

Taking the research question into consideration, most of the empirical data is an analysis of the texts. It should be considered that the analysis is done subjectively, as an objective analysis of this kind is impossible to give. It was, however, measured with the teacher's explanation of the lessons, as told in the interview. My findings and her observations together told a similar story. The project was also conducted in two different classes, which gave variations in results that the teacher explained.

### **3.3.2 Validity**

The term *validity* refers to how relevant the data is representing the phenomenon being researched (Christoffersen & Johannessen, 2018, pp. 24). When discussing research quality, there is both internal and external validity to consider.

*Internal validity* refers to whether the empirical data is valid for the participants of the study (Postholm & Jacobsen, 2018, pp. 223). In this research the participants are pupils from two different classes, in addition to their English teacher. As well as my interpretations of the texts, the analyses include direct quotes from the texts. This ensures that the data is presented close to how it was written by the pupils. According to Postholm and Jacobsen (2018, pp. 229) internal validity can be measured by looking at the correlation of what the study is analysing, and the theory and terms chosen to describe this phenomenon. Christoffersen and Johannessen (2018) also note the relations between the theory and the empirical data one collects indicate whether the study is researching what it is claiming to research (pp. 24). This study has a research question that focuses on how fan fiction-inspired writing can work as a motivator for pupils. Reflection on this question is done by relevant theory presented in Chapter Two, together with the data collected from the pupils. Measuring these together gives a more accurate representation on whether fan fiction-inspired writing actually served as a motivator for the pupils in this study.

*External validity* refers to whether the results of this study can be true if the research is done in another context (Postholm & Jacobsen, 2018, pp. 223). In this case it would be if the results were transferable to another grade and another school. It is important to note that when doing a study on people it is difficult to achieve the exact same results as previously. The data collected in this study was from 21 pupils in two different classes, so the sample size is fairly

small. This means that the results may be specific for those classes and may vary if the study is conducted elsewhere. However, the results indicate similar experiences for both classes. There were variations to some extent that is further discussed in Chapter Four.

### **3.3.3 Ethical principles in research**

The project has been reported to and approved by the Norwegian Centre for Research Data (NSD) (appendix 1).

When conducting this kind of research where other people are involved, it is especially important to consider several ethical aspects. According to Postholm and Jacobsen (2018), three factors must be taken into account: informed consent, the right to privacy and the right to be correctly rendered (pp. 247).

To achieve informed consent the participants must be able to consent to participate in the study (Postholm & Jacobsen, 2018, pp. 247-248). In the case of this project, a legal guardian had to give consent on behalf of the pupil, as they are underage. The participants must also be fully informed about what taking part in the study entails. This includes (but is not restricted to) what information is being collected, the study's purpose and how the findings are to be used (Postholm & Jacobsen, 2018, pp. 248-249). Further, the participants should not only receive the information, but also understand it (Postholm & Jacobsen, 2018, pp. 248-249). Lastly, the participation in the study must be voluntary. The participants (and their guardians) can say no and should not, in any way, be pressured to partake in the project (Postholm & Jacobsen, 2018, pp. 248). This also includes being informed that they can withdraw from the project at any given time, without having to give a reason.

The pupils were also informed that the texts produced would not be assessed in any way, and that the texts would not affect their grade in any way. The texts were written for the study only, as it was stated in the paper given to the guardians.

This information was given to the pupils' guardians through a written text (appendix 2). The guardians were given information about what the research project was, what data was being collected and what participating in the study would involve. They were informed about their rights and given contact information if they had further questions and / or comments. Lastly, they were informed that participating in the study was completely voluntary and that choosing to not participate would not affect them in any way, and further that they had the right to drop

out of the study at any given time without owing an explanation. This would then entail removing all the data collected about the participant.

For the participants to have their privacy intact, Postholm and Jacobsen (2018) write that there are certain factors to consider: how sensitive and private the collected data is, and the possibility to identify the participants (pp. 249-250). For this lesson the data collected was not considered to be sensitive information and all the materials collected was made anonymous. The research project did not collect data about their academic level. Instead, it focused on how fan fiction-inspired writing can work as a motivator for pupils. The only personal data collected was the grade and the gender of the pupils. This ensures the pupils privacy when presenting the findings.

Lastly, the data must be presented correctly. Postholm and Jacobsen (2018) make a point to not only present the data correctly, but also in the right context. They refer to this as complete rendering (pp. 251-252). This is also relevant when discussing the project's reliability, which is done previously in this chapter. The reason for this also being relevant in this matter is that the participants agreed to take part in the study with expectations of being portrayed and quoted correctly.

## 4 Findings, analysis and discussion

This chapter presents the findings of the text analysis and the interview with the teacher and discusses them in light of the theory introduced in Chapter Two.

### 4.1 Text analysis

When looking at the texts, there were a variety of both fictional characters and celebrities chosen - everything from Therese Johaug to Voldemort to Winnie the Pooh. Naturally, there were variations in the amount of text written in each of the hand-ins, whereas some wrote more detailed than others. The lesson plan was completed over a week, and as a direct consequence of this every pupil did not get to participate in every lesson. It also took more time than planned to write the resumes. Due to the lack of time, most of the pupils were unable to hand in both a resume and a job application. The collected data was from 21 pupils in total, and 5 of them submitted their job applications. Some pupils might not have finished and therefore chose to not submit their text, other pupils may not have had the time to start. Regardless, there was an obvious need for more time to complete these writing tasks.

