

## OPPORTUNITIES TO DEVELOP LITERARY COMPETENCES

A decade of creative response approaches in L1 and L2 in lower secondary schools in Norway

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### Abstract

Creative approaches to literary texts may develop students' literary competences, but little is known about how prevalent such approaches are and how they are implemented. This study explored naturally occurring, that is non-interventionist, literature instruction in the subjects L1 Norwegian and L2 English, based on the quantitative and qualitative analysis of 301 video-recorded lower secondary lessons from 73 classrooms in Norway in 2015–24. By juxtaposing L1 and L2, the study recognises the importance of literature instruction across school subjects, and it advances the understanding of how literary texts are taught in L1 relating to L2. The findings indicate that creative response activities were a recurring feature in both subjects across the studied decade, although they occurred more frequently in L2 lessons. In both subjects, teachers provided opportunities for students to exercise various literary competences when responding creatively to literary texts. However, they offered little guidance on how students could undertake these activities and rarely combined them with analytical reflection that could support students' developing literary competences. The study discusses implications for teaching and research.

Keywords: Creative literary response, literary competences, literature instruction, lower secondary schools, video observation

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## 1. INTRODUCTION

Supporting young people's literary reading is an important goal of secondary instruction in both first language (L1) and second, foreign or additional language (L2) subjects. Literature education researchers in L1s and L2 English agree that teachers should nurture knowledge, abilities and dispositions that enable students to become competent readers of literature (Blau, 2014; Delanoy, 2015; Spinner, 2019). This goal rests on a distinction between functional literacy, understood as "the capacity to decode written language for the everyday transactions of citizens" (Blau, 2014, p. 44), and what is often referred to as a set of specific literary competences (Diehr & Surkamp, 2015; Spinner, 2019) or literary literacy (Frederking et al., 2012; Lütge, 2013), where the reader recognises and responds to aesthetic dimensions of literature. Literary competences involve students' increased awareness of representational, social, historical and cultural phenomena (Bredella, 1996; Spinner, 2019). They also include students' developed capacity to experience, appreciate and understand literary texts (Bredella, 1996), to empathise with the perspectives of others (Volkman, 2015), and to read in a careful, nuanced and critical manner (Blau, 2014). However, the extent to which students develop their literary competences depends on how literary texts are read and to what degree students are asked to go beyond "functional literacy" and actively explore literary texts and their meanings (Blau, 2014; Diehr & Surkamp, 2015).

The present study examines how literary texts are taught in everyday L1 Norwegian and L2 English instruction in secondary schools in Norway. The focus is on teaching that invites students to respond creatively to literary texts, which is an instructional approach known to help develop literary competences. Such responses may take the form of imaginative writing in literary or non-literary forms (Knoeller, 2003; Surkamp, 2012) or transposition of the literary text into another mode of expression, such as movement and dance, filmmaking, drawing, cartoon and video art (Jusslin & Höglund, 2021; Surkamp, 2012). To date, little is known about instruction that relies on students' creative textual responses outside of interventions and smaller case studies (Delius et al., 2021; Jusslin & Höglund, 2021). In a Nordic context, more research has examined literary conversations, which have become a key locus of improving literature instruction in L1s (Gourvenec & Sønneland, 2023) and have been an object of numerous observation studies (Magnusson, 2021; Nissen, 2024) and interventions (Hansen et al., 2019; Sønneland & Skaftun, 2017; Tengberg et al., 2025).

Our study examines the prevalence and characteristics of creative textual approaches in literature instruction in lower secondary classrooms. We emphasise the role that creative response activities play in students' reading and exploration of literary texts and in their developing literary competences. We define *literary texts* as authentic works of literature created as a form of art rather than as educational tools, spanning a variety of literary forms, such as graphic novels, short stories, novels, plays and poems, and including print, auditory and visual formats, such as

audiobooks and film adaptations (Spinner, 2019; Surkamp, 2012). We study creative response approaches across multiple classrooms through video-recorded L1 Norwegian and L2 English lessons from the past decade (2015–24). Large-scale, longitudinal observation studies of naturally occurring literature instruction without intervention or intentional manipulation of variables are rare. We argue that such studies are crucial for advancing the understanding of literature instruction practices.

By examining L1 Norwegian and L2 English lessons, the study illuminates instructional practices in the two school subjects that carry the main responsibility for students' reading and working with literary texts as per the stipulations of the national curriculum (Norwegian Directorate for Education and Training [NDET], 2013a, 2013b, 2019a, 2019b). L1 and L2 are seldom considered together in Norway or internationally, despite striking commonalities in the conceptualisation of the role of literature in each subject. European studies have tended to juxtapose literature instruction across national settings, mainly in L1s (Johansson, 2015; Nissen, 2024; Torell et al., 2002) and less frequently in L2 English (Duncan & Paran, 2017). To some extent, they have juxtaposed L2 English with L2 French, German and Spanish (Calafato, 2018). Although some address students' literary competences (Nissen, 2024; Torell et al., 2002), these studies have not examined creative response work. Our study combines L1 Norwegian and L2 English based on recent research indicating the critical role of L2 English in disseminating and examining literary texts in Norwegian lower secondary classrooms (Dodou & Brevik, 2025), providing insights into teachers' incorporation of creative responses to literary texts across the two subjects and over time.

## 2. CREATIVE TEXTUAL APPROACHES

Researchers concerned with literary education and students' literary reading have endorsed creative approaches to literary texts, as have researchers preoccupied with students' writing and school-based literacies. For the former, creative textual approaches are, fundamentally, a reaction against literature instruction that values only students' cognitive-analytical abilities (Delius et al., 2021; Jusslin & Höglund, 2021; Surkamp, 2012). Drawing on literary reception and response theories, this research emphasises students' personally meaningful engagement with literary texts and foregrounds the importance of engaging with texts emotionally, ethically and cognitively (Delius et al., 2021; Jusslin & Höglund, 2021). In this view, creative textual activities become opportunities for students to share and revise their literary experiences, to develop their nuanced and careful literary reading abilities and to reflect on their processes of literary sense-making. For many literacy researchers, creative approaches to literary texts are a reaction against high-stakes standardised testing and the privileging of expository prose as forms of assessing students' responses to literature in schools (Bomford, 2022; Gulla & Sherman, 2020; Lammers et al., 2022). For them, imaginative writing can ameliorate students' disengagement

and lack of motivation to write analytically about literature (Kesler et al., 2016) and support inclusivity vis-à-vis students struggling to express their ideas about literary texts in expository writing (Knoeller, 2003; Lammers et al., 2022). Literacy researchers emphasising the potential of arts-based learning to promote literacy also point to student benefits in terms of deepened literary meaning making, exploration of social issues, and development of empathetic perspective-taking (Chisholm et al., 2016, 2021).

Researchers have articulated the potential contributions of creative responses to literature for students' literary education. For example, activities such as extending an existing text with additional scenes (Knoeller, 2003), writing in role (Lammers et al., 2022), dramatising scenes via role play and still images (Steckel, 2021) and retelling a story in digital multimodal format (Jusslin & Höglund, 2021; Kesler et al., 2016) may allow students to become immersed in the text, support textual interpretation and develop students' multiliteracies. Further, these activities may foster students' perspectivism and enable their empathising with character emotions and motives (Gulla & Sherman, 2020; Sprenger, 2021), as well as stimulate their increased interest in reading and motivation for exploring literature (Jusslin & Höglund, 2021; Svensson & Haglind, 2020). Notably, researchers have indicated that allowing students to express their responses via imaginative writing in non-literary textual genres, including book reviews, reading logs and letters, enables students' personally meaningful engagement with literary texts (Knoeller, 2003; Surkamp, 2012). They thus extend creative textual activities beyond aesthetic forms of expression. Crucially, these benefits depend on teachers providing guidance to students throughout creative textual work. This guidance includes encouraging close and focused rereading of the literary text that can yield complex and thoughtful interpretations, as well as following up creative textual work with analytic reflections that enable students to bridge the creative and the interpretive, as well as articulate insights into the literary text arrived at while writing imaginatively or transmediating the text (Delius et al., 2021; Knoeller, 2003; Lammers et al., 2002).

