Using visual learning materials for the purpose of developing intercultural competence among students in elementary school.

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Abstract in Norwegian

Engelskfaget skal i grunnskolen bidra til at elevene utvikler en interkulturell forståelse av ulike levemåter, tenkesett og kommunikasjonsmønstre (Kunnskapsdepartementet, 2019 s.2). Gjennom møte med et bredt utvalg tekster, skal elevene både tilegne seg språk og få erfaringer med kulturelt mangfold. Ved å reflektere over, tolke og kritisk vurdere ulike typer tekster, utvikler elever interkulturell kompetanse (Kunnskapsdepartementet, 2019 s.3). Læreplanen ser på språklæring som nært knyttet til interkulturell forståelse, og læring av språk og interkulturell forståelse er sett i lys av at elevene møter et vidt utvalg av tekst, herunder også visuell tekst. Imidlertid er det ingen føringer for hvilke læremidler eller metoder lærere bør bruke når fokuset er å lære elever å tolke og forstå visuell tekst med det formål å utvikle interkulturell kompetanse.

Denne masteroppgaven undersøker grunnskolelæreres tanker om hvordan elever kan utvikle visuell *literacy* og interkulturell kompetanse samt hvilke læremidler de bruker for dette formålet. Så langt jeg kjenner til, har det ikke vært forsket på dette tidligere. Visuell literacy er forklart som evnen til å forstå og bruke bilder som verktøy for å tenke, lære, sette søkelys på og forstå det som er synlig rundt oss (Arizpe & Styles, 2003). For å utvikle visuell literacy er det nødvendig at skoler gir elever undervisning i å forstå og analysere visuelle tekster (Kedra, 2018).

Det er brukt spørreundersøkelse og semi-strukturert intervju av lærere i grunnskoler over hele landet for å innhente data og resultatene blir diskutert med relevant teori (f.eks. Byram, 2008, 2021; Kramsch,2006; 2011; Kress & van Leeuwen, 2021; Risager, 2005, 2006, 2021) og tidligere forskning (f.eks. Arizpe & Styles, 2003; Brown, 2021).

Denne undersøkelsen viser at lærere rapporterer om positive holdninger til, og utstrakt bruk av læremidler som kan bidra til å utvikle visuell literacy og interkulturell kompetanse hos elevene. Respondentene fra spørreundersøkelsen rapporterer at de synes minst ett av de foreslåtte visuelle læremidlene er hensiktsmessig å bruke og samtlige rapporterer å ha brukt minst ett av dem i engelskundervisningen sin. I intervjuene kom denne positive tendensen enda tydeligere frem der samtlige informanter rapporterte om bruk av teknikker og metoder i undervisningen som fokuserer på å lære elevene å lese og forstå bilder med hensikt i utvikling av interkulturell forståelse. Noen av de visuelle læremidlene som informantene vektla var tekstbøker, billedbøker og film, der billedbøker ble nevnt som et spesielt hensiktsmessig læremiddel når målet for undervisningen er visuell literacy og interkulturell kompetanse.

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LK20 – the Knowledge Promotion of 2020

CEFR – the Common European Framework of Reference for Language Learning

MMR – Mixed Methods Research

EFL – English as a Foreign Language

NSD – the Norwegian Center for Research Data

1. INTRODUCTION

How do teachers of English understand the concepts of visual literacy and intercultural learning, and to what degree do their perspectives influence the materials and methods they use when teaching English? These questions derive from my interest in the fields of visual literacy and intercultural learning and emerged during my previous education in English from HVL when I was made aware of the potential of using visual texts to promote intercultural learning among students. Furthermore, my years as a student at UiB have made me more concerned about how that potential is known by teachers of English and to what degree teachers are taking advantage of these possibilities when choosing learning materials and methods.

The following chapter introduces the thesis' aims and research questions along with the rationale for the thesis. Further, it will give a brief presentation of some previous research in this field together with an explanation of the research gap.

1.1 Aims and research questions

The present thesis aims to gather some insight into teachers' perspectives on visual literacy and how visual learning materials can be used in the English classrooms to promote the development of intercultural competence among students. This is a twofold aim, one that deals with teachers' reported attitudes and one that deals with teachers' reported practices. The thesis has relied on a selection of Norwegian elementary school teachers of English from all over the country with the intention of answering the following research questions:

> RQ1: What do teachers of English in elementary school report about their views on visual literacy as a means to develop intercultural competence among their students?

> RQ2: What do they report about their use of learning materials that may develop students' visual literacy as well as intercultural competence?

To best answer these questions, this thesis has applied an Explanatory Sequential Mixed Methods Design (Creswell, 2012). This is a mixed-methods approach where both quantitative and qualitative methods and analysis are employed. Relevant teachers' views on and use of visual materials when aiming toward greater intercultural competence among students were first conducted through a quantitative questionnaire. Qualitative interviews were then administered with a selected few questionnaire respondents to provide further insight into the

results. The purpose of using this method was to investigate teachers' reported attitudes and practices from different methodological perspectives and to further explore their reflections on these attitudes and practices through the interviews. Combining these methods will give a relatively complete picture of the reported attitudes and practices of the participating teachers. RQ1 and RQ2 are dealt with both through the results of the questionnaire and the interviews.

1.2 Rationale for the present thesis

As an English teacher in elementary school for 15 years and a part-time student of English for six years, I have gained a higher awareness of students' development of both visual literacy and intercultural competence. I have experienced both the possibilities of teaching students to understand and interpret images and the limitations of suitable images in the learning materials many teachers use (e.g., the textbook). The importance of learning to communicate and interact in a non-stereotypical way and to be capable of seeing the world through someone else's lenses make it crucial for teachers to be aware of the responsibilities of making this happen. For that reason, I wanted to investigate further how teachers of English fulfill the potential of using visual texts as tools for developing intercultural competence among students.

Apart from my own experiences and awareness of these approaches, research on visual literacy argues that visual literacy is a skill or a competency that must be learned and that schools should include teaching their students how to reflect on and interpret both visual and verbal texts (Elkins, 2007; Avgerinou & Petterson, 2011; Kedra, 2018). According to Avgerinou and Petterson (2011), visual literacy abilities have been understood as a) the ability to read, decode or interpret visual statements, b) the ability to write, encode or create visual statements, and c) the ability to think visually. le Roux (2009) states that through training and practice, we can develop the ability to recognize and interpret the syntax and semantics of different visual forms. Furthermore, Arizpe and Styles (2003) studied children's responses to images in various picturebooks. They found that even children at a young age were capable of reading images with the proper instructions and guidance. Focusing on teaching children to read images benefited all children, which indicates that it is vital to gather insight into English teachers' perspectives on teaching students to read images.

According to the English subject curriculum (Norwegian Ministry of Education and Research, 2019, p.3), the students' encounters with texts should include a wide variety of texts,

including visual and written texts. In short, texts are any form of expression that has a message to the reader.

> The concept of text is used in a broad sense: texts can be spoken and written, printed and digital, graphic and artistic, formal and informal, fictional and factual, contemporary and historical. The texts can contain writing, pictures, audio, drawings, graphs, numbers, and other forms of expression that are combined to enhance and present a message (Norwegian Ministry of Education and Research, 2019, p.3).

Further, the core element, "working with texts," stresses that students acquire both language and knowledge of culture through reflecting on, interpreting, and critically assessing various types of texts in the subject of English. Teachers of English are free to choose the texts and the materials they use, and there is a wide range of materials to choose from, requiring both competence and awareness of which materials work best when the aim is to develop their students' intercultural competence. Regardless of teachers' freedom to choose materials and methods, the tradition of using the textbook when teaching English is still strong (Drew & Sørheim, 2016; Fenner & Ørevik, 2020). For this reason, an investigation of the visual learning materials that teachers of English use can contribute to raising awareness of the importance of focusing on visual literacy in the English classrooms today.

The importance of focusing on the development of intercultural competence when teaching a foreign language is highlighted in The Knowledge Promotion of 2020 and the Common European Framework of Reference for Languages (CEFR), which makes questions about what teachers of English view as necessary when focusing on developing intercultural learning among students highly relevant. The CEFR (Council of Europe, 2001) claims that learners of a new language not only become multilingual but also develop interculturality. When learning a new language, the linguistic and cultural competencies of both the old and the new language modify the other and contribute to developing intercultural awareness, skills, and know-how. The core curriculum of the Knowledge Promotion (Norwegian Ministry of Education and Research, 2017) elaborates on the overriding principles of primary and secondary education and training in Norway. Through its description of the direction that the pedagogical practice in lower and secondary education and training shall take, the need to educate children to become interculturally competent human beings is emphasized. It states that schools should present the shared values needed to participate in a diverse society and that language skills and cultural understanding are becoming more important in schools due to the increasingly diversified world we live in.

1.3 Previous research and research gap

Some research has been conducted in this field, both internationally and in Norway. In the following section, a short overview of some of the previous research will be presented, dealing with research in the field of interculturality, the connection between culture and language learning, and the use of visual learning materials in the English classroom.

1.3.1 Research on culture and language learning

I have mainly relied on scholars such as Kramsch, Risager, Byram, and Hoff regarding interculturality, culture, and language learning. A further description of their theories will be presented in Chapter 2.

One of the studies in the field of interculturality and language learning that is worth mentioning is the research of Lund (2008) that addresses that assessment can be a keyword when implementing intercultural understanding as part of the English subject in classrooms in Norway. A focus on assessment is vital because it has impact on the priorities of the learning materials and teachers' practice in the classroom. Lund finished her doctoral thesis in 2007, where she studied how the aims of developing intercultural competence were implemented in English textbooks (Lund, 2019). She found that learning materials connected to questions of context and culture in the subject of English had yet to be developed and that there was a need for training of teachers' awareness and skills when it came to implementing these aspects in their English teaching. Lund (2008, 2019) studied learning materials related to LK06 when the concept of intercultural learning as part of the subject of English was new. Moreover, the focus was on the learning materials, not their use or teachers' attitudes toward them. She mentions teachers' cognition concerning learning materials as a field of further research (Lund, 2019).

Another study dealing with cultural and linguistic awareness in language learning in Norway is Krulatz et al.'s (2918) school-based curriculum development project aimed at developing teaching strategies that foster intercultural citizenship and multilingual competence. The project raised awareness among teachers and students of the various languages and cultures represented in the classrooms that took part in the study and focused on identity texts to foster cross-language transfer and students' and teachers' engagement in discovering other perspectives, values, and presuppositions. Although this study touched on the same themes as

the present thesis, its primary focus was minority language students and how they can benefit from using their first and second languages when learning English.