<b>Real (celebrities)</b>		<b>Fictional characters</b>	
Sports	- Cristiano Ronaldo dos Santos Aveiro x2 - Therese Johaug	Video games	- Trevor Philips from GTA V
Politics	- Joe Biden - Vladimir Putin	Films / TV series for children	- Peppa Pig - Winnie the Pooh
Music	- Niall Horan (One Direction) - Willard Carrol Smith Jr.	Films / TV series heroes / villains	- The Hulk - Peter Parker / Spiderman - Voldemort - Legolas Greenleaf Thranduilion
Actress / actor	- Natalie Portman - Christopher Hemsworth - Willard Carrol Smith Jr.		
Art	- Leonardo da Vinci	<b>Locals</b>	
Comedy	- Jimmy Carr	Locals	X

Table 4.1 - Categorised summary of the chosen characters.

Table 4.1 presents an overview of all the characters and celebrities chosen by the pupils. Willard Carrol Smith Jr. is both an actor and a rapper, so he is therefore placed in both categories (actor and musician). Cristiano Ronaldo dos Santos Aveiro was chosen by two different pupils. The movie / TV series category is divided into two separate categories, as there is a vast difference between the characters. The people chosen who happened to be locals are being kept anonymous.

Out of the 21 resumes handed in 11 were of celebrities, 7 of fictional characters and 3 of locals. The celebrities were from various fields: sport, politics, music, acting, art and comedy. Amongst the fictional characters one was from a video game, while the others were from TV (series or films). The latter included two from children's movies and four heroes and villains.

It seems there were three pupils who slightly misunderstood the 'fan' element of the assignment, which caused them to write their resumes as local people. The three chosen characters are all presented as anonymous. This could have happened either because the pupils misunderstood the definition of what it means to be a fan of someone, or simply because they felt inspired by people they know. Despite the misunderstanding, the three pupils all filled in their resumes correctly with relevant information. They participated in the lesson as the others and appears to have felt the same inspiration writing their texts as their fellow classmates. Since the focus of this study is how fan fiction-inspired writing can motivate pupils, the misunderstanding does not give results that vary from the other texts. Regardless, giving a more thorough explanation of what a fan really is could be something to be attentive of in the process of studying fan-fiction writing.

The following analyses of the texts are divided in two: analysis of the resumes and analysis of the job applications. The resume analysis is focused on the pupils' decision regarding the character they chose to write as. Meanwhile, the job application analysis is presented more thoroughly, focusing on how the pupils portrayed their characters.

#### **4.1.1 Resume texts**

Looking at the resumes, the analysis started on a general level, answering the questions presented by Skjelbred's (2014). The first question is regarding how the pupils chose to structure the information. For the resumes this is not relevant as all the pupils chose to follow the template they were given. Specifically for the job applications, the pupils chose to structure the information after the elements they were asked to include: starting with an introduction of

the character, then how they are suited for the job, and lastly what they want to achieve if hired. Generally, with all the resumes, the connection between the texts elements is the character they are writing about. Since the texts are built after a specific genre, they easily follow a clear structure as well. How the pupils worked with new and old information is something that is difficult to answer from the hand-ins. This is mainly due to the fact that neither the teacher nor I have any way of telling what is old and what is new information for the pupils. However, the pre-existing information they did have on their character, is probably their inspiration for choosing them.

As stated in Chapter Three, the characters chosen were first categorised into real and fictional. One thing I noticed while reading the resumes, was that the ones who chose celebrities generally had more information on their resumes than those who chose fictional characters. This is most likely due to the fact that this kind of information about celebrities can easily be accessed, while it is mostly left unknown about fictional characters. An example of this is the pupil who chose Winnie the Pooh. The resume was correctly filled in and contained the information needed and asked for, but as Winnie the Pooh may not be the easiest character to find education and work experience for, the writer was forced to be creative. They wrote that his work experience was that he had been looking for honey for many years, and that he had also been busy being a good friend. This circumstance caused the pupil to be creative when writing about him.

Opposed to this, both pupils who chose to write about the football player Cristiano Ronaldo had a great deal of real information ready at hand. They included his language proficiency, teams he has played on, awards he has received and records he has set. This was a recurring element in most of the resumes. Even though the resumes of the celebrities generally had more detailed information, it does not mean that the fictional characters' resumes were missing a great deal of information. It simply means that as they fabricated more, and that the information presented was not as extensive.

In addition to the variations in celebrities vs. fictional characters, there were also interesting gender differences in character choices. Roe's (2013) study on the results in national and international testing found that motivation is more of an important factor for boys than it is for girls. Since we did not collect any previous data on the pupils, it is hard to say if that was apparent in this study. On the other hand, most of the collected job applications were written by boys. The resumes written by boys also seemed to generally have more information in them, compared to the ones written by the girls. This could be an indicator for Roe's (2013) findings.

Although the sample is too small to draw conclusions, it does correspond to what Roe (2013) found in her research.

Roe (2013) also found that boys tend to be interested in characters that are more similar to themselves. Even with a smaller selection of participants, this seemed to be apparent in this study as well. The boys seemed to choose characters and celebrities such as Cristiano Ronaldo, Willard Carrol Smith Jr. and Jimmy Carr, while the girls had a wider range as they chose characters from Legolas to Peppa Pig to Therese Johaug. Both genders had variations of celebrities and fictional characters. The boys chose three celebrities, three fictional characters and one local, while the girls chose four fictional characters, three celebrities and two locals. The teacher could not identify who handed in the remaining texts. The boys chose characters within six of the categories (sports, actors, comedy, video games, musicians, and TV heroes and villains), where Willard Carrol Smith Jr. covers two of these categories alone. The girls chose characters within five categories (sports, actors, musicians, TV heroes and villains, and TV for children). This suggests a similar variation in origin. However, the boys were the only ones who had overlap in characters, as two chose Cristiano Ronaldo.

