The Use of English in SKAM. Exploring Authentic Resources in Learning Norwegian at BA Level at Babeş-Bolyai University

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Abstract

Keywords:

authentic resources; teenage discourse; code-switching; Anglicisms; SKAM.

The goal of this paper is to explore how the use of the popular Norwegian web-based TV series SKAM (SHAME) can enhance cultural awareness by exposure to authentic language and to diverse discourse practices that have both a multilingual and a multicultural dimension. English, through the use of anglicisms and code-switching in SKAM, acts as a cohesive factor that reflects the changes within the Norwegian society while building bridges between different cultures because of its global influence, particularly upon the younger generations. These generations no longer perceive English as a foreign language, but rather as an essential part of their personal and collective identity, and this is reflected in their discourse practices. The analysis of the teenage informal discourse in the series SKAM provides insights into the benefits of using authentic resources to acquaint BA students with the Norwegian contemporary culture.

Zusammenfassung

Schlüsselworte:

authentische Ressourcen; Teenager-Diskurs; Code austausch; Anglizismen; SKAM.

Das Ziel dieses Beitrags ist es zu untersuchen, wie der Einsatz der beliebten norwegischen webbasierten TV-Serie SKAM (SHAME) das kulturelle Bewusstsein durch den Kontakt mit authentischer Sprache und verschiedenen Diskurspraktiken, die sowohl eine mehrsprachige als auch eine multikulturelle Dimension haben, verbessern kann. Englisch wirkt durch die Verwendung von Anglizismen und Code-Switching in SKAM als ein kohärenter Faktor, der die Veränderungen innerhalb der norwegischen Gesellschaft widerspiegelt und gleichzeitig aufgrund seines globalen Einflusses, insbesondere auf die jüngere Generation, Brücken zwischen verschiedenen Kulturen baut. Diese Generationen nehmen Englisch nicht mehr als Fremdsprache, sondern als wesentlichen Teil ihrer persönlichen und kollektiven Identität wahr, was sich in ihren Diskurspraktiken widerspiegelt. Die Analyse des informellen Diskurses von Teenagern in der Reihe SKAM bietet Einblicke in die Vorteile der Verwendung authentischer Ressourcen, um BA-Studenten mit der norwegischen zeitgenössischen Kultur vertraut zu machen.

1. Theoretical background

This paper aims to discuss the prospective benefits of using the Norwegian web-based TV series SKAM to enhance BA students' language and cultural awareness. The majority of students who begin the study of Norwegian at BA level have no previous language knowledge. The textbooks that are used comprise both explicit (literature, customs, music, etc.) and implicit (values, norms, beliefs, non-verbal language, etc.) cultural representations to provide students with a comprehensive view of the Norwegian culture (Pop 2015: 31). Our research intends to explore cultural awareness in the form of discourse practices. The findings of this current paper can become a valuable input for other teachers of Norwegian who intend to use this particular authentic resource in their teaching practice with the aim to provide the students

with an accurate picture of day-to-day current teenage discourse practices in Norway.

As the relationship between language and culture in the teaching of a foreign language is deeply intertwined, the need to bring authenticity into the formal educational environment is vital. Many scholars have agreed that foreign language learning entails tackling language and culture in an integrated manner (Byram 1997; Kramsch 1993; Liddicoat & Scarino 2013; Risager 2011). In this line of thought, Brown (2010:45) suggests that films represent an "excellent source of native dialogue, cultural context and interesting material" in the foreign language classroom in which sometimes artificially created situations are incorporated to supply for a suitable language context to emerge.

The paradigm proposed by the intercultural communicative competence (Byram 1997) has become of paramount importance in the context of teaching and learning a foreign language because it aimed to develop the students' intercultural knowledge, skills and attitudes. In addition, when learning a new language, one can "experience a different culture from the inside, so as to empathize with a broader range of others and to enrich one's ability to appreciate varied human experiences" (Kim 2020: 519) and thus be able to communicate efficiently in diverse cultural contexts.

A growing body of research (King 2002; Shing & Yin 2017; Khan 2015; Hu, Sun & Li 2017) supports the effectiveness of using films and documentaries to teach both language and culture related aspects. In a similar vein, Khan (2015: 46) suggests that exposure to films can improve the students' speaking skills in a foreign language classroom. Audio-visual resources provide students both with a realistic environment that is conducive to learning (in particular spoken language proficiency) and a boost in the students' motivation (Shing & Yin 2017: 61). Thus, various competence areas can be covered by using films as teaching tools: pronunciation, stress, turn-taking, discourse markers, slang, informal language, speech pace or non-verbal language.