1.3.2 Research on using visual learning materials

Concerning the link between visual learning materials and the development of intercultural competence, Sindland and Birketveit (2020) did a study among students in year 5 in a school in Norway. The study focused on students' ability to decenter before and after an intervention, where they were presented with a picturebook and given reflective questions about it. Due to improvements in the students' ability to decenter, Sindland and Birketveit (2020) claim that picturebooks should be considered a tool for developing intercultural competency. Similar to the present thesis, the study investigates the link between visual literacy and interculturality. However, it differs in its focus on students' learning outcomes rather than the teachers' attitudes and practices. Further, it has narrowed down its research to picturebooks, whereas this study investigates the use of visual materials in general.

Brown (2021) focused on critical visual literacy and intercultural learning in the EFL classroom for her doctoral. She did an exploratory case study among upper secondary students in Norway where she, among other aspects, studied visual stereotypes and students' awareness of and willingness to change these stereotypes before and after participating in an educational intervention. She claims that when teachers give room for critical visual literacy practices, students can learn to see behind the text and understand the different perspectives that texts can have. This study has similar topics to this present thesis as it looks at how visual literacy and intercultural learning in EFL classrooms are linked. In contrast to the present thesis, the participants in her study were upper secondary students, and the focus of the study was their learning outcomes regarding how visual literacy can contribute to changing their perspectives.

1.3.4 Previous MA theses

Some MA theses have investigated similar topics to the present thesis, though with some variations. A presentation of the most relevant will be presented briefly here.

Skjæveland (2016) investigated the use of short videos as pedagogical tools in English language teaching and did a case study on year 10 students of EFL by examining their

attitudes toward video teaching and how they responded to being taught about race using videos from YouTube. She found that teachers use short videos for several reasons, e.g., to differentiate, motivate students, vary lessons, give examples of authentic language, and promote cultural insight, but that it is merely considered as a supplement to the textbook and not regarded to have the same educational value as written texts have. The students in the study were favorable to using short videos regarding learning about the racial climate in the USA today. The study showed improvement in their cultural awareness after being exposed to several news videos and a documentary.

Asheim (2022) explored how the picturebook "*The Rabbits*" can be used with a year 7 class in Norway to teach students about visual literacy. Her main findings were that the students' visual learning improved through this picturebook and that they could understand the book's meaning through the visual elements. Additionally, she found that using picturebooks can be an engaging way of supporting reading skills, but the downside is that teaching students how to interpret pictures takes time.

Brown (2016) analyzed how indigenous cultures were visually represented through images in four English Foreign Language textbooks produced for secondary schools in Norway. The main aim was to investigate how the images position the viewer to the indigenous people. Her main findings were that the images in the textbooks did not work effectively to show diversity, and neither did they bring down boundaries between "us" and "them." The images are carriers of myths and ideologies that directly contradict the aims of the curriculum, and by that, the potential of increasing intercultural competence is lost.

1.3.5 Research gap

The studies mentioned above have investigated the use of visual images, the development of visual literacy, and the potential of engaging with visual texts when aiming for intercultural competence among students. Some of the studies have looked at the use of visual materials such as picturebooks and images with the purpose of developing some aspects of intercultural competence. Though the themes of the studies have been similar to the theme of this thesis, the research presented above has investigated students' responses to and the learning outcomes regarding the use of visual learning materials with the purpose of developing intercultural learning. As far as I know, no studies have been conducted on teachers' views on

and use of visual learning materials as a means to develop intercultural competence for students in years 1-7.

1.4 Structure of the thesis

Regarding the structure of the thesis, there are five main chapters. After the introductory chapter, a chapter on the relevant theoretical background is presented. It aims to present the theoretical framework of the thesis. Chapter 3 deals with the methodological framework of the thesis. It explains the methods that are used, their strengths and weaknesses, and how data was collected and analyzed. Further, it discusses the validity and ethical implications of this study. Next, Chapter 4 manages the results and discussion of findings in which the results from the questionnaire are treated first and the results from the interviews second. The discussion of the findings provides an explanation of how the qualitative results help explain the quantitative results before presenting a discussion of the overall findings. Lastly, a summary of the major findings concerning the research questions is presented in Chapter 5, along with implications and recommendations for teaching based on the findings and suggestions for future research in this field.

2. THEORETICAL BACKGROUND

This chapter presents the theoretical backdrop for the present thesis. Each subchapter is part of a more complex understanding of the concept of literacy, how it is developed, and how visual literacy can contribute to a deeper intercultural understanding amongst students. Further, it will clarify why visual literacy is an essential aspect of foreign language learning before presenting some research on how children learn to read images. Because visual literacy and intercultural communicative understanding are complex competencies, a subsection about critical literacy is also included.

2.1 Curriculum documents on literacy and intercultural understanding

The Knowledge Promotion of 2020 was established in November 2019 and implemented in August 2020. The core elements, the interdisciplinary topics for each subject, and a new general core curriculum were introduced in 2017. The core elements of the subject of English are communication, language learning, and working with texts in English (Norwegian Ministry of Education and Research, 2019). The core curriculum states that language skills and cultural understanding are becoming more critical due to a more diversified population and the world coming closer together. It is essential that schools provide students with the shared values needed to participate in a diverse society. The curriculum's common reference framework can help students connect their identities to the greater society and contribute to the development of solidarity and inclusiveness (Norwegian Ministry of Education and Research, 2017, p.5-7). The English subject curriculum of 2020 refers to English as a great contributor to the students' development of intercultural understanding as it highlights the importance of teaching students to communicate with others regardless of their cultural and linguistic background. Moreover, the English subject curriculum aims to teach students about other ways of living and thinking and learning about communicative patterns. It highlights the importance of these aspects of language learning as it will give students new perspectives of the world and strengthen their understanding of the world as culture-dependent (Ministry of Education and Research, 2019).

The Knowledge Promotion of 2020 describes that schools should work with a broad range of texts in the subject of English to contribute to the development of intercultural understanding among the students. The students shall acquire knowledge about culture and society through reflection and critical assessment of various texts. This knowledge will further enable them to

understand and meet different ways of thinking and living in an acceptable way. The aim is to learn to see their and others' identities in a multicultural context (Norwegian Ministry of Education and Research, 2019). The use of texts can contribute to learning in many ways. In addition to the linguistic element, it is argued that literature can contribute to more insight and knowledge about the world. Due to this, working with texts has a unique role in teaching the students empathy and understanding and giving insight into other people's way of life. Literature opens the world to us through the many voices and world views we can find in various texts (Norwegian Ministry of Education and Research, 2021, p.68-75). These statements give substantial implications to the link between intercultural learning and literacy and guide teachers to facilitate for the development of intercultural understanding through the use of literature. Other than describing texts in a broad sense, the Knowledge Promotion does not specify what is meant by visual literacy. Still, the description that texts can contain pictures, drawings, and graphs gives strong indications toward including visuals in the concept texts.

2.2 Understanding language learning as a part of cultural learning

The Common European Framework of Languages (CEFR) was published in English and French in 2001 (Council of Europe, 2020). The Companion Volume of 2020 provides an extension to the 2001 version of the volume. An important aim of the CEFR is to provide shared taxonomies of language proficiency. Not only does the CEFR provide a set of language proficiency levels, but it also broadens the perspectives of language learning. Language learning is seen as something that happens in social settings where the users of the language mediate and construct meaning. The notion of pluricultural competencies is emphasized. The CEFR promotes learner engagement and autonomy in language teaching and planning, which is seen as a paradigm shift. The action-oriented approach provides a shift from a focus on what learners have not yet acquired to a proficiency perspective where the focus is on what the learners need to be able to do in the language. Language is needed for communication rather than as a subject to study, and language learners need to learn how to act in real-life situations, expressing themselves and accomplishing various tasks. That implies an extensive use of the target language in the classroom and a recognition of language learning as a social activity (Council of Europe, 2020).

According to Coste et al. (2009), schools have not traditionally invested in exploiting various languages and cultures. Though there is increasing pressure to acquire a shared language of

communication in Europe, it is crucial to recognize the importance of understanding other languages spoken in the context of the culture in which they are used. Due to this, Coste et al. (2009) claim that each European country's educational system needs to aim their language learning toward an open attitude to the experience of otherness and to develop competencies needed to understand other people's languages and cultures. Plurilingual or pluricultural competencies are the communicative competencies that someone capable of functioning in different languages and cultures have. That means that someone with a varying degree of proficiency in several languages and experience of several cultures who can use the language for communication and to participate in intercultural interaction has developed plurilingual and pluricultural competencies (Coste et al., 2009). The CEFR states that there is a link between understanding language learning and cultural learning and explains how policy documents on the education of a second language learning should always be viewed as an integral part of learning about and experiencing other cultures (Council of Europe, 2020).

2.3 Literacy

According to Street (1997), literacy has been seen as a technical skill that needs to be taught in formal education. The literacy discussion has been on finding the balance between teaching phonics and whole-language. Learners need both alphabetical knowledge, formal grapheme/phoneme relationship teaching, and learning through use and practice to develop literacy. A series of research publications in the 1980s and 1990s focused on literacy as social practices rather than technical skills that can be learned in formal education. This anthropological view of literacy has come to be known as the "New Literacy Studies." The notion of social literacy refers to it as a social practice. Even the formal teaching of reading and writing happens within the schools' social context, making literacy a social practice. Thinking about literacy as something that happens within a social context also enables us to observe the pluralities of literacies. One of the "New Literacy Studies" tenets has been that literacy is not a single, essential thing with predictable consequences for individual development. On the contrary, there are multiple literacies that constantly change with time and place and are included in specific cultural practices. In line with this view, "New Literacy Studies" emphasizes the need for culturally sensitive teaching that builds on the students' knowledge and skills (Street, 1997). Literacy is rooted in and produced by cultural practices such as class, race, ethnicity, and gender, and how we understand literature is highly affected

by these. Because literacy is understood as a social practice, the notions are that it is both mobile and situational (Elkins, 2008).

2.3.1 Visual literacy

Elkins (2008) describes how the shift in definitions of literacy and the range of the competencies encompassed by the term requires an aim to locate visuality in a broader interdisciplinary context. Though visual literacy has grown out of art and art history studies, visual literacy is now understood as a complex and multidimensional concept that includes visual, aesthetic, and nonvisual dimensions. There is a need for a dynamic approach to visual literacy and the interactive experience of visual phenomena – a perspective that involves other literacies and includes a broader set of professional and social practices in the educational system (Elkins, 2008). Further, the concept of visual literacy has its roots in structuralism, where the notion of literacies includes cultural and ideological considerations to the understanding of visual literacy (Arizpe & Styles, 2003). Elkins (2008) claims that literacy can be accomplished through images as well as texts.