With such a small sample, it is difficult to draw conclusions regarding gender preferences. However, it could be noted that the only video game character was chosen by a boy, and as such fits well with the general trend that boys are more interested in video games than girls (Medietilsynet, 2020). However, it was found that adolescent girls listen to more music (Muñoz, 2020), and that girls spend more time on social media (Bakken, 2020; Medietilsynet, 2020). These findings were not apparent in this study. On the other hand, Bakken (2020) also found that girls and boys spend approximately the same amount of time watching TV, and in this study the same amount of boys and girls chose characters that can often be found on TV. An argument can be made that all the chosen characters, apart from the local ones, can often be found on televised shows and movies. However, if TV is seen “actors and characters from movies and TV series”, there is still an equal statistic between the genders.

In this study it was found that all boys chose male characters, while the girls chose both male and female characters. It also seems like the boys, with a few exceptions, chose characters they aspire to be like. For example, there is a chance that the ones who chose Cristiano Ronaldo play football in their free time or might aspire to be football players themselves. In the case of the girls, there seems to be more variation in their choices. This could be because the girls and the boys separate what they consider “being a fan” amounts to. One may speculate that the boys



choose to be fans of someone they look up to in a way where they want to be like them, while the girls are fans of people who produce materials they like, such as musician Niall Horan. This variation also suggests that boys and girls have different reasons for choosing their characters, and thus has different sources of motivation when writing their texts. These findings also correspond with Blikstad-Balas' (2014) research on individualised literacies. Her findings show that how we interact with literacy is individualised, in addition to the fact that we interact with different kinds of literacy events. I would reason that this is affected by our interests. The pupils in this study were free to choose what literacy events to interact with as they searched for information for their resumes. They were also free to choose whichever celebrity or fictional character they liked. This takes into account the fact that our literacies are individualised. Giving the pupils freedom of choice over their character proved to be the right decision, as the characters varied and almost all of the pupils chose different ones.

#### **4.1.2 Job applications**

Regarding the analysis of the job applications, it appears the pupils did a good job taking on the role of their character. The analysis of the five text focuses on how the pupils took on their character as writing their job applications, both in how they used the information on their character and how they took on the role of their character. The texts vary in length, but all five pupils managed to include the first two details they were asked to incorporate: an introduction of the character and arguments as to why they are suitable for the job they are applying for. The last one, information about what they wanted to do if they got the job, was included in two of the texts. Two of the pupils also did not include a clear instruction on what job they were applying for.

##### **4.1.2.1 Pupil A**

Pupil A wrote his text as Cristiano Ronaldo dos Santos Aveiro and applied for the job to be a teacher. The application was written as someone who appeared to be confident in themselves and their own abilities. As Cristiano Ronaldo is arguably one of the most accomplished football players at the moment, it is safe to say that he could have this attitude. In the resume Pupil A even included what can be referred to as "humble bragging", which is a more modest way of bragging about himself or his accomplishments. In the area designated for general facts (name, date of birth, address, e-mail and phone number), he wrote as his address: "Well I own four houses, but here is one of them...".

Cristiano Ronaldo's job application included a great deal of information and reflections on why he was the perfect candidate for the job. One of the first lines in the job application were "I am a Portuguese football player, who wants to retire from football and find a new job". To argue why he is suitable for the position as a teacher, Pupil A found a great deal of information about the celebrity and used the strengths and experiences well when writing the job application. It was mentioned that he "can speak fluent Spanish, English, Portuguese, and a little bit Italian, which makes me a perfect language teacher", as well as "I am very physical [*sic*] strong, which makes me a good gym teacher too". Moreover, he is a father of four children and that makes him a responsible person, which "proves that I can handle a class of children". As a last argument Pupil A mentioned that since Cristiano Ronaldo is the captain of the national football team of Portugal and has led the team to two international trophies, that "I can lead the students to the top too".

With some added humour, Pupil A ends the job applications with wishes for Cristiano Ronaldo to teach language, physical education and drama. The drama part, I believe, is a play on how certain football players can be rather dramatic with overplaying injuries in order to gain penalty kicks. With this, Pupil A included information about all three elements that were asked. He managed to be creative around the character's strengths for the job application, as well as show a way they took on the role as Cristiano Ronaldo through his writing. Overall, the pupil's interest in Cristiano Ronaldo worked as a motivator for the process of writing both of his texts.

#### **4.1.2.2 Pupil B**

Pupil B wrote their job application as Therese Johaug, but did not mention what job she applied for. Based on the text, she appears to be applying for the professional skier job. Pupil B wrote her text as someone who is both confident in their abilities, but also has a positive attitude. This description corresponds well with how Therese Johaug has been portrayed in media. She even mentioned in the text that "I am a positive and charismatic person", which is consistent with Therese Johaug's image.

Even though Pupil B did not mention what job she was applying for, it is safe to assume it was the professional skier one. The particular reason for this is because she emphasised the achievements Therese Johaug has as an already successful skier, and even wrote "I am a professional Norwegian skier", "I am in very good shape" and "I love being outdoors". Pupil B also used the information from the resume as an emphasis, as she mentioned Therese Johaug's accomplishments as a skier and her strengths again. Using her strengths as an

advantage is also something Therese Johaug would do, so it harmonises with what Pupil B has done in both of her texts. Pupil B also found room for some humorous elements when she wrote her biggest weakness was her “dry lips”, a joke referring to when Therese Johaug was restricted from participating in ski contests for a while as she was caught with banned substances in her lip balm.