A criticism of creative textual activities is that they easily lose sight of the literary text and thus risk being reduced to approaches that mainly facilitate variation in teaching or instructional differentiation to meet students' needs (Delius et al., 2021). Classroom studies have indicated that teachers tend to provide little criteria-led feedback on students' creative textual work and make few concrete links to the literary text (Delius et al., 2021). As a result, students may perceive creative activities as add-ons or distractions from serious classroom work (Delius et al., 2021; Jusslin & Höglund, 2021). In addition, these approaches are time-consuming and require teachers to be able to assess forms of expression other than expository texts (Jusslin & Höglund, 2021).

The potential of creative textual approaches and research on the conditions that nurture positive relations between students' creative responses, and their developing literary competences make the investigation of such approaches in everyday L1 Norwegian and L2 English instruction particularly salient for this study.

### 3. AIMS AND RESEARCH QUESTIONS

Our study aims to further the body of knowledge on literature instruction by examining the presence and characteristics of creative approaches to literature in naturally occurring L1 Norwegian and L2 English instruction over the past decade (2015–24). We are particularly interested in determining whether instruction encouraged close textual engagement (i.e., engagement that involves students' interpretations and analytic reflections on the literary texts) and whether it displays the potential for contributing to students' literary competences. We ask:

RQ1: To what extent and how did lower secondary school teachers of L1 Norwegian and L2 English provide opportunities for students' creative responses to literary texts?

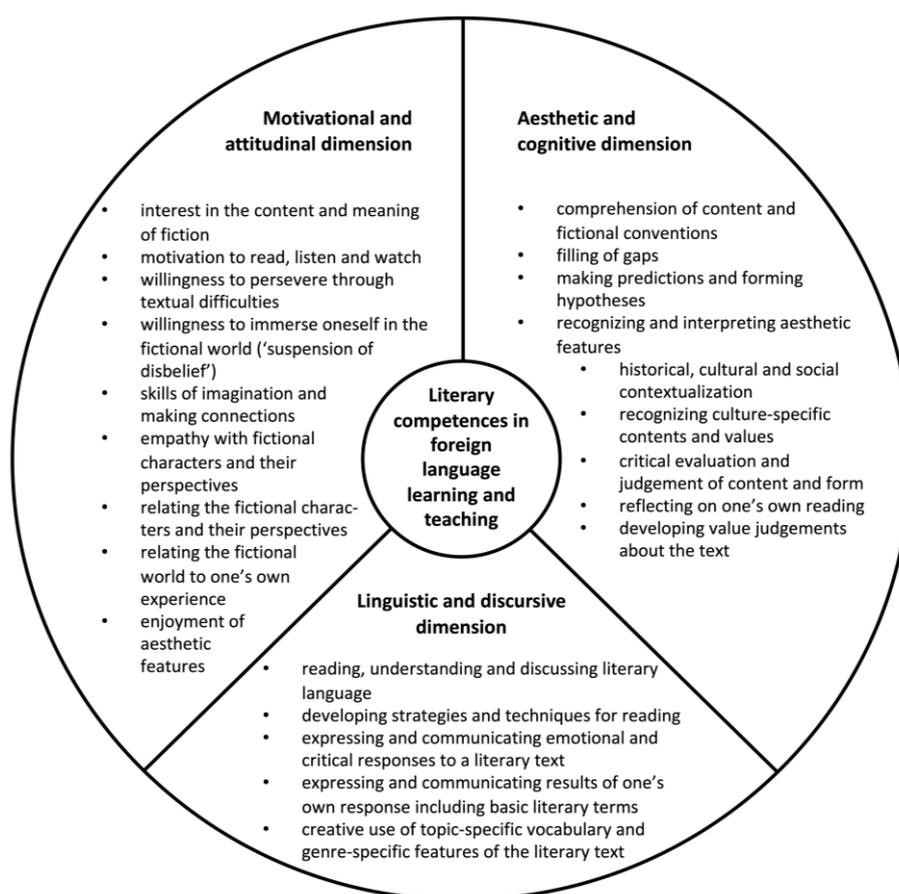
RQ2: To what extent did L1 and L2 teachers require that students' creative responses rely on close textual engagement, whereby students were expected to interpret or reason about the literary texts?

RQ3: What opportunities did L1 and L2 teachers offer for students to exercise their literary competences when working creatively with literary texts?

### 4. LITERARY COMPETENCES

Fundamental to our analyses and conceptual understanding of teachers' instructional practices and their relation to students' literary reading are theorisations of literary competences. Drawing on literary theories on the composition of literary texts (Culler, 1975; Eco, 1992), the relation between readers and texts (Iser, 1980; Rosenblatt, 1978) and the relation between literary texts and the world (Appiah, 2005; Bakhtin, 1990), literature education researchers have proposed models to describe the distinctive competences involved in reading literary texts and to suggest how to nurture and develop them in L1 and in L2 English instruction. Figure 1 illustrates the constituent elements of literary competence, as formulated by Diehr and Surkamp (2015). The model identifies six competence areas that impact students' processes of literary reception and that need to be targeted in schools to develop students' learning of how to read literary texts. The competence areas are grouped in three dimensions: *motivational-attitudinal* concerns students' willingness and ability to engage with literary texts, *aesthetic-cognitive* regards students' literary sense-making, and *linguistic-discursive* involves students' communicative abilities relating to literary texts. Although originally designed for instruction in English as a foreign language, the model captures core competences shared across models for literary competence created for secondary school students in L1s and so transcends the L2 context.

Figure 1. Model of literary competences (Diehr & Surkamp, 2015, p. 25, English version by Diehr & Surkamp, reprinted with permission)



The dimensions in Figure 1 capture critical literary competences across multiple models concerning L1s and L2 English. For example, Diehr and Surkamp's (2015) description of *motivational and attitudinal* competences that impact students' literary reading aligns with other models that similarly emphasise students' willingness to engage with literature (Alter & Ratheiser, 2019; Spinner, 2019; Witte et al., 2012), their readiness to persevere through textual difficulties (Blau, 2014; Lütge, 2013), their ability to become imaginatively involved in a text and to empathise with characters (Alter & Ratheiser, 2019; Hennig, 2017; Spinner, 2019) and their capacity to relate literary works to their own lives (Lütge, 2013; Torell et al., 2002). Likewise, the account of *aesthetic and cognitive* competences aligns with the focus in other models on developing students' recognition of literary conventions and their capacity for literary sense-making (Alter & Ratheiser, 2019;

Frederking et al., 2012; Hennig, 2017; Torell et al., 2002; Witte et al., 2012), as well as their heightened awareness of literary history (Spinner, 2019; Torell et al., 2002) and their capacity for historical, cultural and social contextualisation (Alter & Ratheiser, 2019; Frederking et al., 2012; Hennig, 2017). Finally, the description of *linguistic and discursive* competences aligns with the emphasis in other models on students' general linguistic and reading competences (Alter & Ratheiser, 2019; Lütge, 2013), their developing awareness of linguistic composition and understanding of metaphorical and symbolic language (Spinner, 2019) and their abilities to communicate about literature, for instance, "to express ideas about the construction, effects and functions of the literary text" (Torell et al., 2002, p. 198).