Another pedagogical direction refers to incorporating films in the foreign language classroom to develop the students' (inter)cultural awareness (Hu, Sun & Li 2017). Films facilitate their access both to authentic spoken communication and to intercultural competence. Because sometimes the formal foreign language classroom can be perceived as an artificial environment, resources that incorporate authentic communicative instances are valuable to further understand how interconnected language and culture are. Therefore, films offer the students opportunities to investigate "one's identity in relation to mother-tongue culture and the target culture" (Pop 2016: 237). When teaching Norwegian, films can be used as learning aids to develop the students' four language skills: listening to actors, reading subtitles, speaking and writing incorporated in tasks after viewing the audio video resource. Moreover, films as cultural products can enhance the development of their intercultural competence, which is highly relevant if we consider that cultural learning influences in a positive way the students' linguistic acquisition and culture-based activities increase their cultural awareness (Kozhevnikova 2014: 4463). In this

respect, authentic resources such as films and media provide a much needed cultural exposure that enables students to widen their sociolinguistic competence, cultural awareness and linguistic competence (discourses, accents, slang, collocations, colloquialisms etc.).

To achieve "effective language learning and intercultural understanding" (Helot & Laoire 2011: XI), the teachers of a foreign language should encourage students to develop a full language repertoire so that they become efficient communicators in both formal and informal settings. Similarly, the Directorate-General for Education and Culture (European Commission 2006: 2), indicates that one European priority for the 2016-2017, Language labels, referred to the "Language-friendly society – informal language learning". This priority is placed within a social learning theory but it also promotes multilingualism as a valuable resource within each society. Of particular relevance for this current paper is the perspective that language learning should occur not only in the formal educational environment, but also in informal contexts:

Language learning happens in the family, while watching TV or using on-line media, from exposure to the environment, reading newspapers and books, by listening to the radio or viewing films or television, interaction with speakers of other languages or use of new technologies and on-line resources. (European Commission 2006: 2)

Thus, language learning should not be confined to the formal teaching environment. If the situation does not permit a change of the teaching setting, then the informal can be brought into the classroom. Various online media can be used in order to develop the students' communicative skills, as well as their critical thinking and learning autonomy. Authentic materials (videos, brochures, blogs, labels, etc.) represent genuine sources of valuable language input that can be explored in the foreign language classroom to develop the students' linguistic, sociolinguistic, discourse and pragmatic competences. In foreign language learning, finding innovative ways to make language learning and teaching more effective or interesting can be a recipe for success.

2. The Status of English in Norway

English has gradually become the global language of communication, a lingua franca that has been steadily incorporated into Norwegian in various domains of activity (fashion, sports, academia, etc.)

but also in the daily speech of teenagers. English as a foreign language (EFL) has been incorporated in the Norwegian curriculum starting with the preschool level (Framework Plan for Kindergartens 2017). The decision to make English a compulsory subject is grounded in perspectives related to being multilingual and managing communication across languages and cultures in a social arena that becomes more diverse.

Svanberg (2005: 8) discusses the “great diversity of language and culture that is characteristic for the North in the 21st century” as one can hear young people using different types of ethnolects: kebab-Norwegian, Paki-Danish or Rinkeby-Swedish.

To better understand the teenage discourse exhibited in the TV series SKAM and understand its pedagogical implications, our paper analysed examples of anglicisms and of code-switching which are a “demonstration par excellence of “culture” immanent in language” (Silverstein 2004: 633).

Language borrowings are indicators of linguistic influence of a source language over a recipient language (Sunde 2018: 106). In the case of direct integration, borrowings are imported in the recipient language without any modification (e.g., pasta, pizza, etc.) (Pulcini et al. 2012). Indirect integration refers to either word-for-word translations or to assigning a different spelling or pronunciation to a word to make it more suitable for the recipient language (Pulcini et al. 2012). In Norway, the primary source of language borrowings is English (Sunde & Kristoffersen 2018: 275). Anglicisms, which are examples of language borrowings from English, are prevailing in the teenage discourse in SKAM.