Pupil B presented information about Therese Johaug in her text, as well as specifying why she is qualified for the job. In the text Pupil B managed to take on the role of their character in the way she chose to present information about her character. She used Therese Johaug as one of the motivations for the text and showed a positive experience through adding humour in her text.

#### **4.1.2.3 Pupil C**

Pupil C wrote as Natalie Portman and applied to be a teacher. She somehow ended up incorporating the job application inside the resume. It was, however, a clear and precise written text. Natalie Portman applied to become a teacher and wrote the text as a passionate and mindful person. As Pupil A did, Pupil C also played on the fact that her character is a parent, as it was mentioned that she is a mother and that it makes her more suitable for the job. It was also noted that “working as a teacher has always been a dream of mine”. Further, Pupil C argued that Natalie Portman was suitable for the job because of her intelligence and her ability to take care of others. It was also mentioned that her acting career did so that “I am also a good talker”, which is a good quality to have as a teacher.

In this instance, Pupil C showed her interest in Natalie Portman and used her as a motivator for when writing both of her texts. The job application was on the short side, but this may have been due to lack of time.

#### **4.1.2.4 Pupil D**

Pupil D wrote as Jimmy Carr and he also did not mention what job he was applying for. In this application, it is much more challenging to decipher which job he chose. Pupil D, who wrote his texts as the only comedian, found a way to incorporate humour into his texts. He included the following joke: “My wife once dreamt that I cheated on her, so now she wants a divorce”. Pupil D argued that it is on these grounds Jimmy Carr needs a new job. As Jimmy Carr is a comedian, one can only assume this was meant as a humorous element. He also included “making people laugh” and “good at talking” as the strengths, and it was mentioned again in

the job application text. This was followed by the reasoning that it is because he has been doing stand-up comedy for some time.

Pupil D seems like someone who values humour in his life, and used that element, as well as comedian Jimmy Carr, as his motivator for the texts.

#### **4.1.2.5 Pupil E**

The last pupil who handed in his job application, Pupil E, wrote his texts as Trevor Philips who applied for the firefighter job. Pupil E was also the only one who wrote about a video game character. He chose Trevor Philips, who is known as one of the bad guys and protagonists of the popular game Grand Theft Auto V. Pupil E wrote his application as a careless, cocky and arguably crazy man, with a “too cool for this place”-attitude. In the first sentence of the text, he wrote: “I want to be a firefighter, and apparently this is the firefighter job application place”.

It is further explained that Trevor Philips has experience with fire as he has been burnt before, so it is “nothing I can’t handle”. His cocky demeanour is also shown as Pupil E writes “I know I am the perfect person for the job”. He also reasoned that Trevor Philips is fearless and has nothing left to lose, and further explain that it makes him more suited for the job. Pupil E then reasons that because Trevor Philips has experience with fire and that “I have burnt myself before while robbing a store”, he shows that he is brave. The robbing part is also used to argue that he has experience getting fast in and out of buildings.

On another note, Pupil E finished the text writing that he wants the job because “I am finally ready to put others ahead of myself, even though I have had trouble with that in my past”. In the job application Pupil E managed to take on the role of Trevor Philips and create a new future for the protagonist. All the while including all the information asked for, as he introduced the character, explained why he is suited for the particular job, and what his goals with the job are. While using a character from a video game as a motivator for writing the texts, Pupil E managed to finish all the assignments.

The job application texts give the impression that the pupils understood that they were taking on a role as they were writing them. The texts could easily be read from the chosen character's point of view, and the tone and language they used arguably fit the character each pupil chose. As the texts were being analysed with subjective eyes, the fact that I pictured the characters as a read might have affected the tone in which I read them. I also have no prior knowledge to the writing styles of these pupils. This is, however, one way the pupils really took on the role of their chosen characters.

In addition to succeeding to write in the style of their character, they also included a great deal of information. The pupils used already existing information on the character to argue why they are suitable for the job they applied for. Using this information as their own is also one way the pupils took on the role of their character. They chose to portray their character as close to the original as possible and did this by both using information about them as their own. These findings can be seen as indicators for the pupils' motivation regarding the writing during the lessons. It suggests that the pupils felt motivated throughout the classes, and that the character they chose served as the source for some of that motivation.

## **4.2 Interview with the teacher about her observations**

After the lessons had been completed, the English teacher passed on her general impressions of how the lessons went. She said her overall experience was that the pupils generally had seemed motivated. She noted that all pupils who participated in the lessons were active in writing their texts and seemed excited to research and write about something they genuinely liked and found interesting. When walking around the classrooms and helping pupils she asked some of them if they were enjoying themselves, the answers she received were on the positive side.

She noticed, however, a slight difference between the 8<sup>th</sup> grade and the 9<sup>th</sup> grade pupils, as the latter seemed to be more active in the classes. I asked for her thoughts on why that might have been the case. Her reflections indicated that there could be for several reasons for this dissimilarity. Firstly, they are older and might see the use for resumes and job applications more so than the younger learners. If this was the case, the authentic writing aspect of the assignment was experienced as more motivational for the older class. Secondly, they have been a part of lower secondary school longer and is therefore more used to writing texts from nonfictional genres (resume and job application). Lastly, the last lesson for the 8<sup>th</sup> grade class fell on the last class of the day for them. This influenced them as she observed them being tired and ready to

go home. She claimed that the variations in effort were noticeable, but not overwhelming. She also noted that this variation was only during the time where they wrote their texts, and not when they researched information about their chosen characters.