Models vary in their identification of competence descriptors and categorisations. For instance, Alter and Ratheiser (2019, pp. 381–382) relate "discursive competence" to a "system of 'meanings and values'" and group it with cultural competence, while Diehr and Surkamp (2015) tie discursive competences to literary language and group them within their model's *linguistic-discursive* dimension. Most models share an explicit ambition to promote approaches to literature teaching that sharpen students' abilities to experience and explore literary texts and, by extension, reap the benefits of engaging deeply with literature in L1s and L2 English. A core goal is that instructional approaches not only do justice to the literary text at hand, but also develop students' knowledge, abilities and attitudes that can be used when meaningfully encountering other texts. The models also describe competences that are accessible to operationalisation and assessment in classroom instruction. Furthermore, most models stress the cumulative process of developing literary competences, for instance, gradually expanding students' repertoires of reading modes and recognising that literary texts can hold different functions. As with most literary competence models, Diehr and Surkamp's (2015) could be criticised for how it groups the listed competences, with items partly overlapping across dimensions, and, conversely, for focusing on literary reception processes and so downplaying educational goals relating to social action that are increasingly attached to literature instruction (e.g., Bland, 2022).

Diehr and Surkamp's (2015) model, nonetheless, provides a robust lens through which to consider instructional practices at the intersection between creative textual work and the development of students' competent reading of literary texts. It is comprehensive, as it includes most of the competences addressed across models for L1 and L2 English. Moreover, it is created with a broad range of instructional approaches in mind, which explicitly include creative response approaches. As it emphasises how literature instruction should methodically build up the range of distinct competences that impact students' processes of literary reception, it spotlights teachers' instructional practices. While the model was created for teachers to conceptualise, plan and implement literature instruction and assessment, rather than for researchers to observe literature instruction, its detailing of the discrete competences that may be fostered in teaching facilitates the observation of competence dimensions that teachers may put into play in classroom

instruction. Notably, the model deploys categories, such as *motivational-attitudinal* competences, that are often excluded from literary competence models, because the degree to which students possess them is difficult to measure (Alter & Ratheiser, 2019). However, these competences are fundamental for engaging students in literary texts and so are vital for teachers to address in their classrooms. By extension, when observing literature instruction, we argue that it is crucial for researchers to consider whether and how teachers offer their students opportunities to exercise *motivational-attitudinal* competences. Furthermore, the model insists that literary competences are not hierarchically related to one another and that they do not need to be developed at the same time. Instead, Diehr and Surkamp (2015) emphasise that teachers may focus on developing one or two competences at a time, within a given dimension or across *motivational-attitudinal*, *aesthetic-cognitive* and *linguistic-discursive* dimensions, and in a manner that is suitable to students' ages and abilities. Since we studied naturally occurring literature instruction, these features make the model suitable for recognising whether and how teachers embedded in the creative response work opportunities for students to exercise various literary competences.

## 5. EDUCATION IN NORWAY

Norway emphasises equal education for all students and offers a non-tracked and non-streamed compulsory K–10 education (ages 6–15). L1 Norwegian and L2 English are mandatory throughout primary (grades 1–7) and lower secondary (grades 8–10) schools. During our data collection period, two national curricula were in force: the original 2006 Knowledge Promotion (LK06) and the revised 2020 version (LK20). Both curricula included reading and analysing and interpreting literature as core components. Teachers had methodological freedom in designing, structuring and enacting literature instruction. Both curricula emphasised creative learning processes for students' personal development and for their ability to express themselves, solve problems and ask new questions (Norwegian Ministry of Education, 2017; Norwegian Parliament, 1993). The most important difference between the curricula for this study is that LK20 increased the emphasis on students' active exploration and inquiry across school subjects and defined "the joy of creating, engagement and the urge to explore" as core values that should permeate all subjects and grade levels.

## 6. METHODS

Our study is part of a large-scale longitudinal research project, which combines video-data collected across ten years (2015-2024) from three research projects at the University of Oslo: Linking instruction and student experiences (LISE), Evaluation of bilingual training opportunities in schools (ETOS), and Evaluation of the new curriculum reform (EDUCATE). The projects had the same PI (Brevik), and participant

consent to the use of pseudonymised data over time. The research projects collected video-recorded lessons in L1 Norwegian and L2 English using the same video-observation design across the decade, and was concerned with studying naturally occurring instruction, that is without any intentional researcher intervention or manipulation of variables (e.g., Nassaji, 2015, 2020). Approval was received from the Norwegian Agency for Shared Services in Education and Research/Sikt before data collection and strictly followed all national guidelines for research ethics in all stages, from obtaining consent to safely storing data (Brevik & Rindal, 2020; Brevik et al., 2023). All teachers, students and parents of students under 15 years of age provided written voluntary and informed consent (National Committee for Research Ethics in the Social Sciences and the Humanities, 2022) with the opportunity to opt out at any time without any consequences.

### *6.1 Sampling and data collection*

Over the course of ten years (2015–24), the research teams collected 301 video-recorded lessons in L1 Norwegian ( $N=137$ ) and L2 English ( $N=164$ ) from 73 classrooms at eight lower secondary schools (grades 8–10, ages 13–15). These were strategically sampled from four school districts to include geographic and demographic variation, language diversity and variation in student achievement on national tests (Brevik & Rindal, 2020; Brevik et al., 2023). The sampling strategy enabled our study of a cross section of literature teaching practices in the two school subjects in lower secondary schools in Norway. An average of four consecutive lessons from each classroom were video recorded, based on prior observation studies from K–12 classrooms indicating that four consecutive lessons provide sufficient information for obtaining a first overview of teachers' instructional practices (Cohen & Grossman, 2016; Klette et al., 2017). At all data collection points, we requested that teachers follow their lesson plans, irrespective of literature and creative textual response being taught. As we did not ask to record lessons including creative approaches to literature, the teachers did not adapt their planning to accommodate them (Dodou & Brevik, 2025). Recorded lessons included language, culture and literature topics in line with the curriculum. They also included variation in terms of both the creative approaches implemented and teachers' instructional goals. Although the data may not be representative of the participating teachers' literature teaching practices, as a whole the sample is expected to provide a fair representation of instruction in L1 Norwegian and L2 English in lower secondary schools, including the occurrence of literature instruction. The sampling thus allows us to examine the prevalence of creative response approaches and to trace their characteristics in the two subjects and over time. By combining video data that used the same video design in L1 Norwegian and L2 English classrooms in Norway 2015–24, we attempt to examine this methodological choice of data collection over time, and so wish to contribute to existing knowledge on creative response approaches to

literature which is often based on small-scale case studies that are seldom compared.

The same video design was used across all schools. Video observations were chosen because they enable systematic and careful analyses of complex classroom situations (Brevik et al., 2023; Blikstad-Balas, 2017), which is particularly valuable when studying texts in educational settings where many texts co-exist and may be used for different purposes (Blikstad-Balas & Sørvik, 2015; Magnusson, 2021). Two small, non-intrusive cameras were used in each classroom, one in the front to capture the students and one in the back focused on the teacher. To capture teacher-student interactions, one microphone was placed on the teacher and one in the middle of the classroom. This design ensured good audio of teachers in whole-class instruction, during class discussions, and when teachers talked to individual students or groups of students and ensured that we could observe teaching from different camera perspectives. The design was crucial for obtaining detailed insight into literature instruction, while minimizing participant reactivity (see also Dodou & Brevik, 2025). Non-participating students were placed in camera blind zones, and where necessary, audio removal and video distortion ensured compliance with the students' and parents' right to consent (Brevik et al., 2023). All teachers and students were pseudonymised.