Code-switching entails the simultaneous or interchangeable shift between two or more languages within the same conversation (Grosjean 1982: 145). Traditionally, code-switching was associated with a bilingual context, but in today’s global world characterized by multilingualism, this phenomenon can be visible in various contexts: the art industry (music, movies, literature), in social media or the educational setting. Our research indicates that the status of English as an international language favours these code-switching practices.

Code-switching can be divided into several categories: inter-sentential code-switching (i.e. the insertion of a phrase from the source language in the recipient language in a written or oral discourse); intra-sentential code-switching (i.e. the insertion of

words or phrases from a source language in the middle of a sentence uttered in the recipient language); tag-switching (i.e. exclamations, tags, discourse markers, terms of address, etc. from the source language) (Poplack 1980: 581-618).

Interlocutors perform code-switching to express group membership (Poplack 1980); to establish continuity with the previous speaker (Hoffman 2014); to achieve particular discursive aims, to fill linguistic gaps, to express ethnic identity (Bullock & Toribio 2009); to emphasize a point, to attract attention (Malik 1994). This paper intends to clarify what types of code-switching were performed by the teenagers in SKAM and the reasons leading to this alternation between English and Norwegian.

3. Discourse practices in SKAM

SKAM, a Norwegian online TV series produced and broadcasted by the state television in Norway, NRK, between 2015-2017, focuses on the story of a group of high-school teenagers in Oslo. The series has been highly appreciated for its innovative approach in terms of production, a hybrid between television and social media that actively engaged the viewers. Hence, short videos, as well as text messages between the characters were published online throughout the week, discussed by the actors with the fans, and then compiled into episodes lasting from 20 to 40 minutes which were broadcasted on Friday nights. This format proved very successful because it also made use of the characters’ social media accounts, allowing the viewers to discuss the show together with the characters as the events were unfolding, including the viewer in the narrative, thus enacting “collectivity in its narration” (Walker Rettberg 2021: 232).

The Norwegian public television wanted to reconnect with younger audiences (Andersen & Sundet 2019: 5), so the producers of SKAM created the series after various interviews with teenagers in order to design a show that could reflect their interests and preoccupations. Moreover, the topics addressed in the series, such as friendship, sexuality, peer pressure, identity, and religion, contributed to the global success of the teen drama, as it deals with issues with which all teenagers struggle. Reaching beyond its targeted audience, the series enjoyed international success and the fans from all over the world provided pirated versions of the episodes that could be viewed only in the Nordic countries, but also translations of subtitles, since no official subtitles were issued (Walker Rettberg 2021: 234). Throughout the four seasons, the

TV series transformed “from an online drama targeting young Norwegians to a global cult phenomenon with viewers and fans in all age groups and on all continents” (Andersen & Sundet 2019: 2), revealing the importance of reflecting authentic experiences, as is the case with the genuine informal interactions of the teens in SKAM.

Sundet highlights the use of the term ‘authentic’ in relation to the series, referring to both its closeness to realism and everyday life, but also to its production through ‘real time’ publishing and social media content that succeeded to bring spontaneity and create a feeling of ‘liveness’, going way beyond traditional TV drama (Sundet 2020: 74). In addition, Sundet believes that this ‘real-time’ publishing strategy strengthened audience identification with the main characters, bringing them closer to the story world (2020: 78), further blurring the lines between reality and fiction.

The focus of this study is on the language used by the teens in the TV series, more specifically on the influence of English in youth discourse. Thus, SKAM provides opportunities for sociolinguistic investigation (Mureșan & Pop 2021: 151). On the one hand, the multicultural environment, specific particularly to the Oslo region, is reflected through ‘kebabnorsk’, an urban multi-ethnolect that contains elements from languages of Arabic, Turkish, Kurdish, etc. immigrants. On the other hand, the series abounds in anglicisms and code-switching, with English as the main provider of language transfer and as a marker of youth identity. Due to the great influence of English in media, particularly social media, but also in everyday life, in Norway as all over the world, the context was already conducive to the use of English in both formal and informal settings. One of the most conclusive instances of code-switching is “Alt er love!” [All is love!], a phrase that appears in the last season of SKAM that came to be widely associated with the TV series, indicating the fans’ connection to the TV series.

The unclear line between reality and fiction and the way in which the TV drama SKAM tried to convey as faithfully as possible the Norwegian teenage life reveal its potential as an authentic resource in the study of Norwegian language and culture.