> Since the 1980s, the rhetoric of images has become far more pervasive, so it is now commonplace in the media to hear that we live in a visual culture and get our information through images. It is time, I think, to take those claims seriously. (Elkins, 2008, p.4)

A cohesive theory of the term visual literacy is lacking (Avgerinou & Petterson, 2011). One reason is that visual literacy scholars have selected components of different disciplines so that their criteria for what the term should include are met. When each scholar represents a particular point of view, we end up with different perceptions of visual literacy. These theoretical pieces create a jigsaw of a visual literacy theory that includes many different viewpoints and makes it challenging to develop a homogeneous theory (Avgerinou & Petterson, 2011). However, after considering the literature on visual literacy, Avgerinou and Petterson (2011) have proposed that the theory of visual literacy should be grounded on these components: visual perception, visual language, visual learning, visual thinking, and visual communication.

Figure 1

The Components of the Visual Literacy Theory
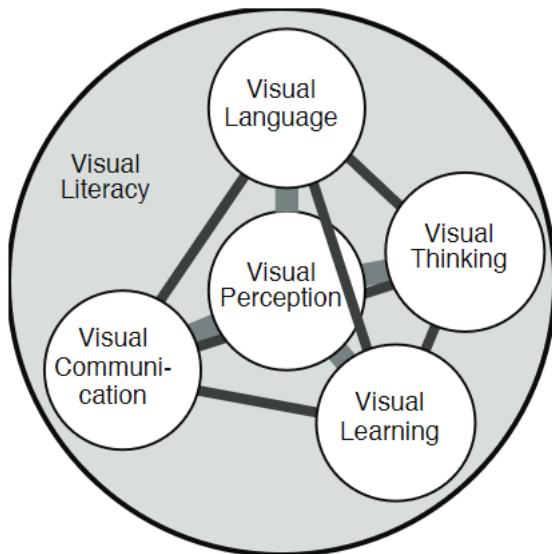
Avgerinou & Petterson (2011)

Because of the relevance to the present thesis' investigation of teachers' reported attitudes and use of visual materials in the classrooms, the following section will focus on one of the components of Avgerinou and Petterson (2011): visual language literacy.

2.3.2 Visual language literacy

As seen in section 2.3.1, the visual language aspect is one of the components of the visual literacy theory. Avgerinou and Petterson (2011) have made the following specification of visual language: 1) Visual language exists; 2) Visual language is multidisciplinary; 3) Visual language must be learned; 4) Visual language may improve learning; 5) Visual language is not universal; 6) Visual language often needs verbal support (Avgerinou & Petterson, 2011). They claim that since visual language literacy is a nonverbal concept, it has been challenging to express it verbally. Regardless of the issues with describing the concept, visual language literacy is referred to as a skill, competency, or ability. Visual language literacy is explained by many researchers from a multitude of disciplines. Various fields use different languages, both verbal and visual. These languages differ in how they can express concepts with precision and flexibility. Although pictures can be ambiguous, they strive to portray reality as it occurs (Avgerinou & Petterson, 2011).

Visuals play a crucial role in language learning (Kiss & Weninger, 2017). Seeing that visuals are part of our everyday communication and often have multiple layers of meaning give them great potential for language learning and the development of intercultural communicative competence (Kiss & Weninger, 2017). That brings us to what Averginou and Petterson (2011) describe as the next constituent part of the visual language aspect; the visual language must be learned. As well as being described as a cognitive ability, the visual language includes the affective part of the brain. Visual language is complex and must be learned for complete understanding. Previous experience and context are essential when we are trying to perceive the content of both verbal and visual languages. As mentioned above, visual language explanations agree that visual literacy can be understood as a skill, competency, or ability. In short, visual literacy abilities have been understood as a) the ability to read, decode or interpret visual statements, b) the ability to write, encode or create visual statements, and c) the ability to think visually (Avgerinou & Petterson, 2011). Kedra (2018) explains that visual literacy includes skills in visual reading and writing and that visual reading skills involve competencies such as understanding visual grammar and syntax, interpretation, and understanding.

> The visual literacy concept combines skills in visual reading (interpreting, meaning-making), visual writing skills (using or creating images), visual thinking and learning abilities, and other VL skills. Visual reading skills are divided into knowledge of grammar and syntax, translation, evaluation, visual perception, interpretation, analysis, and understanding. Other visual skills are divided into visual thinking, visual learning, and applied image use (Kedra, 2018, p.73).

Avgerinou and Petterson (2011) state that when the content of a text is emotional, holistic, immediate, spatial, or visual, visual messages are preferred over verbal messages. Visual language may improve learning when the information in a verbal text is also shown in illustrations. People have a greater memory for pictures than words, and combining pictures and words are superior when memorizing the content is the aim. The understanding of visual symbols varies significantly due to cultural differences. Some images can be understood globally, but because the world does not share a common culture, the differences in how we interpret the images will impact the effectiveness of visuals. There is a need for a discussion and explanation about the images for them to be adequately understood. That leads to the last of the components of visual language: visual language often needs verbal support. Both verbal and visual text can be designed, presented, perceived, and interpreted in many ways. There

are endless opportunities to use typography and layout and for combinations of texts and pictures. Information from pictures might be ambiguous and, if used for information purposes, should be accompanied by a caption to ensure clarity about the message (Avgerinou & Petterson, 2011). The understanding of visual language as a skill or a competency that must be learned and as a skill that can improve overall learning should impact what materials teachers choose to focus on when teaching English. Because visual language is not the same for everyone, it needs to be discussed and explained, often through support from the verbal text.

2.3.3 Why visual literacy?

One of the specifications of visual language learning is, as seen in subchapter 2.3.2, explains that visual literacy must be learned. Students need proper training to become visually literate. Elkins (2007) claims that higher education should provide a core curriculum of visual learning for all students because images are so central to our lives. Due to the increased use of digital technologies, educators have been made more aware of the emergence of new literacies in addition to conventional alphabetic literacy. Therefore, visual learning must become a part of the curriculum (Elkins, 2007). There is a need to recognize visual literacy skills among educators and make visual literacy education a part of the curriculum across disciplines. In order to develop visual literacy, it is necessary to incorporate training in how to perceive and analyze visual texts in schools. Anyone can see, but learning how to interpret what we see needs to be guided (Kedra, 2018).

> Seeing is one of the most natural acts for those who can see. Socializing and learning occur by observation and acting. Our experience and perception of the world, our choices, and individual preferences and fears are greatly organized by what we see. However, for effective visually mediated communication, our gaze should be trained. VL is not a naturally occurring competency acquired while frequently encountering images of various kinds (Kedra, 2018, p.73).

Further, le Roux (2009) states that visual literacy is a competency that can be developed in ways similar to learning verbal literacy. Through training and practice, people can develop the ability to recognize, interpret, and retain the syntax and semantics of different visual forms. This process of becoming a visually literate person lasts a lifetime. We constantly learn new and more sophisticated ways to produce, analyze, and use images (le Roux, 2009). What can

be regarded as visual 'grammar' should include more than what we see as the visual 'lexis' (Kress & van Leeuwen, 2021). Visual 'grammar' describes how depicted elements combined with composition and arrangement of the elements create visual 'statements,' just as the grammar of language describes how words combine in clauses, sentences, and texts. How image elements are combined can tell us about the structure of visual grammar. The descriptions and analyses of the meaning of compositional structures in image-making and image interpretation are the essences of visual 'grammar' (Kress & van Leeuwen, 2021). Images are not just pictures but visual phenomena that can be investigated through meaning-making practices involving social activity and interaction. With images, we try to resemble something in the physical world, yet the meaning of images is affected by how we look at the world. They relate to the real-world experience and have a visual correspondence to the "real world." Still, some of the factors that make images differ from the objective world are framing, viewpoint, tonal range, two-dimensionality, and salience (Elkins, 2008). Due to this, schools need to facilitate visual literacy learning because of the complexity of skills or competencies needed to become visually literate. Without training to read visual texts, students will not have the skills to interpret images and will lack one significant part of their reading competency.

2.3.4 Children reading images

According to Kress & van Leeuwen (2021), the study of visual grammar has been neglected or dealt with mainly from different perspectives than linguistics. Their work has focused on the meaning of compositional structures in images. Whereas linguistic grammar is the grammar of a specific language, visual grammar describes some general compositional principles that can apply to various kinds of visuals. At the same time, it accounts for the explicit and implicit knowledge of a particular group's social-semiotic resources. Kress and van Leeuwen (2021) refer to old and new visual literacy concepts. In old visual literacy, visual communication is subservient to writing, and images are only regarded as unstructured pictures of reality. In the new visual literacy, the spoken language exists alongside the images. The visual representations are relatively independent of the verbal text and openly structured rather than aiming to depict reality faithfully (Kress & van Leeuwen, 2021). Teaching students to understand the compositional structures in images seems crucial considering the knowledge about images representing unconventional depictions of reality.

The fact that visual literacy has become more complex means that there is a need for more training in how to read visual texts. Arizpe and Styles (2003) studied how children read pictures and found that children were extremely good at analyzing the visual features of texts. They found that children read colors, borders, body language, framing devices, covers, endpapers, visual metaphors, and visual jokes. The picturebooks they used in the study provoked both engagement and intelligent responses. The children were from 4 to 11 years old, and though it was possible to find a development in how children interpret visual texts, it was not always clear cut. They state that analyzing visual text and the relationship between words and images demands higher-order reading skills such as inference, viewpoint, and style. Their findings showed that with the right expectations combined with time and room for talking about their readings, all children are capable of analyzing visual text. The less experienced readers, readers with learning disabilities, and learners with English as a foreign language could all be successful at reading images. Although children seem to develop an ability to use elements of visual grammar without much input, teachers play an essential role in taking advantage of this ability (Arizpe & Styles, 2003). Reading about this study and how particularly children with learning disabilities and children with additional languages to English benefit from being given the opportunity to reflect on and talk about visual texts gives validation for educators to include visual texts when teaching children to read, especially when learning to read a foreign language.