### 6.2 Sub-sample

Dodou carefully screened the 301 lessons and identified 141 lessons featuring literature instruction (L1 Norwegian,  $n=66$ ; L2 English,  $n=75$ ) taught by 34 teachers (out of 59 in the sample) in L1 ( $n=18$ ) and L2 ( $n=16$ ). See Table 1.

Table 1. Sub-sample: Overview of literature lessons in L1 Norwegian and L2 English lessons

Subject	Time	Schools		Lessons			
	School years	Classrooms	Teachers	Grade 8	Grade 9	Grade 10	Total
L1	2015–24	25	18*	26	15	25	66
L2	2015–24	27	16*	17	21	36	75
Total		52	34	43	36	61	141

Note. \*Some teachers were followed across school years.

### 6.3 Analytical procedures

To answer RQ1 on the prevalence of creative reception approaches, Dodou systematically scanned the 141 video-recorded literature lessons to identify those in which teachers provided instruction about a creative textual activity, made room for students' creative responses or invited them to present their creative textual work. Such instruction occurred in 48 lessons in L1 Norwegian ( $n=16$ ) and L2 English ( $n=32$ ). To establish the prevalence of different types of creative textual work, Dodou coded

all creative textual activities based on the kind of imaginative writing or transposition activity involved.

To answer RQ2 on whether creative response activities required students' close textual engagement with literary texts, we conducted a structured observation of the 48 lessons. We aimed to determine if these activities kept the literary texts in sight and encouraged students to examine the literary texts in ways that involved their interpretations and analytic reflections on the texts. To this end, we used the validated EDUCATE protocol for the observation of exploration in instruction (version 1.1.); see Brevik et al. (2024). In line with our focus on teachers' instruction, we used an adapted version of the protocol as our analytic lens to identify to what degree students were expected to explore the literary texts via creative activities and to what degree these creative explorations required students' analyses, reasoning and interpretation (see Figure 2). The protocol enabled us to differentiate between creative explorations that did not require students to engage closely with the text (scores 1–2) or required them to interpret and analytically reflect on the texts (scores 3–4). Additionally, it allowed us to identify whether students were offered opportunities to choose how to approach literary texts creatively when working closely with texts (score 4). This coding approach provided us with a far more nuanced picture than simply mapping all uses of texts or looking at all tasks, as it required us to systematically investigate how each text was actually used and what kind of literary engagement it was used for. As we observed naturally occurring lessons that varied in their creative approaches and instructional goals, structured analysis using an observation protocol was crucial to gain a systematic overview of the observed teaching practices (Brevik et al., 2023).

*Figure 2. The EDUCATE protocol used to identify instruction requiring students' close engagement with literary texts (Brevik et al., 2024, our translation, reprinted with permission), adapted to working with literature (see also Dodou & Brevik, 2025)*

	<i>Score 1</i>	<i>Score 2</i>	<i>Score 3</i>	<i>Score 4</i>
<i>Teacher</i>	The teacher does not provide instruction about, or opportunities for, student exploration of <i>literature</i> .	The teacher provides instruction about, or opportunities for, student exploration of <i>literature</i> that does not demand analysis, reasoning or interpretation.	The teacher provides instruction about, or opportunities for, student exploration of <i>literature</i> that requires analysis, reasoning or interpretation.	The teacher provides instruction about, or opportunities for, student exploration of <i>literature</i> that requires analysis, reasoning or interpretation. Students are free to choose different forms of exploration.

To examine how much time was devoted to creative activities that required students' close textual engagement, we divided each lesson (L1 Norwegian,  $n=16$ ; L2 English,  $n=32$ ) into 15-minute segments for detailed and systematic analysis,

resulting in 106 segments. In doing so, we used the video analysis program *InterAct* for synchronised viewing, coding and statistical analysis, in line with previous video studies (Brevik, 2019; Cohen, 2018; Tengberg et al., 2022). When coding, we first considered any exploratory activity at hand to ensure that scoring captured activities that served to unpack aspects of the literary texts. We took exploration of the texts (scores 2–4) to begin when teachers offered instruction on how students could engage in a creative textual activity or invited students' creative responses in ways that provided them with opportunities to examine the content, form or effect of a literary text. To deal with challenges of attribution, segments received scores 3–4 if teachers explicitly required that students base their creative responses on their interpretation of textual features or on their analytic reflections on the texts. Segments were scored 2, if teachers did not require that students engage closely with the text whilst responding creatively to it, for instance by relating back to the text. Segments where students were invited to present their creative products without having to reflect on their work and without the teachers' offering guidance or substantial feedback on the students' work received score 1. Coding was based on the teacher instruction, meaning that scores at the higher end (3–4) were not affected by whether students visibly displayed close textual engagement. This is consistent with the focus of this study on whether the teachers provided opportunities for creative explorations that encouraged students' interpretations and analytic reflections on the literary texts. Dodou coded the 106 segments (L1 Norwegian,  $n=39$ ; L2 English,  $n=67$ ) using the adapted EDUCATE protocol. To ensure reliable coding, members of the research team double-coded 20% of the segments (L1 Norwegian,  $n=8$ ; L2 English,  $n=15$ ) with an interrater agreement score of 83%. We reached consensus on the remaining 17% after discussing disagreements. Using this procedure, we were able to identify instructional patterns across the two school subjects and over time.

To answer RQ3 on the opportunities that teachers offered students to exercise various literary competences in the course of creative textual work, we conducted a qualitative analysis of the 106 segments. We deductively analysed these segments using Diehr and Surkamp's (2015) model of literary competences as a theory-based framework to identify the literary competences teachers brought into play with the creative activities. The analysis did not address students' engagement with the literary texts in the creative activities, which is consistent with our focus on the teachers' instruction; nor did we seek to assess students' literary competences. Dodou analysed the teachers' oral instruction, which provided insight into the three literary competence dimensions of the activities (*motivational-attitudinal*, *aesthetic-cognitive* and *linguistic-discursive*), based on lesson transcripts in combination with the video recordings. In the analysis, Dodou utilized the discrete competences listed in Diehr and Surkamp's (2015) model as deductive categories to ascertain literary competences targeted in the task instructions, comments and feedback that the teachers provided orally to students. Determining targeted literary competences was possible to do in most cases, except, for instance, when the teacher invited

students to write in their reading logs without expressing expectations regarding what goes into them. Subsequently, we examined how these literary competences related to whether teachers expected students to interpret, analyse or reason about literary texts, referring to the EDUCATE protocol levels (1–4). In doing so, we sought to infer whether and how the presence or absence of close engagement with the text impacted the kinds of literary competences that students were invited to exercise and, by extension, the potential of the creative activities to contribute to the various dimensions of students' literary competences.