4. Teaching Norwegian as a foreign language in Cluj-Napoca, Romania

The Department of Scandinavian Languages and Literatures at the Faculty of Letters of Babeș-Bolyai

University in Cluj-Napoca has been offering a BA programme (3 years) in Norwegian since 1991. It is the only BA in Norwegian language and literature which is accredited at national level in Romania. In the past years, the demand for enrolling in this programme has considerably increased, reaching a staggering number of 355 students (Tomescu Baci et al. 2019). Job opportunities, academic development as well as a multitude of intrinsic motivational factors have triggered this interest. Learners come from diverse areas of Romania to begin from scratch the study of Norwegian. They have on average between 8-10 hours/weekly courses delivered in Norwegian. There is also a variety of optional courses, such as Swedish or didactics for pre-service teachers.

To become proficient in Norwegian, students are offered an array of resources (authentic resources, multimodal resources) and a variety of learning experiences (guest lecturers, international webinars, Norwegian authors who are invited by the department, a Norwegian lecturer, summer camps, scholarships, etc.). During the COVID-19 pandemic, when teaching was performed exclusively online, students have used a variety of media in Norwegian, thus developing “their digital literacy, multicultural literacy, critical literacy and multimodal literacy” (Pop 2020: 86).

5. Research design

This study did not involve students, as it represents a pre-assessment of the benefits of teaching Norwegian language and culture through the use of an authentic resource such as the TV series SKAM. This study is the outcome of several focus-groups conducted in the beginning of the autumn semester, for the past three academic years, when teachers encountered first year students enrolled at the BA Programme in Norwegian at Babeș-Bolyai University. Asked to answer the following questions (What do you know about Norway? Why do you intend to study Norwegian? Have you experienced any previous contact with Norwegian?) almost all students mentioned the TV series SKAM. Thus, we acknowledged that for our students, this genuine contact with Norwegian language and culture represented a powerful motivational factor.

This research is based on a case study design as we have focused on the Norwegian TV series SKAM in order to see to what extent authentic resources such as popular TV series could enhance cultural awareness by connecting cultures through English. As we have previously mentioned, English is the lingua franca of

the younger generations, with a growing influence on both Norwegian (the language we teach) and Romanian (the language of our students). By identifying the language borrowings and code-switching performed in SKAM we discuss the strong influence of English within the Norwegian informal teenage discourse.

The researchers conducted this analysis by viewing all the episodes in the TV series with the intention to identify the occurrence of English words, seen as common in the teenage discourse worldwide. The intention of the researchers is to eventually introduce SKAM as a teaching aid into the Norwegian classroom for the 2nd and 3rd year students of Norwegian, with different purposes.

Hence, we intend, based on this study, to introduce the TV series in teaching Norwegian at university level starting from the model designed by Brown (2010: 47-53) for the use of popular films. We consider that the methodology cannot be followed in its entirety, but that the pre-movie questionnaire, the proper implementation of the activities, as well as the evaluation questionnaire are essential for a successful implementation of SKAM as an authentic resource in the teaching of Norwegian.

We will now explain the research method. A qualitative corpus analysis was conducted on season 1, (episodes 1, 6 and 11), season 2 (episodes 1, 6 and 11), season 3 (episodes 1, 5, 10) and season 4 (episodes 1, 5 and 10) of the TV series SKAM. As the purpose of this study was not to perform an extensive quantitative research, the first, middle and last episodes have been selected with the intention to provide a chronological perspective, but also to cover all the four seasons in the series. We have made use of the transcripts of the selected episodes, available in Norwegian at <https://www.opensubtitles.org/en/ssearch/sublanguageid-all/idmovie-452446>. In order to identify the language borrowings, we have carefully read the transcripts as we simultaneously watched the episodes to ensure the accuracy of the transcripts. Considering the theoretical framework, we have mentioned earlier, through careful reading we identified the language borrowings and code-switching in the selected episodes and then categorized them according to the preset categories (Taylor-Powell & Renner 2003: 3)

discussed above: intra- and inter-sentential code-switching and tag-switching.

6. Data analysis

The qualitative analysis of data revealed numerous instances of code-switching and anglicisms. However, we have selected several examples in order to reveal the variety of anglicisms and types of code-switching used in SKAM. In addition, we have tried to avoid repetition of the terms and the many expletives, because this is an academic paper, all this while trying to reveal as accurately as possible the variety of borrowings present in the teenage discourse of the TV series.