Another thing the English teacher noticed was the pupils generally mastered research information about their character and writing the resume. When it came to writing the job applications on the other hand, the pupils who generally struggled with writing did not experience much difference from what they usually do. Also, the amount of work needed to finish the lessons was unfortunately miscalculated, resulting in there being a general absence of time for the pupils to complete both writing tasks given. As a consequence of this, most of the pupils were not able to finish both their writing tasks. However, researching their character seemed enjoyable for all the pupils.

### **4.3 Discussion**

The overarching research focus in the present study is on how fan fiction-inspired writing can work as a motivator for pupils. This is discussed with the consideration of the four value perspectives, as well as the factors to achieve intrinsic motivation.

To reach inner value with schoolwork, one must experience positive emotions or feel interested towards the activity (Skaalvik & Skaalvik, 2018). The lesson the pupils participated in was structured around using their own interests as a motivator for their writing. Motivation for writing also has a strong connection with personal interests (Guthrie, 2001). In this lesson, the pupils were specifically writing about one of their interests and had the opportunity to choose for themselves. For pupils to feel utility value towards an activity, they must think it is useful for them now or later in life (Skaalvik & Skaalvik, 2018). In the lesson this was represented through the resume and job application writing. The teacher found that the 9<sup>th</sup> grade class experienced the utility value of the lesson more so than the 8<sup>th</sup> grade class. Personal value is when learners experience the task as confirming of their identity (Skaalvik & Skaalvik, 2018). In this lesson the pupils were supposed to write about someone they are fan of. Being a part of a fandom is considered a part of their identity. This relates back to what was written about affinity groups, as being a part of a fandom is part of one's identity and it can be experienced as confirming for pupils to be able to use these interests in school.

Cost is when a pupil experiences that something is preventing them to participate (Skaalvik & Skaalvik, 2018). In this study there could have been pupils that felt embarrassed about their

interests, resulting in them choosing to not write about what they really wanted to. This would be considered a cost that could prevent some to feel motivated during the lessons.

For the pupils to experience intrinsic motivation, this study considered three main factors: curiosity, control and fantasy (Schunk et al., 2014). The curiosity element is present when the pupils are free to choose the object they are writing about. It gives them the opportunity to choose someone they are curious to find out more about, which can motivate the pupils during the part of the lesson where they were researching about their character. Further, giving the pupils the choice of the character, the information they want to emphasise in the resume, and the job they want to apply for, gave the pupils a sense of control. Lastly, the element of fantasy was mainly present in that the pupils were asked to fabricate a new, possible future for their character. Schunk et al. (2014) noted that this could be used to create relevant, out-of-school situations for pupils. The participants in this study were presented with the imaginary scenario of applying for jobs.

The imaginary scenario the pupils were presented with, functioned as somewhat authentic writing. Writing somewhat authentic texts while at school can also help improve pupils' literacies, because it helps the learners see the relevance of the exercise. In this lesson they were writing resumes and job applications, which are genres of texts significant for their future. The texts that the pupils wrote in this study can be placed somewhere between authentic and school-only texts. This is because the genres (resume and job application) exists as authentic texts outside of school, but at the same time, the texts are not used for its real purpose; applying for real jobs. They are also considered narrative texts, as the pupils are in charge of creating a new narrative for the character they chose. This was especially visible in the job applications for Cristiano Ronaldo and Trevor Philips.

An interesting thing to observe was that all the texts seem to express creativity. Pupil A, who wrote about Cristiano Ronaldo dos Santos Aveiro, chose to apply for the teaching job instead of the football player position even though that was an option. The Pupils writing about Natalie Portman and Trevor Philips also chose new career paths for their characters. There was also a clear sign of creativity in the resumes that were written about fictional characters. This was because it is not as easy to find relevant information about these characters, and the pupils were forced to use the available information creatively.

Another expression of creativity was seen in the way many of the pupils included elements of humour in their texts. Several of the pupils did this through a humorous weakness for their characters: both Cristiano Ronaldo's weaknesses are money offers, Therese Johaug's biggest weakness is her dry lips, one of Niall Horan's weaknesses is his inability to correctly pronounce the word "chance" and Voldemort's weakness is his "flat nose". In addition to this, there were other humorous elements in the texts, such as Cristiano Ronaldo wanting to be a drama teacher, and Spiderman having work experience as a web designer and his e-mail address being [not.peterparker@hotmail.com](mailto:not.peterparker@hotmail.com). For Leonardo da Vinci, who was born in the 15<sup>th</sup> century, it was written that he does not own a phone because they are yet to be available. Jimmy Carr, the comedian, made jokes about his wife's dreams. These are all facts that are more fun if you know the character and the context. The writing method even inspired weaker writers to participate. The job applications were written by pupils of various English and writing skill. Even so, they all appeared to be inspired by the assignment enough to write creative texts.

The pupils all chose to write about characters that are apparent in popular culture. Like in Larsen's (2009) findings, it seems the pupils had no issues using their prior knowledge of popular culture when participating in these lessons. As mentioned in Chapter Two, Larsen also found that pupils can be resistant to some aspects of popular mass culture, and that they are not as mesmerised by it as one may think. This circumstance is one of the reasons why the participants in this study had the freedom of choice when picking a celebrity or fictional character to write as. Larsen's (2009) discovery about pupils creating narratives that criticised popular culture content can also be true in fan fiction writing. One of the better aspects of fan fiction writing is the agency, because one has the option to make the changes one sees fit. This is something that is valued by fan fiction writers and is seen in the fan-generated definition of what fan fiction is that was presented in Chapter Two. They reasoned for fan fiction because they want to have the opportunity to change elements they do not like. This is also a way to comment on and criticise an author's original work.