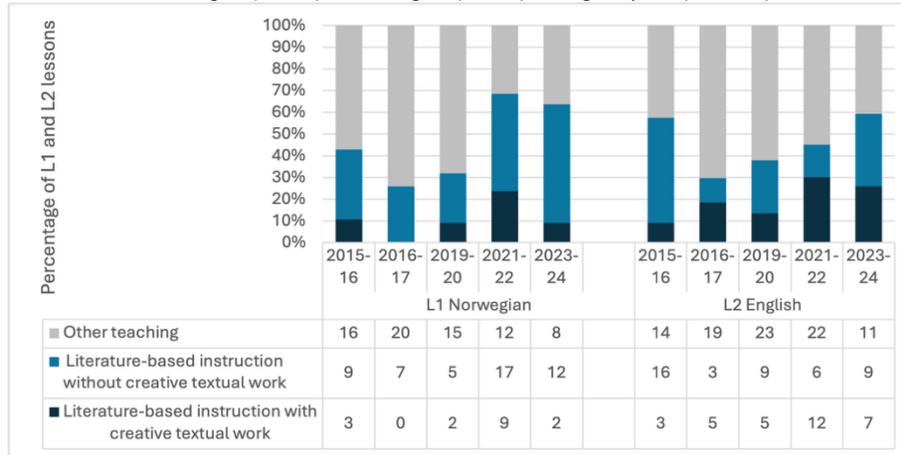
## 7. FINDINGS

Our study yielded three main findings. First, creative textual work recurred in L1 Norwegian and L2 English lessons across the entire decade (2015–24), primarily in the form of students' imaginative writing with increasing levels of transmediations of literary texts. Second, teachers frequently required students to engage closely with literary texts and increasingly allowed them to choose to work creatively with texts. Third, the creative textual activities typically offered students opportunities to exercise crucial literary competences—linguistic, interpretative, empathic or motivational—even if teacher feedback rarely highlighted literary learning.

### *7.1 Creative textual work recurred in L1 Norwegian and L2 English lessons*

Figure 3 shows the prevalence of literature lessons, either with or without creative textual work ( $n=141$ ), across our 301 sampled lessons. This prevalence was comparable in the two school subjects, with 48% of L1 lessons ( $n=66$  of 137) and 43% of L2 lessons ( $n=75$  of 164) incorporating literary texts. Creative responses occurred in 34% of the literature lessons ( $n=48$  of 141).

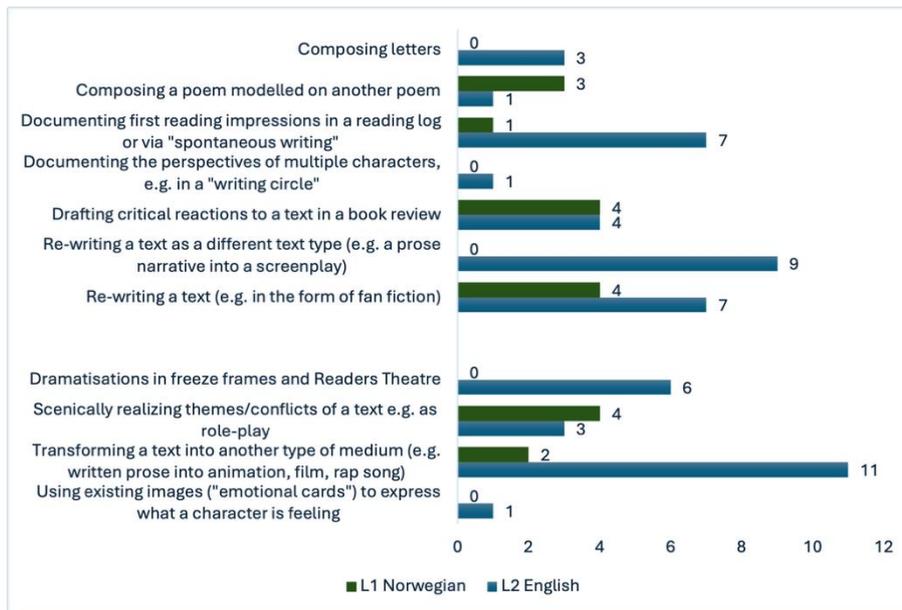
Figure 3. Prevalence of literature instruction including creative textual work across 301 lessons in L1 Norwegian (N=137) and L2 English (N=164), during ten years (2015–24)



As Figure 3 shows, creative textual work was present in both school subjects across time, occurring more often in L2 lessons ( $n=32$ ) than in L1 lessons ( $n=16$ ). These lessons featured at six of the eight schools in the study, in 13 L2 classrooms and eight L1 classrooms, and involved 13 of the 34 teachers who taught literature (six L2 teachers, seven L1 teachers). These teachers specialised in and taught one of the subjects, but never both. Notably, we found an uneven distribution of creative textual activities among the observed teachers and schools, with eight of the 13 teachers employed at two of the studied schools. Although the prevalence of creative response activities varied over time, as expected in naturally occurring literature instruction, an increasing number of teachers incorporated such activities. Three teachers (two in L2, one in L1) did so in 2015–17 and 11 teachers in 2019–24 (five in L2, six in L1).

When teachers invited their students' creative textual work, they did so through a variety of activities (see Figure 4). These were typically attached to literary narratives, mainly novels, but also short stories, folktales, drama, film and a picture book. Creative response activities principally involved students' imaginative writing in literary and non-literary forms, such as composing poems and letters, writing book reviews or fanfiction and re-writing a text into another written form (e.g., a scene from a novel into a screenplay). They also included activities such as dramatising a scene via role play, freeze frames or Readers Theatre (where students present a dramatic reading of a script) and transposing a text into animations, films or rap songs. Imaginative writing occurred in 36 lessons (11 in L1, 25 in L2) and transmediations in 21 lessons (six in L1, 15 in L2).

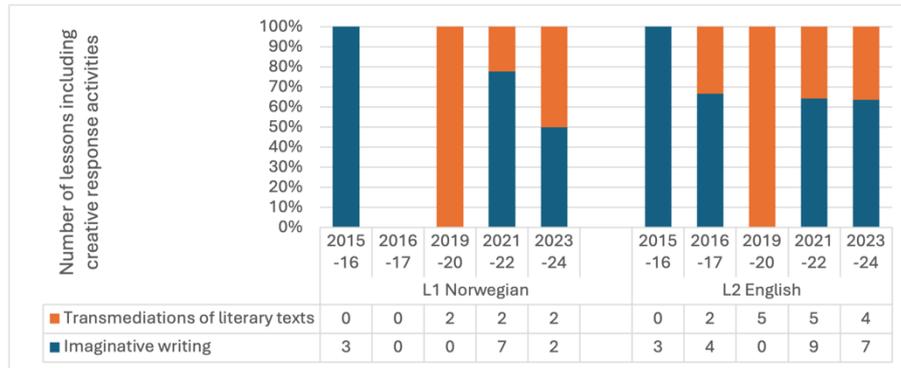
Figure 4. Prevalence of creative response activities in L1 Norwegian and L2 English lessons (2015–24)



Note. \*As students sometimes could choose between different creative textual activities, discrepancies exist vis-à-vis the total number of lessons in which creative textual work occurred in each school subject.

As Figure 5 shows, imaginative writing occurred in lessons in both school subjects across the studied period. Except for two L2 lessons in 2016–17 that incorporated freeze frames and role play, transmediations occurred from 2019–20 onwards in both subjects. From this point on, we saw numerous creative responses to literature in digital multimodal products, such as animations and videos.