Kress and van Leeuwen (2021) write about how images represent the relations between the people, places, and things they depict. The relationship between images and viewers is complex; all images contain representations and interactive relations. An image's textual meaning can change by how the representational and interactive elements are made to relate to each other. Composition gives meaning to the image through three interrelated systems: Information value, framing, and salience. How the elements in an image are placed, i.e., left and right, top and bottom, center and margin, give informational value to the image. Framing means devices that disconnect or connect elements of the composition so that we see them as joined or separate elements. What draws attention to an image's reader is the most salient. Salience can be realized by factors such as placement in the foreground or background, relative size, contrasts in tonal value (or color), differences in sharpness, and so forth (Kress & van Leeuwen, 2021). Teaching children to become aware of these factors can deepen attention toward the viewer's relationship with the images. Because of the potential of teaching children how to read both words and images, there should not be anything to hold

back teachers from doing so. It enriches children's reading skills as well as their ability to recognize elements in images that are there to influence them. Learning about how images are composed and why they are composed in the way they are could help children to become visually literate.

2.3.5 Critical literacy

According to Luke (2012), critical literacy deals with questions about what the truth is, how it is presented, and by whom. Who gains from presenting the given information, and whose interests are represented? Also, when describing critical literacy, there is an awareness as to who should have access to the images, words, texts, and discourses and if there is a reason for letting everyone have access to everything. That has relevance for the educational system because it can help us see whose version of culture, history, and everyday life will count as official knowledge. How the schools teach reading and writing and what genres are represented are highly connected to the educational system's social and cultural purposes and interests. Luke (2012) claims that critical literacy refers to how we use texts to analyze, critique and transform the norms in a society, whereas literacy refers to the reading and writing of texts. Learning to read and write is not the end goal of education; literacy is a means to individual and collective action that is goal and problem-directed. The aim is that through learning to "read the word," students can learn to "read the world" (Luke, 2012, p.5). Social orders in the world are created collectively and individually through our actions and failures to act (Janks, 2014). These social orders produce imbalances between social categories, such as gender, race, class, ethnicity, and religion, and give some privileges at the expense of others. In order to change these disparities, a critical approach to education can help us see these imbalances in our practices. The awareness that something can be changed gives a possibility for social action. Language learning has a special place in critical education because it is a social practice that presents texts and discourse that can maintain or transform the social order in our society (Janks, 2014).

Janks (2014, p.5-6) describes discourse as the way we speak and write about the people around us, as well as the ways of doing, being, and believing in other people. Discourses construct positions for us and give us meaning as a particular kind of people. People who grow up in discourses understood as inferior to others must learn to rename themselves and their position in the world (Janks, 2014, p.5-6). Furthermore, she claims that schools can work with the relationship between language and power through critical literacy education. It takes

us beyond recognizing differences and problematizing those. Critical literacy education invites students to intervene in ways that can make positive changes. They learn to act upon injustice and develop a greater sense of how power is presented in literature. Learning to see whose interests are served and how the textual representation is connected to the social practices in our society can enable students to redesign texts. By that, students can learn to resist textual positioning and contribute to the process of creating a just and sustainable world (Janks, 2014). However, each redesign is not neutral, and the reconstruction is an ongoing transformation process. Critical literacy should aim to create a world where power is not used to disempower others, where differences between groups of people are seen as a strength, and where opportunities and social goods are accessible to everyone (Janks, 2014, p.8). One form of critical literacy is critical visual literacy which focuses particularly on visual modes and how these, together with writing, create meaning (Papen, 2020). As with critical literacy, critical visual literacy involves studying how linguistic and visual means are used to support and show the specific ideas, positions, and biases found in texts (Papen, 2020). Because texts can be produced and read from various viewpoints, teachers must be aware of both verbal and visual texts' impact. They should always reflect on who and what the texts and images represent to know what they are teaching their students. By being critically aware of what various texts represent, it becomes possible for students to learn to read and analyze both images and verbal text critically.

2.4 Intercultural competence

The following section deals with how learning a second or a foreign language involves being socialized into foreign cultures. The first subsection describes the intercultural dimension of learning a language with the notion that what applies to languages also applies to other semiotic modes such as images. The following subsection presents Byram's model of intercultural competence and intercultural communicative competence. His model highlights how language learning is intertwined with the development of intercultural competence and is viewed as an essential and influential theory. Next, a presentation of some of the critiques that Byram's theory has encountered is introduced. The last subsection deals with the connection between visual literacy and students' development of intercultural competence.

2.4.1 The role that culture plays in second language learning

According to Kramsch (2006), culture has always been seen as one of the components of language teaching. It was regarded as the literate component of language study until World War II. After the war, it became synonymous with the way of life and everyday behaviors of members of speech communities, i.e., communities grounded in the nation. This understanding that one language equaled one national culture is now seen as problematic and has been reconceptualized to respond to the different needs of the learners of foreign and second languages. The shift brought the term intercultural education and the concept of communicative competence. Language learning became less focused on a native speaker's linguistic approach or pragmatic norm. It started focusing more on language learning as a subjective experience where the learner is engaged in the process of becoming bi-or multilingual and struggles with another language, culture, and identity. Due to the increased mobility of people, global economy, and employment, the concept of culture has changed from the modernist point of view, where culture is territorial and hierarchical, to a post-modern perspective, where culture is seen as a portable and variable concept. In this perspective, the link between language, thought, and culture appears to be closer (Kramsch, 2006). Hoff (2020) claims that intercultural competence involves navigating conflict, complexity, and ambivalence in intercultural encounters. Whereas intercultural competence has been explained as an empathetic tolerance of otherness or the tendency to think of it as understanding oneself and the other in terms of one another, it is now described as an active process where learners are given the opportunity to engage with different worldviews and develop as human beings critically (Hoff, 2020). The challenge lies in teaching cultural differences without ignoring the contrasting, sometimes conflictual aspects of those differences (Kramsch, 2006).

Risager (2005) explains why neither of the two angles that traditionally have described the relationship between language and culture is satisfying. One angle sees language as closely associated with culture; they are inseparable phenomena. This view brings a very closed universe of language and culture and can be understood as a national romanticism that is misleading in today's international and transnational world. The second angle sees language as an instrument of communication. It can be used with any subject and anywhere in the world, which implies that it sees language and culture as separate phenomena. Language has been understood as culturally neutral, and this view has often accompanied the teaching of English. Risager introduces the concept of *languaculture* as a way of explaining the

relationship between language, culture, and society in a globalized world. She claims that language is always cultural in some respects and that it needs to be understood as both a social and cultural phenomenon (Risager, 2005). The connection between languaculture and literacy is found in the core curriculum of the Knowledge Promotion 2020, which highlights an understanding that both language learning and culture take place when students encounter a broad specter of texts. Students acquire language and knowledge of culture and society through reflecting on, interpreting, and assessing various types of text (Ministry of Education and Research, 2019). That shows how the curriculum is based on the belief that language and culture are interconnected and that learning about both is something that happens simultaneously and in encounters with different types of texts that can contain "writing, pictures, audio, drawings, graphs, numbers and other forms of expression that are combined to enhance and present a message" (Norwegian Ministry of Education and Research, 2019 p.3). Language learning includes using visual texts, which implies a connection between learning to understand visual texts and learning about language and culture.

Risager (2006) introduces the readers to a distinction between internal and external cultural references and representations. Specifically in second language learning, the question of how knowledge of a particular language presupposes knowledge of cultural and social conditions in the contexts in which the language is spoken as a first language needs to be asked. If we talk about Great Britain in English, we use internal references, whereas if we talk about Great Britain in Norwegian, we use external references. Risager (2006) distinguishes between cultural references and cultural representations where cultural representations belong to the textual macro-level. Cultural references can be part of the cultural representations and belong to the textual micro-level. The internal and external cultural references that language users undertake must be distinguished from the meaning potentials that they are bearers of. These language-specific denotations and connotations are a part of languacultural resources that users of a specific language have. Even though we have words that we sometimes refer to as cultural words, e.g., *julenisse*, Risager (2006) claims that all lexical units are linked to culture-specific connotations. She further explains that the linguistic/languacultural/discursive practice can have a thematic/cultural content and that the linguistic/languacultural/discursive resources enable a language user to verbalize certain cultural contents (Risager, 2006).

Furthermore, Risager (2006) explains that one of the implications for how we teach language and culture is rooted in the fact that the target language is learned and spoken by many kinds of people and for many different reasons. The complex functions of the target language

recognize the need for studies of multilingualism and multiculturalism in all places where the target language is spoken. English is used differently by residents of Norway than by Chinese immigrants in the US. There is a relation between language and identity where language plays a role in constructing linguistic identities. In addition, language plays a role in the power structures of society and the world. Seeing how the same language is used differently by different language users can give insight into the great languacultural variability of the English language. In order to gain a complete picture of the relationship between language and culture, it is important to include three points of view; the sociological, the psychological, and the system-oriented. How language and culture are related depends on what perspective one looks at it from (Risager, 2006). The traditional division between studies of language and culture in foreign and second language studies has been unfortunate (Risager, 2005). The challenges we see in the world today need to be approached as complex problems that demand a range of different means of analysis and interpretation. The phenomena of intercultural learning and communication require an interdisciplinary approach. These phenomena must be studied with theories originating in linguistics, literary studies, and social and historical studies. Knowing how language and culture are related phenomena can give new ways of defining language and culture pedagogy that can focus more on a dynamic, global perspective than national paradigms. One of the competence aims for year 7 in The Knowledge Promotion 2020 says that students should reflect on and talk about the role of the English language in their own life (Ministry of Education and Research, 2019). That implies that languaculture has been considered an essential component of language learning and teaching in the national curriculum. How aware teachers are of this is uncertain as it is more an implication than something written in clear text.

2.4.2 Byram's model on how to develop intercultural communicative competence

According to Byram et al. (2013), intercultural competence and cultural awareness are terms that have emerged because teachers and learners of a new language need to be aware of other people's cultures as well as their own. The cultural turn of language learning is perhaps a result of globalization, the emergence of new technologies, and economic and refugee migration. Focusing on sociolinguistic appropriateness and politeness when teaching a second language is no longer sufficient. Language education must consider how people of different languages think and act and how this might impact how successful communication and interaction are (Byram et al., 2013, p.251). Short (2009) claims that interculturalism is an

attitude of mind and cannot be taught only through lessons on human relations and sensitivity training. Adding a book or a unit about a country into the existing curriculum is not enough. That may only lead to a superficial appreciation of cultural differences reinforcing stereotypes. The goal must be to create new understandings of cultural perspectives and global issues. Interculturalism is based on a broad understanding of culture where the way we live and are in the world is designed for acting, believing, and valuing. It is an orientation that pervades thinking (Short, 2009).