Thus, a great variety of inter- and intra-sentential code-switching¹, but also tag-switching could be identified in the episodes we have selected.

Several instances of inter-sentential code-switching are quoted below:

- [He's just not that into you]. (season 1, episode 6)
- [Karma is a bitch.] (season 1, episode 11)
- [You know I love you.] (season 2, episode 1)
- [Another trick. Shit!] (season 2, episode 1)
- [Beers at 7, prayers at 8.] (season 2, episode 6)
- [I know.] (season 2, episode 12)
- [We have the right to remain silent.] (season 2, episode 12)
- [Ok. Let's do it!] (season 2, episode 12)
- [Story of the Ibsen? The Ibsen of the story?] (season 2, episode 12)
- [Who cares?] (season 2, episode 12)
- [Ok. Whatever.] (season 3, episode 1)
- [Sorry, bro...!] (season 3, episode 5)
- [Voilà! For you!] (season 3, episode 5)
- [Lucky pig. You'd better watch out. I might steal him.] (season 3, episode 10)
- [Hello, boys ...] (season 4, episode 1)
- [Ok, sorry.] (season 4, episode 5)
- [See you there.] (season 4, episode 10)
- [No stress.] (season 4, episode 10)
- [Love me.] (season 4, episode 10)

¹ Some of the examples from seasons 1 and 4 have been discussed in the paper MUREȘAN, I.-A., POP, R. (2021) "Cross-Cultural Communication in the Norwegian Teenage Series SKAM". Crisis

[In a pretty hot sauce.] (season 4, episode 10)

[Eskild! Hands off!] (season 4, episode 10)

[Hey, girl!] (season 4, episode 10)

Intra-sentential code-switching is also present and the examples we have selected from the transcripts have been supported by their English translation [our translation from Norwegian]:

Ingenting, men han **screenshotta** det. [Nothing, but he took a screenshot of it.] (season 1, episode 6)

Alle jenter med respekt for seg selv, har **blacket** ut en eller annen gang. [All girls who respect themselves have blacked out at some point.] (season 1, episode 11)

Jeg **ditchet** bestevenninnene mine. [I ditched my best friends.] (season 1, episode 11)

Samtidig er det viktig at vi er **strong and independent**. [At the same time, it is important for us to be strong and independent.] (season 2, episode 1)

Hvorfor **chatter** du med henne, da? [Why do you chat with her, then?] (season 2, episode 1)

Hun virker skikkelig **bossy**. [She seems to be really bossy.] (season 2, episode 6)

Ikke **blame** henne for det. [Don't blame her for that.] (season 2, episode 6)

Jeg trenger litt **space**. Du trenger ikke **space**. [I need some space. You don't need space.] (season 2, episode 12)

Har dere lyst til å gå rundt og være **nobody**? [Do you feel like going around and being nobody?] (season 3, episode 1)

Jeg bare **chiller**. [I'm just chilling.] (season 3, episode 5)

Da er dette bare **waste of time** å diskutere. [Then it's a waste of time to discuss this.] (season 3, episode 10)

Hun liker **bad boys**. Kjenner vi noen? [She likes bad boys. Do we know anyone?] (season 4, episode 1)

Er ikke det **disrespect** overfor religionen? [Isn't this disrespect for religion?] (season 4, episode 5)

Litt **over the top** på slutten der. [A bit over the top there, at the end.] (season 4, episode 10)

For hun har en skikkelig **soft side**. [For she has a real soft side.] (season 4, episode 10)

Moreover, tag-switching (inserting a tag from one language to another one) was also identified throughout SKAM:

a. **Yes!** Vi skal ikke ha barn! [Yes! We will not have children!] (season 1, episode 11)

b. **Hello, boys.** (season 4, episode 1)

c. Og så kom du gående forbi, og jeg bare: "**Wow! Damn!**" [And I just passed by and I only: Wow!

Damn!] (season 4, episode 10)

d. **Ouch.** (season 4, episode 10)

e. **Wow!** Skal vi prøve? [Wow! Shall we try?] (season 4, episode 10).

While focusing on the frequency of code-switching and borrowings, we could observe a gradual increase in the number of anglicisms and code-switching used in the selected episodes. Hence, the three episodes from the first season contain 28 word/phrase occurrences. The first episode alone in season 2 shows the use of 32 word/phrase occurrences, more than in all the first-season episodes that have been analysed.