Figure 5. Prevalence over time of imaginative writing and transmediations of literary texts in each school subject (2015–24)

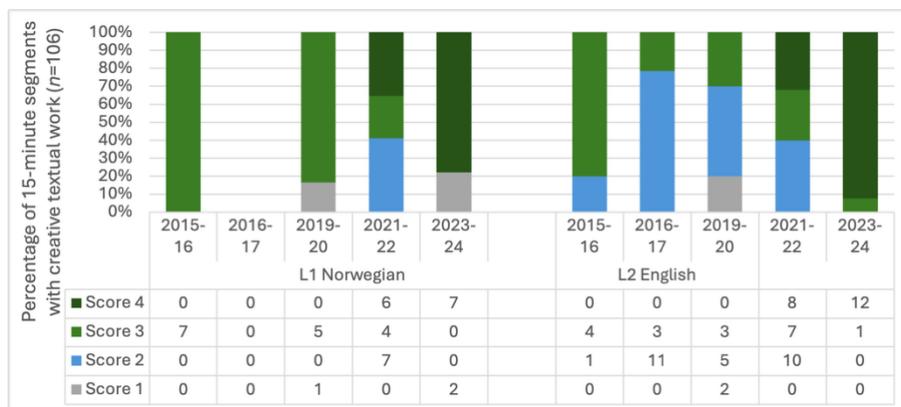


Note. \*As students sometimes could choose between different creative textual activities, discrepancies exist vis-à-vis the total number of lessons in which creative textual work occurred in each school subject.

7.2 Creative response activities mainly required students’ close engagement with literary texts

To better understand the characteristics of these creative response approaches, we divided the 48 lessons into 15-minute segments ( $n=106$  segments;  $n=39$  in L1,  $n=67$  in L2) and used the EDUCATE observation protocol to identify detailed patterns over time concerning students’ opportunities to engage closely with the literary texts (see Figure 6).

Figure 6. Creative response activities featuring aspects of analysis, reasoning and interpretation of literary texts in 48 literature lessons in L1 Norwegian and L2 English (106 segments) over 10 years (2015–24)



Note. \*Score 1=no exploration. Score 2=engagement without analysis. Score 3–4=engagement requiring analysis, interpretation or reasoning. Score 4=engagement requiring analysis, interpretation or

reasoning where students had freedom to choose whether or how to work creatively with the texts. L1 segments ( $n=39$ ); L2 segments ( $n=67$ ).

As Figure 6 indicates, creative textual work that required students to engage analytically, interpret or reason about literary texts (score 3–4) occurred in 63% of the segments ( $n=67$ ). More time was spent doing so in L1 lessons (78% of the segments) than in L2 lessons (57% of the segments). Conversely, L2 lessons spent more time on creative responses that did not require students to engage in textual interpretation or analysis of the literary texts (score 2), amounting to 40% of the segments ( $n=27$ ) compared to 18% of the segments in L1 lessons ( $n=7$ ). This pattern meant that students often relied on their own imaginative capacity rather than on their interpretations of specific passages from the literary text. Segments that did not include literary explorations (score 1) occurred in 8% of the segments (L1,  $n=3$ ; L2,  $n=2$ ) and involved students showcasing products of their creative textual work without the teacher requiring them to describe or reflect on their creative responses. As Figure 6 further indicates, teachers gave students the freedom to choose whether and how to work creatively with literary texts (score 4) from 2021–22 onwards in both school subjects. Sometimes, this meant that students could opt out of expository writing and instead choose a creative task, and sometimes it meant that students could choose among a range of creative textual activities.

### *7.3 Literary competences: Regularly brought into play but rarely explicitly highlighted*

Below, we look more closely at the implementation of creative textual approaches and illuminate the literary competences that teachers typically put into play for each score (1–4). As the following suggests, differences between the two school subjects were subtle and more likely linked to individual teachers' practices in the observed lessons rather than to subject-specific aspects of L1 and L2.

#### *7.3.1 Helping students gain and express a deeper understanding of literary forms and themes*

In segments scored 3–4 (63%,  $n=67$ ), the creative textual activities typically presented occasions for students to develop their *aesthetic-cognitive* and *linguistic-discursive* literary competences. In particular, the activities related to students' ability to comprehend literary content and conventions, their ability to recognise and interpret aesthetic features and their ability to recognise culture-specific content and values. Simultaneously, the work required students to articulate their comprehension and interpretation. For example, L2 teacher Michael (S07) encouraged his grade 9 students to notice and understand the conventions of limericks, exemplified through "There Once Were Two Cats of Kilkenny" (Anon) and "A Circus Performer Named Brian" (Anon), by inviting them to compose their own

poems in L2 (2021–22). In one-to-one and small-group feedback sequences, Michael repeatedly focused students' attention on the poetic form's metre and rhyming scheme, inviting them to recognise these literary features and reproduce them in their own texts.

Michael: Okay, so you have enough words [that rhyme]. So why are you not writing limericks?

Student: We're trying to write the right word.

Michael: Okay, but you need the right amount of strokes [...] "I am famous author Bob Ross." You need to add something in between there before you hit the rhyme. So, clap it up [teacher claps to the beat while reading:] "I am famous author Bob Ross/ and Henrik considers me boss." We need to have enough strokes there.

[...]

Michael: So, some small things to get the rhythm to it. It's not only about rhyming. You need to get some rhythm.

(English lesson, grade 9, S07, 2021–22)

In a similar vein, L1 teacher June (S55) encouraged her grade 10 students to recognise key elements of play manuscripts in conjunction with their dramatisation of Helene Guåker's (n.d.) sketch *Bad Joke* [*Dårlig Spøk*] (2019–20). June highlighted stage directions as a crucial element of play manuscripts and emphasised that students needed to follow those directions. She appointed a student in each group as director, stating, "It is your task to make sure that they have a good dialogue and that they follow the stage directions here" (our translation). As the following excerpt indicates, June created an opportunity for her students to recognise and interpret literary features, by pointing out that students needed to interpret the script with the help of the stage directions and decide how to render their understanding verbally and corporeally.

Student: Can I ask something?

June: Mm

Student: [points to the text] Here. Should I like, what do you think, should I cry?

[...]

June: It depends a bit on how you interpret the role, right? But it says here [in the stage directions] that you are "sincerely sorry". So, it's not like: "I was [unfaithful] too on Saturday." [...] You are not sort of: "Yes, me too! How cool! Then there's two of us". You are sorry. That is what it means. But if you choose then to cry, or—that's up to you. It doesn't say anything about that.

(Norwegian lesson, grade 10, S55, 2019–20, our translation)

Moreover, the creative textual activities teachers incorporated offered opportunities for students to exercise their ability to engage with literary conventions and culture-specific content. The latter is illustrated in two consecutive L1 lessons on folktales, focusing on Iram Hag's (2009) picture book *Little Miss Eyeflap*

[*Skylappjenta*] and a translation into Norwegian of the Grimm brothers' *Little Red Riding Hood*. L1 teacher Wilhelmine (S13) allowed her grade 10 students to choose between seven creative tasks, including creating (a) a rap song where the "modern" Riding Hood protests gender roles in contemporary society, (b) a film trailer for *Little Miss Eye-flap* and (c) a news broadcast reporting on "the dramatic event of two people being rescued from death after having been swallowed by a wolf" (2023–24, our translation). These activities required the students to express their understanding of the literary texts: "Choose a task you feel can show your interpretation of what happens and of the themes here" (2023–24, our translation). They also involved students' recognition of cultural values in the literary texts, for instance, related to gender roles, and of genre-specific conventions, such as a rap song or news broadcast compared to fictional prose or a picture book.