Byram (2021) describes five important aspects when explaining how intercultural competence develops. As seen in his model (see Figure 2), these aspects are knowledge, attitudes, interpreting and relating skills, and discovery and interaction skills. Additionally, a philosophy of political education and the learner's critical cultural awareness should be an integrated part of teaching for intercultural competence.

Figure 2

Dimensions of intercultural (communicative) Competence

	savoir comprendre skills of interpreting and relating to Otherness	
savoirs knowledge of self and Other and of processes of interaction	*savoir s'engager* critical cultural awareness, education towards world citizenship	*savoir être* critical attitudes of curiosity and openness towards Otherness while relativising self
	savoir apprendre/faire discovering and interacting, sustaining sensitivity to the Other, acting as mediator	

(Byram, 2021)

"There is a symbolism in the placing of 'critical awareness/savoir s'engager' at the center of the figure because this is a crucial element in teaching intercultural competence in general education" (Byram, 2021, p.58-59). Byram's figure is a model for teaching, and it does not say anything about the learning processes. The combinations of competencies and objectives

teachers choose to focus on will vary in terms of their students' age and teaching methods. The competencies that make up intercultural competence, as described in Figure 2, are connected to language competencies such as linguistic, sociolinguistic, and discourse competencies. As seen in Figure 3, the linguistic competencies emphasize the communicative aspect of the model (Byram, 2021).

Figure 3

Intercultural communicative competence and locations of learning
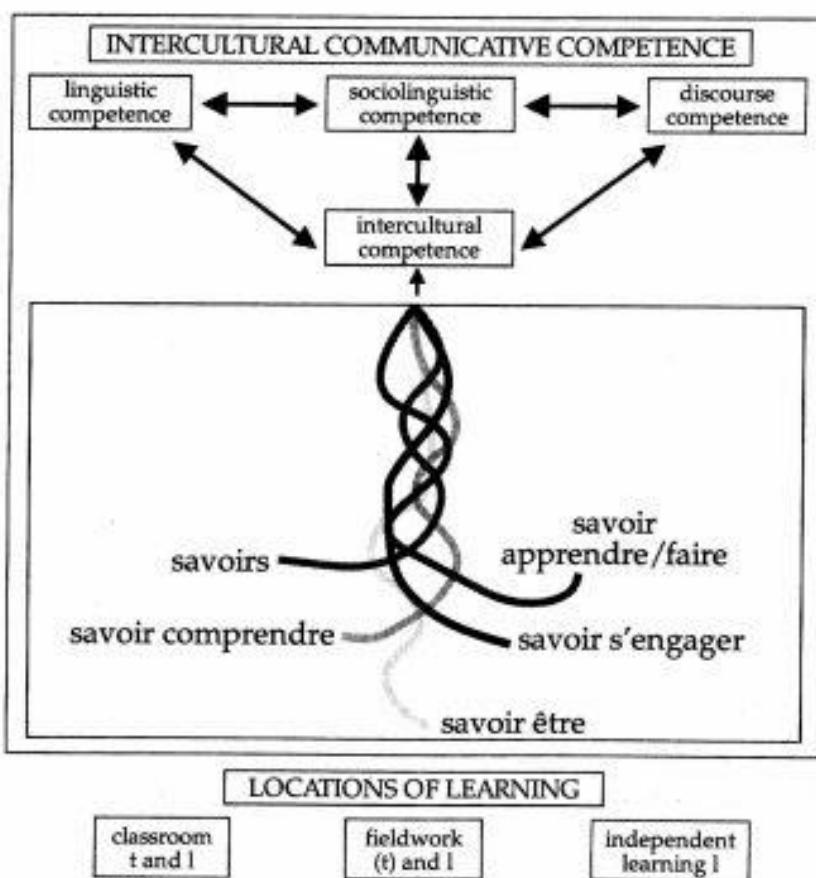
(Byram, 2021)

Byram's figure of intercultural communicative competence mentions three overlapping categories for acquiring intercultural competence: the classroom, the pedagogical experience out of the classroom, and the independent experience. According to Byram (2021), the classroom has traditionally emphasized the acquisition of knowledge about another country and culture with no link between language and culture. He claims that the focus in the

classroom should be on the relationships among cultures. Studying how cultures relate to each other will imply a comparative method (Byram, 2021).

Byram emphasizes the notion of power differentials as an element of intercultural competence. He claims that language learners:

> should become ethnographers and political activists who can use their critical awareness of languaculture and the power differentials that inhere in dialogue to pursue the more critical (*sic!*) aims of 'political education' or 'intercultural citizenship' (Byram, 2021).

That is in line with what Janks (2014) says about language and power when she claims that power differentials "affect who has the right to speak and act in different situations as well as who gets heard when they do speak or noticed when they take action" (Janks, 2014, p.5). In addition, Luke (2012) explains that critical literacy is a political orientation to the cultural content of the curriculum and highly affects both teaching and learning. It aims to critique and transform dominant ideologies and cultures (Luke, 2012). As explained in subchapter 2.4.1, Risager (2003) claims that languaculture explains the relationship between language, culture, and society in a global and international world. To be aware of languaculture will mean to see that language and other semiotic resources are always cultural and that we should understand them both as social and cultural phenomena. These elements of intercultural communicative competence are essential when looking at the use of visual material among teachers of English. Using visual learning materials can make learners of a second language aware of various culture's existing power differentials.

2.4.3 Critique of Byram's model

Byram's model of intercultural communicative competence was grounded in the suggestions made for language teaching and learning that were written concerning the Council of Europe's project to establish the CEFR in the 1990s. His model describes the qualities required for intercultural learning when turning intercultural encounters into relationships based on mutual respect and understanding. In foreign language education, learners encounter otherness on a personal level, and language learning is viewed as a communicative, interactive, and meaningful process. The relationship between Self and Other constitutes the core of his model (Hoff, 2014). Hoff (2014) looks at how intercultural competence can be viewed as an inseparable aspect of *Bildung* and claims that both Byram's model and *Bildung* are built on

the idea that we must distance ourselves from ourselves in order to find ourselves (Hoff, 2014). Though knowledge and skills are important aspects of learning, the purpose of education has also been considered essential for fostering personal growth (Hoff, 2019). According to Hoff (2019), researchers have paid more attention to how intercultural competency and *Bildung* are interrelated than to how this is realized through theoretical conceptions of intercultural competency and which views of *Bildung* are reflected in these conceptions. Some of the model's critiques are that it is Eurocentric and presupposes a physical type of mobility. Also, its focus on national culture has been viewed as a problematic and inadequate reflection of intercultural encounters' interactional and dynamic nature (Hoff, 2019). Kramsch (2011) developed a theoretical framework of intercultural learning that can modify some concerns regarding this concept. She explains how the development of symbolic competence should be regarded as an integral aspect of intercultural teaching and learning. She defines symbolic competence as having three dimensions: symbolic representations, symbolic action, and symbolic power.

> If intercultural competence is the ability to reflect critically or analytically on the symbolic systems we use to make meaning, we are led to reinterpreting the learning of foreign languages as not gaining a mode of communication across cultures but more as acquiring a symbolic mentality that grants as much importance to subjectivity and the historicity of experience as to the social conventions and the cultural expectations of any one stable community of speakers (Kramsch, 2011, p.12).

According to Kramsch (2011), culture is symbolically mediated through words, sounds, and images. If learners of a foreign language understand this, they might more likely develop a tendency to agree that the discourses around us structure our imaginations and sensibilities and are, in turn, structured by them.

Hoff (2016) presents a model of the intercultural reader, MIR, which focus on the intercultural reader and language learners' text interpretation. The model redefines Byram's concept of "intercultural speaker" as it does not fully explain the complete processes of how text can be interpreted. In particular, it does not distinguish the reading of literary texts from other forms of intercultural communication. MIR describes the intercultural reader's interpretation of foreign language text in three levels, the first level explains to reader's interaction with the text, the second the reader's interaction with other readers' interaction with text, and the third the text's interaction with other texts (intertextuality) (Hoff, 2016).

2.5 The link between visual literacy and the development of intercultural competence

Sindland and Birketveit (2020) did a study of a class of year 5 students in Norway where they wanted to measure the students' ability to decenter. They refer to Byram's model of the different knowledges (savoir) involved in developing intercultural competence. An aspect of savoir être is the ability to decenter. In addition, they refer to Piaget, who described children's capability to observe a situation from more than one point of view as one of the developmental stages that all children go through. In the study, Sindland and Birketveit (2020) presented a picturebook, "*The soccer fence*" by Phil Bildner, for the students and measured their ability to decenter both before and after the intervention period. In both the pretest and the posttest, the students were presented with four questions that they answered based on a picture from the book. In addition, the students took part in two structured group interviews. The scores were arranged on a scale from 1-9, and the results showed an apparent change in scores from the pretest to the posttest. In the pretest, they found that the decentering skills among the students were average, whereas the posttest showed very few students who received scores below 5, and the cluster had moved from the middle of the scale to the higher score of 5 to 9. There was also a change in how the students responded in the pretest and posttest interviews. In the posttest interview, more students considered the context when answering, and they showed an increased ability to interpret and explain other factors than those visually available. Rather than describing what was depicted in an exact manner, more students could elaborate upon the situation. Using this picture book showed a clear improvement in decentering skills by most students. They found that several aspects of the other savoirs could be traced to the development of decentering. To be able to change perspectives requires knowledge, an ability to understand and interpret, an ability to see one's own culture from a different perspective, and the ability to question generalizations. That gives implications that fictional literature should become a more significant part of EFL than it is today. Picturebooks have mainly been used for the purpose of developing literacy among children but should be considered as a tool for contributing to the development of intercultural competency. Through reflecting on the thoughts, values, and norms of the different characters in this book, the students showed a clear improvement in their ability to decenter, which is an aspect of developing intercultural competency (Sindland and Birketveit, 2020).