Even if this was not aimed explicitly in our research, we identified an increased occurrence of code-switching and anglicisms beginning with the second season. An argument could be the growing visibility of the TV series, as SKAM began to become highly popular worldwide. Hence, the first episode contains 7 words or phrases borrowed from English, whereas the last episode, the tenth of the fourth season, registers 50 word/phrase occurrences, revealing the increasing use of anglicisms and code-switching in the well-known Norwegian TV series.

7. Discussions

Besides the inherent functions of code-switching – to establish continuity with a previous speaker, or to express ideas, emphasize a point, or to express group membership (Mureşan & Pop 2021: 155) –, the implications of our analysis run deeper. By analysing the teenage discourse practices in the increasingly multicultural Norwegian society, as reflected in SKAM, we intended to highlight the importance of developing intercultural competence to enhance both cultural awareness and language acquisition. According to Byram (1997), the learners of a foreign language should demonstrate intercultural knowledge (be aware of different registers of language use and discourse and master the pragmatics of the target language, become aware of social and cultural norms both in one's mother tongue and in the foreign language; have the ability to identify and relate to culture specific beliefs and values; be knowledgeable about the way in which language use is subjected to implicit and explicit elements of culture, etc.), intercultural skills (be able to use appropriately the foreign language in different intercultural contexts, etc.) and intercultural attitudes (exhibit respect and

curiosity towards other foreign languages, etc.). The use of SKAM can bring authenticity in the teaching of Norwegian as a foreign language, it can support the development of intercultural communicative competence and can convey an accurate picture of the teenage discourse exhibited in Oslo, Norway.

The gripping influence of English upon teenage discourse in Norway, through the lenses provided by the TV series that we have discussed here, can be considered positive due to its secondary role of enhancing cultural understanding. Thus, teenagers worldwide are most likely to be influenced by English, which acts as a linking factor between youth with different cultural backgrounds. Moreover, the anglicisms and code-switching performed in SKAM are an indicator of the cultural changes occurring within the Norwegian society. We argue, hence, that authentic materials such as this TV series can be highly useful for a complete language teaching experience. These results should be, of course, considered with reference to the importance of developing cultural competence, essential in any process of language learning.

This pre-assessment of SKAM reveals a high occurrence of anglicisms and code-switching supporting the idea that English can be perceived as a language mediating cultural awareness. Thus, for third- year students in Norwegian at the Faculty of Letters in Cluj-Napoca who should acquire a B1-B2 level before graduation this encounter with SKAM could be a useful resource for further understanding Norwegian language and culture (through exposure to slang, teenage discourse, cultural customs, syntax or morphology).

There are certain limitations that need to be mentioned, and the first would be that we, researchers, are not native speakers of Norwegian or English, but we do have competence in these languages. Moreover, we have not made generalizations regarding the entire TV series as our research did not analyse all the episodes. As this paper focuses on the TV series SKAM, the research tackles a single corpus of authentic materials that could be used in teaching Norwegian. Nonetheless, further directions for this study can be envisioned. One of them would be to conduct a research that involves investigating the students' perspective on the use of SKAM.

8. Conclusions

The TV series SKAM can be considered as a valuable authentic resource in teaching and learning Norwegian due to its genuine glimpse into Norwegian popular culture and the teenagers' informal speech.

An authentic image of the Norwegian teenage life, of Norway's society that has been influenced by the increasing immigration in the last decade, the series shows how younger generations in Norway tend to engage more in code-switching and language borrowing, indicating the global influence of English, perceived as an essential part of their daily lives.

The TV series can represent a useful tool in the teaching of Norwegian at BA level as the increasing use of code-switching and anglicisms as the seasons unfolded revealed a growing influence of English. English permeates the teenage informal speech, reflecting the evolution of the Norwegian culture, but it can also be perceived as a connecting factor between the cultures, particularly for the younger generations.

The next step in our research would be to conduct an empirical study in which students are involved, so that they can benefit from the chance to overtly express their opinion concerning the use of such authentic materials. The student perspective would complete the teacher perspective that we have presented here. Moreover, other authentic materials could be worth analysing to provide a broader framework for the development of the Norwegian cultural and language competence.

Authors note:

The authors had equal contributions to this article.

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