## 5 Conclusion

Writing skills and motivation are both factors emphasised in the Norwegian curriculum. There are several ways to work with these in school. This study has argued for fan fiction-inspired writing to motivate pupils and presented several possible benefits with this way of working with text. It is important to note that fan fiction as it is known from online communities will not be the same as in a classroom context. However, the potential of fan fiction is still there, and adding the educational aspects fan fiction gives possibilities in areas such as creativity and motivation. This project served as a starting point to introduce the pupils that participated to fan fiction-inspired writing. It was a way for them to gain insight into how popular culture and their own personal interests can possibly be used in class. The curriculum shows a clear room for this way of working with texts. The research question “How can working with fan fiction in L2 English classrooms function as a motivator for pupils’ writing?” has been reflected on by analysing pupils’ texts and reflecting on relevant theory about the topic. The study found that the characters the pupils chose worked as their main motivator for the writing. This demonstrates that getting to work with something they genuinely find interesting in class motivated the pupils to write creative and clever texts. As discovered, fan fiction has the potential to both motivate pupils with their schoolwork, in addition to serve as a means to achieve other goals, such as literacy development.

The results showed that most pupils produced materials that indicate they were motivated while working with it. The pupils were aware that their texts would not be assessed and therefore had more room to be creative. Creativity can open doors for pupils to be motivated. The source of motivation seemed to be the character they chose to write about, and most pupils made choices that did not overlap. This shows that the decision to let the pupils choose their own characters was fortunate. The boys and the girls made different decisions when choosing what character to write as, and the girls’ choices displayed a greater variation. It seems like most of the boys chose characters they aspire to be like, while the girls chose characters they simply like. The reflection on motivation theory argues for why the lesson should contribute to the pupils finding it motivational. However, theory does not always work in practice, and this was visible when the younger class did not experience the authentic text factor to be as inspirational as the older class. The differences the teacher observed in the 8<sup>th</sup> grade class and the 9<sup>th</sup> grade class were noticeable in the texts as well.

There is no doubt that the lesson plan would have benefitted from being completed over a longer period of time, giving the pupils more time for research and to finish writing their texts. This possible change would have given all the pupils the time to fully participate in the classes, and would have given a larger sample size of job applications which might have affected the results.

Since writing fan fiction to some extent is about changing the original story, it gives the reader agency to change outcomes and details one does not like about the original work. This can be experienced as either motivational or scary by learners. Having the opportunity and room to be creative can be seen as a positive thing by many. It can also come as a cost for some, as it can be experienced as overwhelming and scary. That is why creating clear frames around the exercise is important. In this lesson the resume and job application were the framework, as well as the job options they were presented with. In this study the point was not changing an existing, original story, but rather fabricate a future for a character. It was not a completely open writing assignment.

The pupils got to practise using a celebrity or a character as inspiration for their work. Intertextuality was evident in their writing, which can also help evolve their literacy skills. As stated in Chapter Two, to develop our literacy we need exposure to a variation of texts from the dominating culture today (Skjelbred & Veum, 2013). To use another media, text or person as inspiration when writing, one needs knowledge or information about the subject. This can both be knowledge the pupils are gaining through research or knowledge they have prior to participating in the study.

This study focused on the aspect of bringing fan fiction-inspired writing into the classroom as an introduction. Following this project, it would be relevant to see a longer study done. In an extended project there would be more time for the learners to dive deeper into fan fiction writing and its possibilities. In addition to this it would give the learners more time for writing, which is rather important, as learned through this project. It is also possible to incorporate a reading aspect. An option here is an interactive project where pupils both write fan fiction and read each other's stories. They could give each other feedback and function as beta readers for each other, as Black (2005) and Curwood, Magnifico and Lammers (2013) found gave positive results. There is also the possibility of doing other fan related activities than write fan fiction, as third level fan content extend over so much more. In my personal opinion it would be really interesting to research how personal interest differs between the genders. There is a question to

be asked whether girls and boys choose their interests differently or not, and further how this is affecting their motivation.

Nevertheless, researching pupils' motivation will always be important and relevant in education, and if fan fiction writing can be one of these motivators it is important to cover as well.



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# Appendix 1 – Approval from the Norwegian Centre for Research Data

## Melding

18.03.2021 09:22

Behandlingen av personopplysninger er vurdert av NSD. Vurderingen er:

Det er vår vurdering at behandlingen av personopplysninger i prosjektet vil være i samsvar med personvernlovgivningen så fremt den gjennomføres i tråd med det som er dokumentert i meldeskjemaet med vedlegg den 18.03.2021, samt i meldingsdialogen mellom innmelder og NSD. Behandlingen kan starte.

### DEL PROSJEKTET MED PROSJEKTANSVARLIG

Det er obligatorisk for studenter å dele meldeskjemaet med prosjektansvarlig (veileder). Det gjøres ved å trykke på "Del prosjekt" i meldeskjemaet.