Another study that has recently been done on critical visual literacy and intercultural learning in EFL classrooms is Brown's (2021) doctoral. She did an exploratory case study among

upper secondary students in Norway. For one of her doctoral thesis articles, she studied visual stereotypes and students' awareness of and willingness to change these stereotypes before and after participating in an educational intervention (Brown, 2019). The background for her research is critical visual literacy which focuses on social interests and power relationships that are embedded in all images. She refers to Janks (2014), who claims that all images are constructed and are never neutral but work to position the readers to accept a particular version of the truth. The educational intervention was designed based on critical visual literacy as an approach to teaching about cultures where culture is understood as a complex and dynamic concept with blurred boundaries (Brown, 2019). Though the study was conducted on upper secondary students, its results might be relevant for teachers of younger students too. The result of this study indicates that even though students showed displays of stereotyping both before and after the intervention, they were less inclined to stereotype afterward. Students that still displayed stereotyping did so with less personal involvement and were less inclined to elaborate on the stereotype. There was also an increase in stereotype awareness from the pre- to post-interviews, which was also explored through texts that the students produced as part of the intervention. The increase in how the students acknowledged and challenged stereotypes shows that critical visual literacy can be used in the EFL classroom as an approach to teach for cultural awareness. Brown explains how critical visual literacy allows for integrating the approach into regular instruction. Its practices are not an aim in itself but can be implemented throughout the years of schooling. The critical visual literacy approach has been shown to significantly encourage a greater understanding of and increase respect between people with different cultural backgrounds (Brown, 2019).

In addition, Brown's doctoral thesis includes articles about how students can develop multiple perspectives through facilitated dialogues about images and how students can learn to engage in critical visual literacy practices through redesign (Brown, 2021). In studying how foreign language learners can develop multiple perspectives, the students received little guidance in critical visual literacy practices besides being asked critical questions about various images in a facilitated dialogue between the researcher and five students (Brown, 2022). The results of the study demonstrate that it is possible for learners to develop critical visual literacy without previous instruction in critical visual literacy and that facilitating dialogue about various cultural issues brings different perspectives, analogies, and distinctions to the issue being discussed. Brown found that this method of working with images could help students co-construct nuanced perspectives and, by doing so, move toward intercultural awareness. It

gives a powerful starting point for teachers and can lead to learners who develop a habit of trying on different perspectives. Using critical visual literacy practices, teachers can facilitate learners' participation in the co-construction of cultural knowledge. Brown (2022) refers to the Norwegian EFL curriculum and critical approaches to foreign language teaching in the following quote:

> a dialogic approach to CVL appears to be a productive way of developing understandings of how perspectives can differ and how they are related both to the individual and social context, emphasized by the Norwegian EFL curriculum and critical approaches to FL teaching alike. (Brown, 2022, p.231)

The diversity of perspectives behind cultural texts will be hidden as long as students remain silent in the classrooms and are not given the opportunity to discuss with each other. Knowing this, teachers of students at all levels should focus on classroom discussions about various types of visual texts to enable them to see behind the text and develop an understanding of the different perspectives that texts can have.

2.6 Approaches to literacy

The following section will present thoughts on how various approaches to literacy can affect the learning materials used. It will mainly focus on visual and critical visual literacy and how the choice of learning material can contribute to developing those. I have chosen to depict films, textbooks, and picturebooks and will discuss what these materials can offer when it comes to teaching English with the purpose of developing intercultural understanding among students. All these learning materials include images, either still or moving, and can therefore be defined as visual materials.

2.6.1 Working with text in the Knowledge Promotion

Enabling students to see their own and others' identities in a multicultural way is described in the core element "working with texts" in English (Norwegian Ministry of Education and Research, 2019, p.3). The curriculum states that students learn language best when encountering a broad range of texts. Students should reflect on, interpret, and critically assess various types of texts to both acquire language and knowledge of culture and society. Furthermore, schools shall give students an understanding of critical thinking. That means to

be able to assess different sources of knowledge and to understand how knowledge is developed. They should learn to examine and ask questions about established knowledge but also learn to see that their point of view and convictions might be incomplete (Norweigan Ministry of Education and Research, 2017, p.3). The basic skill of reading in the subject of English emphasizes that students should become increasingly able to critically reflect on and assess different types of texts. In addition, developing digital skills involves encountering authentic language models. It aims at students becoming critical and reflective users of English through obtaining, exploring, and critically assessing various sources of the English language. In addition, one of the competence aims for year 7 states that students should reflect on different ways of living and reflect on identity and cultural belonging (Norwegian Ministry of Education and Research, 2019).

Habegger-Conti (2015) claims that other than stating that the concept of texts should be understood in a broader sense than what the traditional understanding has been, the curriculum does not explicitly say anything about what kind of texts students should meet in school. For many teachers, literary texts would be understood as novels, short stories, dramas, and poems (Habegger-Conti, 2015). That might imply that the curriculum should have followed up the statements about reading and the concept of texts in the competence aims to ensure that the basic skill of reading also includes reading images and that the concept of texts also means images, drawings, illustrations, and so forth.

2.6.2 Multimodality
According to Kress and van Leeuwen (2021), language and visual communication are products of social action and social history. Therefore, they can only be understood in the context of the range of modes of communication in that society and their uses and variations. They refer to this as the semiotic landscape. This landscape only has meanings in the context of its whole environment and of the history of its development. That means that the use of a visual mode differs from 50 years ago in Western societies and will vary from one society to another and from one social group to another. Further, they claim that the visual mode expresses modality differently in speech and writing. The reliability of the representations in speech and writing can be expressed through degrees of modality – the auxiliary verbs *may, will,* and *must*. In contrast, the visual mode cannot compare to the auxiliary verbs in expressing modality. That means that speech and writing can express probability in their representations. Its truth is expressed linguistically, whereas the visual mode expresses truth

as realism. The truth of the visual mode is the truth of perception. The level of visual truth is determined by how an image resembles what we see in reality. The different modes of communication offer different kinds of truths. Although speech and writing have been considered to exist as just one mode, both modes express multimodality. Speech is combined with modes such as facial expression, gesture, posture, and other forms of self-presentation. Similarly, a written text involves the material it is written on, what it is written with, the font, and the layout. The relations between the modes are not settled but are not considered to occur in isolation: all modes co-occur and interact with other modes, and each mode is a resource for meaning-making (Kress & van Leeuwen, 2021).

Kress and van Leeuwen (2021) claim that there is a move toward visualization and that this shift started about three decades ago. The use of images in places and for purposes where writing was used before has increased, especially over the past two decades after the introduction of new technologies. Multimodality is the key to overcoming each mode's partiality in isolation (Kress and van Leeuwen, 2021). The New London Group (Cazden et al., 1996) claims that the increasing complexity and inter-relationship of different modes of meaning is one of the most important reasons for the need to explain multiliteracies. They identified six areas as the modes of meaning, each with functional grammars, understood as a metalanguage that describes and explains patterns of meaning. These six areas are visual design, linguistic design, audio design, spatial design, gestural design, and multimodal design. Multimodal design differs from the other modes because it represents the interconnection among the other modes (Cazden et al., 1996).

Serafini (2012) claims that because readers will encounter texts that combine visual and written text in unique ways, there is a need for a pedagogical shift from focusing on learning to read print-based texts to acquiring skills for producing and consuming multimodal texts. Whereas reading print-based texts requires readers to decode, use and analyze texts, reading multimodal texts requires readers to navigate, design, interpret, and analyze texts in new and more interactive ways. Learning text comprehension of multimodal texts requires learning to navigate the compositions and structures of design elements and visual images, as well as learning to decode written text. This duality describes the reader as a *reader-viewer,* and understanding how these features interact and sometimes contradict each other is crucial when becoming a multimodally literate (Serafini, 2012).

As regards to research conducted on how teachers use multimodal texts, Jakobsen and Tønnessen (2018) conducted a single-case study over four weeks in a lower secondary school

in Norway. They found that the teacher included a wide range of meaning-making resources when working with her students with a novel. The novel was a multimodal text that can be described as an illustrated novel. Although the students were offered a wide range of modes during the learning process, the range was more limited when asked to produce for assessment. The teacher reflected on the interplay between words and images, yet the visual resources seemed primarily used to support the written and oral English language. The researchers speak of a potential loss if teachers do not pay attention to modes beyond the verbal. An essential part of reading and the production of texts might be lost as a means of learning if teachers are not trained to teach students how to consume and produce multimodal texts (Jakobsen & Tønnessen, 2018).

As described in this section, working with multimodal texts in the subject of English is vital for learning to interpret and use multimodal semiotic resources successfully (Skulstad, 2020). Communicative Language Teaching (CLT) emphasizes the importance of focusing on meaning in all communication and how context and situation influence and change the meaning of texts. This aspect is crucial to keep in mind for teachers when they are choosing which learning materials to use in the classroom. Multimodal and visual texts should be chosen from the point of view of communicative purposes in the same way verbal texts are chosen (Skulstad, 2020).

2.7 Learning materials

Teachers have many options when finding materials to help students develop visual literacy. Charboneau (2016) expresses that grammar-translation and post-reading comprehension questions traditionally have been approaches that have been used more than extensive reading and skills and strategy training. What teachers need to be aware of when choosing learning materials is that it is both the materials and their intended use as well as their actual use that is of interest (Charboneau, 2016). The Knowledge Promotion of 2020 does not suggest suitable learning materials for the English classroom (Fenner & Ørevik, 2020). Publishing houses and educational institutions produce a wide range of materials. In addition, teachers can choose texts and tasks from any imaginable source. Due to this, teachers must be able to assess the value of texts and tasks they choose to use. Whereas the Knowledge Promotion subject curriculum does not specify working methods, the L97 subject curriculum gave detailed suggestions regarding the choice of literature and other texts for learning purposes and how these could be used with different age groups. Like the Knowledge Promotion 2020, L97 had

a broad definition of text, and illustrations, photos, music, film, videos, and oral texts were seen as texts (Fenner & Ørevik, 2020). Knowing this indicates that both experienced and new teachers should have a broad understanding of texts.

2.7.1 Textbooks

According to Fenner and Ørevik (2020) and Drew and Sørheim (2016), the textbook has survived and is still heavily relied upon by teachers of English. However, its role has become less predominant in its use due to digitization. Teachers have a great deal of freedom when choosing their teaching methods and materials. In line with this increased freedom, Norwegian education authorities discontinued the ministry approval of textbooks in 2000. That makes the teachers responsible for selecting which materials to use according to the aims of the subject and the valid principles of language learning. Knowing that the textbook remains an important source of learning, teachers must ask themselves if it is based on the curriculum and current language learning theories. For teachers, it is essential to remember that the textbook only presents the author's interpretations of the curriculum. It leaves teachers with the job of deciding whether the students have the opportunity to reach the aims stated in the curriculum (Fenner & Ørevik, 2020). Drew and Sørheim (2016) highlight today's tendency to use authentic texts and explain that modern textbooks include several different genres.