On occasion, students were given opportunities to articulate the reasoning behind their creative responses. When introducing a grade 10 unit on students' adaptation of a novel into a screenplay and film, L2 teacher Monica (S02) explained that students would give a presentation to account for how they adapted their self-selected novel and why before showing their film (2023–24). By requiring the students to reflect on their creative responses, Monica invited them to examine the process of transposing a prose text into a different form and to make concrete connections between the source text and their own product. She made comparable requirements of her grade 8 students when she gave them a fanfiction task, including a commentary in which students would account for "what you kept, what you changed, and why you thought it'd be interesting to change the story in the way you did" (2021–22). She also required the alternative imaginative task, a book review, to include students' reasoning about their views: "I want arguments and I want examples. [...] You can't just say the characters are unbelievable. You need to show me why you think so." Monica's practices were an exception to our material. Teachers tended to describe the substance of creative textual activities orally, without highlighting steps or providing tips that could ensure reflection on the creative responses or close links between student products and the literary text.

### 7.3.2 *Fostering students' ability to empathise with and express the perspectives of others*

Segments scored 2 (32%,  $n=34$ ) primarily featured creative activities that presented occasions for students to develop their *motivational-attitudinal* and *linguistic-discursive* literary competences. The activities also put into play *aesthetic-cognitive* competences, such as making predictions about a literary text. The latter occurred in L2 teacher Ada's (S02) grade 9 lesson on Shirely Jackson's "The Lottery" (1948), where students engaged in "spontaneous writing" (2015–16) based on the short story's opening paragraph. Creative response activities scored 2 mainly targeted students' abilities to relate the perspectives of fictional characters, to empathise with them, and to express their responses to characters and perspectives. They

typically comprised dramatisations relying on students' own life experiences and their imaginative and empathic capacity rather than on their interpretations of specific passages from the literary text. For example, in her grade 10 lessons on the topic of teenage sex and pregnancy and the drama adaptation of Berlie Doherty's *Dear Nobody* (1995), L2 teacher Thea (S17) included multiple consecutive creative activities (i.e., still images, role play, letter writing, and "emotional cards") that offered students opportunities to take on the perspectives of the characters, empathise with their predicaments and consider the relevance of fictional events for their own lives (2016–17 and 2019–20). Besides targeting these *motivational-attitudinal* competences, the activities also addressed *linguistic-discursive* competences, as they required students to recount the perspectives of characters and express their responses to the characters' situations.

On occasion, teachers explicitly linked creative textual activities to perspectivism and empathy. For instance, in her grade 8 lesson on Lars Saabye Christensen's novel *Herman* (1988), L1 teacher Madeleine (S13, 2021–22) introduced a role-play activity involving emotionally and ethically charged encounters between the characters by highlighting literature's potential to develop readers' empathy:

Madeline: And now you will get a role card and you will try to take on a role. [...] Earlier when I talked about what is good with reading, one of the things I mentioned is empathy. You gain more empathy, do you remember that? You get a greater ability to imagine what it is like for others. This is precisely what you will try out now. Now you will try to empathise with the situation one of these [characters] is in.

(Norwegian lessons, grade 8, S13, 2021–22, our translation)

The role cards provided students with information about the perspectives of the four characters in the novel dealing with illness and bullying. Madeleine asked the students to "try to speak like the person [on their role card]. [...] To be what you think they will say" (2021–22, our translation). The creative activity, which anticipated key scenes in the novel, offered students the opportunity to exercise their ability to change perspectives and empathise with the fictional characters' predicaments.

### 7.3.3 *Encouraging students' engagement with literature*

Across lesson segments scored 2–4 in both school subjects, creative textual activities were used to promote students' interest in the content and meaning of literary texts and to stimulate their reading and textual engagement. One example of teachers' concern with these *motivational-attitudinal* literary competences was an L1 lesson in grade 8 dedicated to students' oral presentations of book reviews based on self-selected books (2021–22). L1 teacher Emma (S13) consistently responded to her students' presentations by reiterating what might be interesting about the novel reviewed and by asking the class if they had read any novels by the author. In addition, she announced that the reviews would be posted on the classroom walls as recommendations for the whole class: "And next time you are going to borrow a book, you can read through these book reviews and choose one of the books

someone in class has already read” (2021–22, our translation). In doing so, Emma created opportunities for motivating students to continue reading novels for pleasure.

Teachers’ use of creative textual activities as a means to stimulate students’ interest in the content of literature and to encourage them to work with literary texts was further evident in their repeated association of such activities with enjoyment. For example, L2 teacher Thea (S17) described the students’ Readers Theatre, drama sketch and iMovie performances of *Dear Nobody* in grade 10 in terms of “having some fun working with the topic” (2019–20). L2 teacher Selma (S13) encouraged her grade 10 students to work on their selected creative task on Baz Luhrman’s 1996 film *Romeo + Juliet* “because it’s really fun” (2023–24). In grade 8, L2 teachers Monica (S02) and Iselin (S50) underscored that transposing a prose text into an animation using digital tools was, respectively, “cool” and “quite funny”. Monica did so upon a student suggesting that he use BookCreator for his fanfiction task (2021–22) and Iselin when describing a textbook task of retelling a scene from Walker McSpadden’s *Robin Hood* (1891) using StoryboardThat (2021–22).

Moreover, *motivational-attitudinal* competences were brought into play when the teachers implied that creative activities were a form of repose or reward and provided variation in teaching. For instance, role play was described as a break from students’ long-form reading in L1 teacher Madeleine’s (S13) grade 8 lesson on *Herman* (2021–22), students’ dramatisation of *Bad Joke* as an add-on to L1 teacher June’s (S55) grade 10 teaching of Henrik Ibsen’s 1879 play *A Doll’s House* (2019–20), and students’ composing limericks at the start of a unit on Irish history and culture as a “creative” and “practical” counterpoint to a recently completed literature unit on Louis Sahar’s 1998 novel *Holes* in L2 teacher Michael’s (S07) grade 9 lesson (2021–22). These examples indicate teachers’ concerns with motivating students to engage with literature in their L1 and L2 lessons. Given that several of the examples combined *motivational-attitudinal* with *aesthetic-cognitive* or *linguistic-discursive* competences, as indicated in the sub-sections above, they further illustrate how creative response activities often served multiple purposes and targeted multiple literary competences.

#### 7.3.4 Concrete and subject-specific feedback missing in teachers’ summative comments

In both school subjects, segments scored 1 (8%,  $n=5$ ) involved students presenting their creative response products, for instance, in the form of video recordings or role play performances, without the teacher offering substantive comments on their work or requiring them to describe or reflect upon their creative responses. In the instances we observed of students orally presenting their creative products, teacher comments almost exclusively consisted of general praise. For example, although she gave more explicit instructions at the start of the project, L1 teacher Wilhelmine’s (S13) comments on her students’ performances solely comprised general praise of

the type: “This is really good work, people. You have been super creative and got loads out of the time you had at your disposal” (2023–24, our translation). We observed the same practice in L2 teacher Thea’s (S17) and L1 teacher Pernilla’s (S50) responses, respectively, to students’ dramatising scenes from a text and reading aloud their poetic compositions.

The tendency to provide general praise as feedback is suggestive of both L1 and L2 teachers’ prioritising students’ positive attitudes to literature instruction and their continued willingness to work with literary texts, in other words, nurturing *motivational-attitudinal* competences. The lack of concrete and subject-specific feedback that might attend to the considerations involved in the students’ imaginative writing and transpositions of the literary texts into another form also meant that the role of the creative textual work in the deeper understanding of those texts was obscured. Instead, other benefits of the creative textual work came to the fore, such as students’ opportunities to exercise their creativity.