### MELD VESENTLIGE ENDRINGER

Dersom det skjer vesentlige endringer i behandlingen av personopplysninger, kan det være nødvendig å melde dette til NSD ved å oppdatere meldeskjemaet. Før du melder inn en endring, oppfordrer vi deg til å lese om hvilke type endringer det er nødvendig å melde:

[nsd.no/personverntjenester/fyll-ut-meldeskjema-for-personopplysninger/melde-endringer-i-meldeskjema](https://nsd.no/personverntjenester/fyll-ut-meldeskjema-for-personopplysninger/melde-endringer-i-meldeskjema)

### TYPE OPPLYSNINGER OG VARIGHET

Prosjektet vil behandle alminnelige kategorier av personopplysninger frem til 30.06.2021

### LOVLIG GRUNNLAG

Prosjektet vil innhente samtykke fra de registrerte til behandlingen av personopplysninger. Vår vurdering er at prosjektet legger opp til et samtykke i samsvar med kravene i art. 4 og 7, ved at det er en frivillig, spesifikk, informert og utvetydig bekreftelse som kan dokumenteres, og som den registrerte kan trekke tilbake. Lovlig grunnlag for behandlingen vil dermed være den registrertes samtykke, jf. personvernforordningen art. 6 nr. 1 bokstav a.

### PERSONVERNPRINSIPPER

NSD vurderer at den planlagte behandlingen av personopplysninger vil følge prinsippene i personvernforordningen om:

lovlighet, rettferdighet og åpenhet (art. 5.1 a), ved at de registrerte får tilfredsstillende informasjon om og samtykker til behandlingen formålsbegrensning (art. 5.1 b), ved at personopplysninger samles inn for spesifikke, uttrykkelig angitte og berettigede formål, og ikke behandles til nye, uforenlige formål

dataminimering (art. 5.1 c), ved at det kun behandles opplysninger som er adekvate, relevante og nødvendige for formålet med prosjektet lagringsbegrensning (art. 5.1 e), ved at personopplysningene ikke lagres lengre enn nødvendig for å oppfylle formålet.

### DE REGISTRERTES RETTIGHETER

Så lenge de registrerte kan identifiseres i datamaterialet vil de ha følgende rettigheter: åpenhet (art. 12), informasjon (art. 13), innsyn (art. 15), retting (art. 16), sletting (art. 17), begrensning (art. 18), underretning (art. 19), dataportabilitet (art. 20).

NSD vurderer at informasjonen om behandlingen som de registrerte vil motta oppfyller lovens krav til form og innhold, jf. art. 12.1 og art. 13.

Vi minner om at hvis en registrert tar kontakt om sine rettigheter, har behandlingsansvarlig institusjon plikt til å svare innen en måned.

### FØLG DIN INSTITUSJONS RETNINGSLINJER

NSD legger til grunn at behandlingen oppfyller kravene i personvernforordningen om riktighet (art. 5.1 d), integritet og konfidensialitet (art. 5.1 f) og sikkerhet (art. 32).

SharePoint er databehandler i prosjektet. NSD legger til grunn at behandlingen oppfyller kravene til bruk av databehandler, jf. art. 28 og 29.

For å forsikre dere om at kravene oppfylles, må dere følge interne retningslinjer og/eller rådføre dere med behandlingsansvarlig institusjon.

### OPPFØLGING AV PROSJEKTET

NSD vil følge opp ved planlagt avslutning for å avklare om behandlingen av personopplysningene er avsluttet.

Lykke til med prosjektet!

Kontaktperson hos NSD: Henrik Netland Svensen

Til: Personverntjenester: 55 58 21 17 (tast 1)

## Appendix 2 – Information letter

### Forespørsel om deltakelse i forskningsprosjekt

Hei, foresatte for elever ved x.trinn og x.trinn!

Jeg heter Guro Rebekka Hind, og studerer nå mitt siste semester på grunnskolelærer 5.-10. trinn ved Universitetet i Tromsø. Denne våren skal jeg skrive en mastergradsoppgave som omhandler skriveglede i engelskfaget, og har vært så heldig at [lærers navn] har sagt ja til et samarbeid. I mitt masterprosjekt skal jeg forske på om populærkultur kan bidra til at elever føler skriveglede i engelskfaget.

I denne sammenhengen har jeg (med råd av både veileder og elevenes engelsklærer) satt sammen et undervisningsopplegg.

- Elevene skal velge en fiktiv karakter eller en kjendis de liker.
- Videre skal de skrive to tekster fra denne personens synsvinkel. De skal altså late som de er denne karakteren eller kjendisen de selv har valgt.
- Teksten de skal produsere er en CV og et brev.

#### Hva innebærer det å delta i studien?

Å delta i studien som informant innebærer å gi samtykke til at jeg kan lese tekstene elevene produserer i den planlagte undervisningen, og å bruke de i min mastergradsoppgave.

Det er veldig viktig her å påpeke at alt blir anonymisert. Alle personopplysninger holdes anonyme i oppgaven, og ingen personopplysninger blir delt. Elevenes navn blir tatt vekk fra teksten før de overleveres til meg, slik at tekstene er anonymisert for meg også. Tekstene skal bare bli brukt til å se om elevene ble motiverte av opplegget eller ikke. Dersom personopplysninger nevnes i noen av tekstene, kommer de til å bli strøket ut. All innsamlet data vil bli slettet etter planlagt avslutning i juni.

Dersom det er noen elever som ikke skal delta i forskningsprosjektet vil de likevel delta i undervisningsopplegget, men deres tekster vil ikke bli overlevert til meg og vil derfor ikke bli brukt som datagrunnlag.

Det er selvsagt frivillig å delta i forskningsprosjektet, og det er lov å trekke seg når som helst. Dersom du velger å trekke ditt barn fra deltakelse, vil alt materialet innsamlet fra eleven tas ut av oppgaven og slettes. Dette vil ikke ha noen negative konsekvenser for dem. Dere har også klagerett til Datatilsynet dersom dere mener at opplysninger er fremstilt feil.