Risager (2021) claims that not only are textbooks tools for learning a specific language, but they are also windows to the world. She sees the world as a whole planet and explains how everything in the textbooks refers to something in the world. The dialogues, the visuals, and the written text are selected to offer the learners some representations of the everyday life of various groups in society. At the same time as textbooks should help students develop their communicative skills and language awareness, they should offer input to students' intercultural learning and citizenship education. Educators must be aware of the cultural representations in the textbooks they use, especially since there is yet to be a consensus about what should be included or not. Issues to look out for are ideologies and bias as well as central aspects which may be missing. There might be blind spots in these images of the world, e.g., which countries are represented, and in which order they are represented. That is especially important because of English's role as a lingua franca. It is a world language used as a first, second, or foreign language or a common language of communication between people with

no other common language. Due to this, textbooks should cover more than target-language countries (Risager, 2021). In this regard, assessing which image of the world the textbooks represent is essential for teachers.

2.7.2 Picturebooks

Birketveit (2015) claims that picturebooks are a vastly valuable resource yet to be discovered in EFL today. Picturebooks offer inspiring and new reading for students of all competence levels and ages. Because picturebooks have at least one picture on every double-page spread, they come with generous visual support that can help students cope with more advanced texts than usual. In addition, introducing picturebooks to EFL learners helps them develop visual literacy. Due to picturebooks having two modes of representation, the visual and the verbal, they offer countless possibilities for interpretation. The readers can move back and forth between the images and the verbal text, and because they require different types of reading skills, the readers develop both verbal and visual literacy. Whereas verbal texts most often require reading from left to right, top to bottom, in picturebooks, the readers' attention is drawn to "salient" features of the text. The images in picturebooks require spatial reading. They can both have a positive interaction with the verbal text, or the interaction can be enhanced, meaning that pictures expand the meaning of the verbal text. Sometimes the images can tell a different story from the verbal text, and their interaction is described as counterpointing. Picturebooks can combine these types of picture-text interaction (Birketveit, 2015).

Arizpe and Styles (2003) have studied children's responses to various picturebooks. They have found that children view the pictures more interesting than the words and that they could express that it would be difficult to see what was happening without the pictures. The children in their study expressed that the book's meaning would change if the pictures were not there. When children read picturebooks, they must read the narrative of the printed text and that of the pictures and what the pictures tell us about the printed text. That was expressed by one of the older children in their study (11 years old), who said that pictures not only tell the same story as the words but also seem to bring out the story more. Furthermore, some of the children in the study could explain how the pictures explain what the narrators and the readers feel, whereas the written text only explains what the book is about and what is happening. They also found that children labeled below average readers could give an engaged analysis of visual texts when discussing pictures. That indicates that using visual materials when

teaching a language can benefit all students (Arizpe and Styles, 2003). Because the relationship between verbal text and pictures is often asymmetrical, there is a need for visual literacy in schools. Using picturebooks is one way of teaching children to become visually literate.

2.7.3 Films

According to Pegrum (2008), film is an exemplary medium to make foreign language learners aware of the intercultural perspectives included in language learning. Exploring language through film should encompass the awareness of the transformational power of language learning, where the goal is to stimulate students' exploration of their own identities and prepare them for global citizenship. Film is an ideal context for exploring and developing visual literacy, and using foreign films can also contribute to intercultural competence (Pegrum, 2008). Because film entwines language, culture, and context, it makes a good starting point for teaching students to see the world through the lenses of other cultures, helping students develop their ability to read the world. Its sociocultural frame and contextualized dialogue, accompanied by images of facial expressions and gestures, give film an advantage when teaching students a critical approach to visuals. Teachers can use distancing, problematizing, and film analysis to enhance students' awareness of power differences, improve their analytical abilities, and broaden their views of other cultural discourses and practices and the discourses and practices they are surrounded by daily. Critical and cultural awareness can develop by teaching students to deconstruct the images of themselves and others and seek out and respond to alternative images of themselves and others not found in the dominant media. Film is a tool that can be used for constructing and reconstructing the students' linguistic and non-linguistic identities and conceptualizing their place in the world (Pegrum, 2008).

Hoff and Habegger-Conti (2022) claim that the reader's ability to recognize potential manipulative effects in films is crucial. There is a tendency for films to apply tropes that maintain cultural stereotypes, e.g., when a character in dark clothes and dim lightning symbolizes "bad" or "evil." Teaching students to recognize and critically examine such tropes is vital to help them see the power relations between them as readers and the text and provide them with tools for learning to understand the intercultural dimension of texts. Focusing on the multimodal, rhetorical tropes of film can present students with a conception of texts as potentially reproducing social, political, and cultural notions that we take for granted.

Bakken (2016) investigated lower secondary school teachers' reflections on the learning value of using films when teaching English. Films were perceived as valuable sources of providing students with knowledge and awareness about the world. Only a few of the teachers in her study reported using films primarily as a tool for language learning. That indicates that teachers see the possibilities of using film in intercultural language education.

2.8 Teacher cognition

When collecting data for the research of this study, I asked teachers about their attitudes toward the use of visual materials as a means to develop intercultural competence among their students. The unobservable cognitive dimension to teaching, i.e., what teachers know, think, and believe, is described by Borg (2003) as teacher cognition. Cognition shapes what teachers do in the classroom and is, in turn, shaped by the experiences teachers accumulate. Experienced teachers have been found to show greater attention to language issues compared to less experienced teachers who are more concerned with classroom management (Borg, 2003). Also, inexperienced teachers have been reported to be more likely to think that grammatical theories of language are helpful in language teaching and that writing is the most important skill at elementary school than more experienced teachers have reported (Borg, 2015). That implies that teachers' experiences when teaching can affect their cognition. According to Borg (2015), the process of language teaching is defined by cognition, context, and experience. In addition to explaining teacher cognition as context-sensitive, he describes that it has a practical orientation, is personally defined, and is often systematic and dynamic. Furthermore, the goal must be to understand teachers and teaching, not only what teachers believe and know. Therefore, there is a need for further studies of teachers' practices and how those are fundamental to the study of language teachers' cognition (Borg, 2015). The present thesis seeks to investigate teachers' attitudes to teaching visual literacy and intercultural understanding and how these attitudes align with teachers' practices regarding using visual learning materials with the purpose of developing students' intercultural competence in the subject of English.

2.9 Summary of the theoretical background

This chapter has described the theoretical background for the present thesis. In essence, it serves as the foundation upon which the study is based. Presenting relevant theory and connecting the reader with existing research represents a basis for the thesis research questions. The Norwegian English subject curriculum presents English as essential for cultural understanding. It seeks to help students "develop their understanding of the fact that the way they see the world is culture dependent" (Norwegian Ministry of Education and Research, 2019, p. 3). In addition to focusing on the importance of giving students the experience of learning about different societies and cultures, the curriculum states that one way of developing intercultural competent students is through encountering various texts (Ministry of Education and Research, 2019). Understanding language learning as deeply connected with intercultural learning has its roots in the CEFR (Council of Europe, 2001), which provides language learning, teaching, and assessment manuals. The preliminary work of Byram (Byram, 2021, p.34) influenced the development of the CEFR. Whereas the CEFR refer to both intercultural competence and pluricultural competence, Byram propose a model of intercultural communicative competence where intercultural competence is defined in terms of objectives and communicative competence through the three dimensions linguistic, sociolinguistic, and discourse competence. The *Companion Volume with New Descriptors* (Council of Europe, 2020) refers to pluricultural rather than intercultural competence. It has developed a scale called "Building on a pluricultural repertoire," which describes the competencies that the language learner has acquired at each level, ranging from B2 to C2. Byram (2021) finds this distinction somewhat blurry and highlights that intercultural competence is the skills, attitudes, and knowledge people gain to compare, mediate, and critically analyze familiar and new cultures. Further, the link between language learning and becoming interculturally competent is described as an essential yet complex issue to describe in full (Byram, 2012). Risager (2005; 2006) dealt with the relationship between language and culture and introduced the concept of languaculture to describe the connection between language, culture, and society in a globalized world. She claims that some challenges with viewing language as an inseparable part of the culture can be explained as national romanticism, which is not sustainable in today's international world. Nor can it be explained as two completely separate phenomena because languages will always be cultural in some respects (Risager, 2005; 2006). Her views relate to those of Kramsch (2006), who claims that

culture always has been a part of language learning. The concept of culture is understood as portable and variable, where there is a close link between culture, thought, and language.

The present thesis narrows its area of study to visual literacy and using visual learning materials in the subject of English when the aiming for developing students' intercultural competence. The English subject curriculum defines text in a broad sense, including both visual and verbal texts. Picturebooks are mentioned in the competence aims for years 2 and 4 as examples of texts that students shall read and talk about. However, it does not implicate teaching methods for visual literacy as it does not describe how teachers should work with the visual resources in picturebooks (Norwegian Ministry of Education and Research, 2019). As described by several scholars in this chapter, visual literacy is a competence that must be learned, and consequently, schools have a crucial role in teaching students to accomplish skills in reading visual texts as well as verbal texts (Arizpe & Styles, 2003; Avgerinou & Petterson, 2011; Elkins, 2007; Kedra, 2018). le Roux (2009) states that through training and practice, we can develop the ability to recognize and interpret the syntax and semantics of different visual forms. This visual 'grammar' describes how depicted elements combined with composition and arrangement of the elements create visual 'statements,' just as the grammar of language describes how words combine in clauses, sentences, and texts (Kress & van Leeuwen, 2021). For this reason, it is crucial to investigate what teachers of English view as important when using visual learning materials as a means to develop intercultural competence among their students.

3. METHODOLOGY

To best answer the research questions for the thesis, I have relied on a mixed-method research design. This design combines quantitative and qualitative research approaches and gathers data in two phases. In addition to giving an overview of the methods used in this study, there will be a brief overview of some ethical considerations made when planning for, conducting, and reporting about the study.

3.1 Choice of Method

This section explains the methods used to gather data for the thesis. As this thesis relies on qualitative and quantitative research methods, a short outline of these research types is presented here.

3.1.1 Qualitative and quantitative research methods

Qualitative and quantitative research has been seen as two different research paradigms. In contrast, a more constructive approach is to view these two categories of research methods as a continuum rather than a clear-cut dichotomy (Dörnyei, 2007). To distinguish these approaches from each other, they are defined as two different ways of doing research. Quantitative research collects data that results in numerical data, which again is analyzed with statistical methods. Qualitative research collects data that results in open-ended, non-numerical data, which again is analyzed by non-numerical methods. This distinction between numerical and non-numerical data is not always clear. Quantitative research will collect data that is non-numerical, e.g., gender, and qualitative research will collect numerical data such as the age of the respondents. The argument is that quantitative and qualitative data are different ways of collecting data about the same world, and sometimes those data are converted into words, and sometimes they are converted into numbers (Dörnyei, 2007).