## 8. DISCUSSION

Based on a sample of 301 lessons from 73 classrooms in the 10-year period 2015–24, this study has illuminated the prevalence and characteristics of creative textual work identified in 141 literature lessons in lower secondary L1 Norwegian and L2 English instruction in Norway. We found that creative responses to literary texts occurred in over one-third of the 141 literature lessons. Additionally, at least one-third of the 34 teachers who taught literature in our data included creative approaches in their repertoires with literary texts, with an increasing number of teachers in both school subjects incorporating creative response activities over the decade. During this time, imaginative writing in literary and non-literary forms was privileged in both subjects. One change we observed was that transmediations of literary texts, for instance in the form of role plays, films and animations, became increasingly common in the subjects, especially over the past five years. In that five-year period, we saw teachers recurrently invite students’ multimodal responses to literary texts using digital resources, such as BookCreator, Creaza, iMovie and StoryboardThat. We also observed a recent development in both subjects towards offering students the freedom to choose whether to respond to literary texts creatively and to choose between different types of imaginative and transmediating activities. Comparing practices in the two subjects, we saw that creative response activities were somewhat more prevalent in L2 than in L1 instruction in terms of both the number of lessons and the number of classrooms in which they occurred. By contrast, L1 teachers tended to spend more time in their lessons on creative textual activities that required students to interpret or reason about the literary texts. However, we saw an increase over time in the number of segments in which students engaged closely with literary texts in L2.

Although the creative textual practices we observed were part of naturally occurring instruction and could be more varied in lessons other than what our

sample captured, given our sample size, they are likely indicative of larger instructional patterns in the two school subjects. The emphasis in literature education research in both L1s and L2 English on creative response approaches (Delius et al., 2021; Jusslin & Höglund, 2021; Knoeller, 2003; Surkamp, 2012) could account for similarities in how often and what creative response activities were incorporated, as well as for the recent coalescence around activities that require students to work closely with literary texts. Furthermore, the renewed importance of creative learning processes stipulated in the LK20 curriculum (NDET, 2019a, 2019b) could help explain why an increased number of teachers in our sample from 2019–20 onwards incorporated creative response activities.

A core finding of our study is that creative textual work in the two school subjects typically offered opportunities for students to exercise literary competences, often combining various *linguistic-discursive* with *motivational-attitudinal* or *aesthetic-cognitive* competences. This finding could indicate that teachers recognised the potential of creative textual activities to support the competences necessary for students' reception of literary texts in their L1 and L2. We found it unsurprising that not all dimensions of literary competence were targeted in relation to all texts or to each lesson. This finding was likely a result of teachers planning activities based on diverse student needs and for varying purposes when teaching the literary texts at hand. The practice also aligns with Diehr and Surkamp's (2015) recommendation that not all competence dimensions be developed at once. Although variations occurred in the observed lessons within and across each subject, L1 lessons across the studied decade offered students more opportunities to exercise a combination of *aesthetic-cognitive* and *linguistic-discursive* competences when responding creatively to literary texts. The combination of *attitudinal-motivational* and *linguistic-discursive* competences was more prominent in the L2 lessons. Differences between the subjects could be a result of teachers' varying instructional goals, partly in keeping with the priorities of the respective curricula. For instance, the curriculum for L1 Norwegian emphasises *aesthetic-cognitive* competences more than does the one for L2 English (NDET, 2013a, 2013b, 2019a, 2019b). As suggested above, a growing focus on close textual engagement in L2 meant that students were invited to exercise their *aesthetic-cognitive* literary competences with increasing frequency in the L2 subject.

Another crucial finding was that teachers in both school subjects tended to provide little observable guidance on how students could undertake creative response activities in ways that deepened their understanding of a literary text. This finding aligns well with previous video studies from Norway and Sweden, which have shown a lack of teacher support for how to make sense of literary texts in different ways (Brevik, 2019; Gabrielsen, Blikstad-Balas & Tengberg, 2019; Tengberg et al., 2022). Notably, teachers in our study repeatedly informed their students that they needed to show their understanding of a text through their creative responses, and they steered students' attention to literary features that they needed to recognise, interpret or reproduce. However, teachers typically offered few, if any, comments

on what creative response entails or tips on how to go about responding creatively to a literary text, and their oral comments on student presentations of creative products mainly consisted of general praise. With a few exceptions, the feedback they gave in the lessons observed de-emphasised concrete links to the literary texts and lacked a requirement for student reflection on the processes and products of the creative response—two practices that literature education research has highlighted as decisive for the potential of creative response activities to support developing literary competences (Delius et al., 2021; Knoeller, 2003; Surkamp, 2012). This finding confirms studies outside Norway indicating that teachers provide little criteria-based feedback and guidance to students working creatively with literature (Delius et al., 2021). While constraints in our data collection mean that teachers may have given substantive feedback in lessons other than the ones video-recorded, or in writing, the persistence of the practices we observed suggests that it may be rare for L1 and L2 teachers in Norway to offer such feedback in one-to-one, small group or whole-class instruction. Given the importance of such feedback and guidance for students' literary competences, there may be a need to support teachers in developing instructional practices that can realise the potential of creative textual approaches.

### *8.1 Limitations*

A limitation of our study is that it offers a partial picture of what happens in literature instruction that relies on creative textual approaches. As we observed naturally occurring teaching for four lessons per classroom, sometimes we observed a part of a longer teaching unit, and so may have missed teaching that addressed other literary competences or addressed the observed competences in different ways. Further, because we did not always have access to the products of students' creative work or teachers' written instructions and feedback, we could not ascertain whether the instructional practices that were observable in the video data were complemented by other practices outside the classroom that may have offered other opportunities for exercising and developing literary competences. Further research should examine such data to illuminate dimensions of teaching that are not easily captured via video observation, such as student-generated texts or other creative assignments. Likewise, teacher and student interviews can complement insights gained through classroom observation with insights into teacher priorities and perceived student benefits or perspectives.

### *8.2 Implications*

Our study has two main implications. Regarding the study's implications for teaching, we see a need to develop instructional practices concerning creative response activities. The prevalence of such activities in our data and the emphasis on creativity in the LK20 curriculum suggest that creative response approaches are likely to

remain popular in both school subjects. Given that we observed little teaching in either subject that encouraged students to connect creative response activities with an in-depth understanding of literary texts, we propose that instructional practices that can develop students' literary competences be targeted in initial teacher education and professional development initiatives. These initiatives should highlight how teachers in these subjects can use creative response as an overarching teaching principle and combine creative activities with analytical reflection that bridges the creative with the interpretative. They should also stress the kinds of concrete and subject-specific teacher feedback and guidance that can further support students' development of literary competences. Emphasising these aspects of implementing creative response approaches can facilitate instructional adjustments critical to students' literary education. For literature education research, another key implication concerns the priority given to the study of literature teaching practices across school subjects. The similarities our study found across L1 Norwegian and L2 English demonstrate the relevance of further research that juxtaposes L1s with L2. Such juxtapositions can advance a more nuanced and comprehensive understanding of instructional practices involving literary texts in schools and, we suggest, can help turn the page on how literature instruction is conceived, realised and developed.

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#### AUTHOR CONTRIBUTIONS

*Katherina Dodou*: conceptualization, formal analysis, methodology, project administration, visualization, writing – original draft, writing – review & editing. *Lisbeth M. Brevik*: data curation, funding acquisition, methodology, validation, writing – original draft, writing – review & editing. *Marte Blikstad-Balas*: methodology, writing – original draft, writing – review & editing.

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