Forskningen er meldt inn til Norsk Senter for Forskningsdata (NSD).

Håper dere ønsker å delta på dette spennende prosjektet sammen med meg!

Med vennlig hilsen,  
Guro Rebekka Hind

Dersom dere har noen spørsmål eller noe dere ønsker å kommentere på, er det bare å ta kontakt med meg og eventuelt min veileder!

### **Kontaktinformasjon**

Guro Rebekka Hind

Student ved Universitetet i Tromsø, integrert master i lærerutdanning 5.-10.trinn

E-post: [ghi004@uit.no](mailto:ghi004@uit.no)

Telefon: 41086537

Veileder Hilde Brox

Førsteamanuensis

E-post: [hilde.brox@uit.no](mailto:hilde.brox@uit.no)

Jobbtelefon: 77660507

Hvis du har spørsmål knyttet til NSD sin vurdering av prosjektet, kan du ta kontakt med:

NSD – Norsk senter for forskningsdata AS

Epost: [personverntjenester@nsd.no](mailto:personverntjenester@nsd.no)

Telefon: 55582117

### **Samtykkeerklæring**

Som foresatt har jeg fått informasjon om mastergradsprosjektet og hva det omhandler. Jeg er også kjent med hva det innebærer at mitt barn deltar i et slikt prosjekt, og vet at jeg kan trekke barnet fra deltakelse selv etter gitt samtykke til enhver tid.

KRYSS AV DET SOM PASSER:

Dersom dette er noe dere **samtykker** til at deres barn kan være en del av, kryss av her: [  ]

Dersom dere **ikke** ønsker at deres barn skal delta på dette prosjektet, kryss av her [  ]

SIGNATUR:

STED og DATO:

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## Appendix 3 – Job announcements



**Do you want the  
world's coolest job?**



Do you want to hang out with animals all day?



Contact us today, the animals  
are waiting for you!



---

**DO YOU WANT TO BE LIKE MARTIN ØDEGAARD?**



**... or maybe Messi or Ronaldo?**

**If playing football is your dream,  
then this is the place for you.**

**Apply for tryouts today!**



## DO YOU WANT TO TEACH?

Do you work well with others?

Are you creative?

Do you like smiley stickers?



If the answers are yes, then this is the job for you!



We are looking for new teachers for  
8<sup>th</sup>, 9<sup>th</sup> and 10<sup>th</sup> grade classes!

*Will you be our new colleague?*

---

## We need a new LAWYER and WE WANT YOU!

We want someone who...

- ✓ Argues well
- ✓ Wants to win
- ✓ Owns at least THREE pant suits
- ✓ Likes money
- ✓ Cares about justice





Are you a winner?

Were you born with skis on your feet?

We are looking for our next ✨ STAR ✨

...Is that you?



---

**Do you care about your neighbourhood?**



**Are you brave?**

**Are you NOT afraid of heights?**

**Do you want to wear a uniform?**

**Apply today,  
be a hero tomorrow**





# Appendix 4 – Harry Potter examples

## EXAMPLE OF RESUME

### Harry James Potter

The Cupboard under the Stairs, 4 Privet Drive

I do not own a phone at the moment

[TheChosenOne80@hogwarts.school.com](mailto:TheChosenOne80@hogwarts.school.com)

31<sup>st</sup> of July 1980



### Education

1991-1998	Hogwarts School of Witchcraft and Wizardry
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### Other

1991-1997	Seeker for Gryffindor's Quidditch team Captain the last year
1992, 1993, 1994, 1997	Winner of the House Cup
1994	Winner of the Triwizard Tournament
1994, 1996, 1997	Winner of the Quidditch Cup

### Strengths:

- I survived the killing curse, not once but TWICE
- Like many other Gryffindors, I am brave and determined
- I am a good leader

### Weaknesses:

- I feel too responsible for the people around me
- I can be stubborn

### References:

Rubeus Hagrid, teacher at Hogwarts School of Witchcraft and Wizardry

[GiantsRCool@hogwarts.school.com](mailto:GiantsRCool@hogwarts.school.com)

## EXAMPLE OF HARRY POTTER'S JOB APPLICATION

1. Introduce yourself
2. Explain why this job is suitable for you
3. Write about what you want to do if you got the job

NB! Remember to mention what job you are interested in.

Hello, my name is Harry James Potter and I want to work for you!

I am an English wizard, who just finished his education at Hogwarts school of Witchcraft and Wizardry. Gryffindor was my house, which means I am loyal, brave and determined. When I set my mind to something, I always follow through! In my free time I enjoy hanging out with my friends, play quidditch and explore. I also enjoy trying new things and I am always up for a new challenge! I have had my own owl for several years now, which shows that I am a caring person. Working in teams with others is something I really enjoy. I was the captain of my quidditch team my last year of school. I am a natural born leader and believe that I can guide children well.

Therefore, I am showing my interest for this job as a teacher. I believe this is the perfect opportunity for me. I can teach several subjects. My background with the quidditch sport shows that I can teach physical education. My first language is English, and I believe this makes me qualified to be an English teacher. I am also willing to learn other languages! I am hard working, so I will learn other things if necessary.

If I were to get this job, I would make sure to work very hard to live up to expectations! I would get to know all the pupils, and make sure they had the best experience possible while at school. I also believe trust between the pupils and the adults is very important. This is why my main focus in the beginning would be to get to know all the pupils, both academically and personally.

I am very motivated for this job, and I hope to hear from you!

Best regards, Harry James Potter.