3.1.2 A mixed-methods approach

For this study, a mixed methods research (MMR) design was chosen as the best approach to answer the research questions. According to Creswell (2012), a mixed methods research design is a procedure where the researcher collects, analyzes, and mixes quantitative and qualitative methods to understand a research problem. Both methods are used in one study or a series of studies in combination to provide a better understanding of the research problem

and question than each method does by itself. This research design is time-consuming and is rated an advanced methods procedure. The researcher must understand quantitative and qualitative research and know how to link or embed the data collected using the two methods (Creswell, 2012). By looking at what teachers report about their attitudes toward and use of visual materials when working to develop intercultural understanding among their students in a questionnaire and by interviewing some of them, it was possible to build on the strengths of both quantitative and qualitative data. That can give a detailed picture of the topic and allow one to elaborate on the data collected in the first phase.

Depending on the study's design, MMR studies can have two or more quantitative and qualitative phases, and the data collection of these two phases can be simultaneous or sequential (Riazi, 2016). In sequential MMR studies, the second phase's data collection depends on the first phase. The researcher can emphasize either the qualitative or the quantitative phases, or they can be given equal status (Riazi, 2016). For this study, an Explanatory Sequential Mixed Methods Design was chosen (Creswell, 2012). The quantitative data were collected first before making the interview design, and the interviewees were selected from the questionnaire where the respondents could leave their email addresses if they agreed to participate in an interview. The design is explanatory, meaning that the first phase of the data collection and analysis is quantitative and that findings from this phase are followed up with a qualitative data collection and analysis phase (Creswell, 2012). This method was chosen to identify reported attitudes and practices among teachers before exploring the topic deeper by interviewing some of the respondents. In addition, the second qualitative phase helps clarify some of the results from the first phase.

3.2 Participants and procedure

The target population of this study is teachers who teach English in years 1 - 7. The main reason for choosing this population was to ensure enough participants in the study. If I had limited the population by only choosing teachers in years 5 – 7, I could have risked not receiving enough answers.

To find participants for my study, I used *Grunnskolens Informasjonssystem. GSI* has email addresses for all schools in Norway, which made it possible to distribute the questionnaire to schools all over Norway in a short amount of time. Using *GSI* meant that the person in charge of the schools, often the principal, would be the link between my participants and the

questionnaire. I used an online mail service called Mailchimp which allowed me to send hundreds of emails simultaneously. A potential challenge is that the researcher depends on the schools' principals to get enough participants. I still viewed it as the most efficient way to reach out to many teachers at the same time.

However, this way of distributing the questionnaire turned out to be ineffective, as I only received 5-6 answers. After sending out the questionnaire a few times through Mailchimp, I still only had a few respondents. I decided to share my questionnaire on two different groups for teachers on Facebook, one called "*Engelsklærere*" and the other called "*Status lærer.*" After distributing the questionnaire there a few times, I ended up with 41 responses. This is not as many responses as I aimed for, but due to the time limit for the project, I had to settle on this outcome.

There might be several reasons why the questionnaire had a relatively low respondent rate. Firstly, the questionnaire invitations were distributed to each school's principals, meaning they had to go through an extra step to reach the teachers. Secondly, teachers in elementary schools are busy. The workload of teachers at the lower levels in school is increasing by the year, which might explain the low motivation to answer a questionnaire for someone else's thesis. In addition, the field of research might have been viewed as foreign or uninteresting to some teachers and, therefore, did not create enough incentive for spending time on something that does not benefit them directly.

3.3 The questionnaire

This section describes the questionnaire that was distributed to the target population. It gives a thorough presentation of the design and the choices made while making the questionnaire, followed by a description of the advantages and disadvantages of using a questionnaire. The questionnaire is included in Appendix D.

3.3.1 Design

The purpose of the questionnaire was to investigate how teachers work with visual materials in order to teach intercultural competence. I wanted to find answers about both teachers' attitudes and practices in this area of language teaching. The questionnaire consisted of 23 questions and statements. The first dealt with consent, whereas the rest were divided into three main parts: 1) statements related to teachers' views on visual literacy as a means to

develop intercultural competence among the students, 2) statements related to teachers' use of visual learning materials when teaching intercultural competence, and 3) background questions.

When making a questionnaire, knowing that the initial section sets the tone for the study participants is essential. Because of this, it is crucial to select the first few questions carefully. The respondents should not feel forced to make fundamental decisions that could affect how they answer the subsequent questions. The focus should be on neutral starter questions that are not considered threatening or sensitive. The personal classification questions can be off-putting and result in a kind of anti-climax in the respondents, making it hard to rekindle their enthusiasm (Dörnyei, 2010). Due to this, the questionnaire did not start with background questions. Instead, it started with statements and questions about the teachers' beliefs in and use of visual learning materials when teaching intercultural competence. These statements are considered more neutral and less sensitive than questions about someone's background. Statements about background might not fit everyone, and it can be hard to mark the correct response, whereas the teachers' practice in the subject of English might be less off-putting and easier to respond to (Dörnyei, 2010).

Before sending out the questionnaire to the target group, a pilot test was shared with a group of teachers. These teachers taught English in elementary school and were similar to the target group. Testing the questionnaire on teachers of English gave important feedback about how it works and if its wording was such that it was easy to respond to the questions and statements. It also gave information about whether there were questions that should be eliminated because they did not provide any unique information or if the information they did provide was irrelevant to the study. According to Dörnyei (2010), piloting can give valuable feedback when administrating the questionnaire and scoring the answers. An initial pilot of the item pool gives valuable feedback on items that could be eliminated. In contrast, the final pilot explains how well the questionnaire will work in practice (Dörnyei, 2007). Due to the size and the time limit of this study, the piloting focused on receiving feedback from a few teachers on the questionnaire items and how the wording of the questions was perceived. Since the questionnaire also consisted of open-ended questions, the pilot study highlighted if any questions would be problematic to code into meaningful categories.

The first section of the questionnaire consisted of mainly closed-ended questions where the respondents could tick off one or more of the ready-made alternatives. Even if the preferred answer was not among the alternatives, the respondents were asked to choose one alternative.

The reason for using mostly closed-ended items was that their coding is straightforward, as the response options can efficiently be coded numerically and entered into a computer base. These types of questions are often referred to as "objective" items. When using closed-ended questionnaire items, the researcher can use rating scales to gather answers systematically. The respondents to the questionnaire were asked to indicate the extent to which they agreed or disagreed with the statements. This scaling technique, the Likert scale, is a much-used method known to be easy, versatile, and reliable (Dörnyei, 2010). The respondents marked one of the responses that ranged from "strongly agree" to "strongly disagree." The statements expressed either a positive/favorable or a negative/unfavorable attitude toward an issue the questionnaire wanted to highlight. Each response option was assigned a number for scoring purposes. Deciding on the number of response options for each statement raised an important question about whether to use an even or an odd number of steps. An even number of response options will reduce the risk of respondents who safely use the middle category to avoid making a real choice. An odd number of response options seems to give an easy option of using the middle category when the respondents are not cognitively engaged in answering the questionnaire (Dörney, 2010). Knowing this, I decided to use an even number of steps or response options for each question. The items in the questionnaire were designed based on the theoretical background in Chapter 2.

The first section of the questionnaire consisted of closed-ended questions except for question 9, which was a follow-up answer to question 8. The second section contained of two open-ended questions, 15 and 16. Statement 15 was a follow-up answer to question 14. In contrast, question 16 was an open-ended question where the respondents could answer freely to a question related to the topic of the study. Open-ended questions give an open space for the respondent to fill in rather than having to choose from several set response options. The advantages of adding open-ended questions to the questionnaire are that it gives the respondent greater freedom of expression and that it can be hard to know the full range of possible answers. On the other hand, one of the disadvantages is that they can be difficult to code in a reliable matter. To avoid the respondents answering the open-ended questions at the expense of the closed-ended ones, these questions should be placed at the end of the questionnaire. For this reason, the open-ended questions where the respondents were asked about their thoughts on the advantages of using still and moving images in the English classroom were placed last in section 2. It is an advantage if open-ended questions contain certain guidance. Questions 8 and 15 in the questionnaire are clarification questions. These

questions ask the respondent to specify their answer to the former question. Further, they can add information to a question where it is difficult to think of all possible answers beforehand (Dörnyei, 2010).

3.3.2 Advantages of questionnaires

The purpose of using a questionnaire for this thesis was to investigate teachers' attitudes and practices when teaching visual literacy and intercultural competence. Questionnaires are more efficient than any other research design in terms of time, effort, and financial resources. Because a questionnaire can be administered to a large group of people, it can collect a vast amount of information in very little time and with little personal effort for the researcher in comparison to interviews. Furthermore, data processing can be fast, straightforward, cost-effective, and less time-consuming than other research designs (Dörnyei, 2010). The advantages of questionnaires are not only that they are easy to construct and can reach a large number of people in a short time span, but they are also highly versatile. They can be used with various people in various situations targeting various topics. Questionnaires offer the respondents anonymity and are often seen as something people do not mind filling out (Dörnyei, 2007). Because questionnaires can reduce the bias of the interviewer effect, they can increase the consistency and reliability of the results (Dörnyei, 2010). This study aims to learn more about teachers' attitudes and practices regarding developing the students' intercultural competence. In order to find enough respondents, it is necessary to collect answers from teachers all over the country, which only could be made possible by using a questionnaire.

3.3.3 Disadvantages of questionnaires

Questionnaires need to be well-constructed in order to produce reliable and valid data. The most significant disadvantage of questionnaires seems to be the difficulty of making the items sufficiently simple and straightforward to be understood by everybody (Dörnyei, 2007). The respondents are left to themselves when completing the questionnaire, which makes the need for straightforward questions even more apparent. Due to this, questionnaires are unsuitable for probing deep into an issue. In addition, the time the respondents are willing to spend answering the questionnaire is relatively short, which adds to the fact that questionnaires are unsuitable for in-depth research. Because the questionnaire items focus on information that

the respondents know best, it is difficult for the researcher to double-check the validity of the answers. Respondents might intentionally deviate from the truth or forget something or misremember it. For this study, teachers were asked about their views on specific pedagogical strategies and methods and their practice of those. Since respondents might not provide the correct answers about themselves, the results of the questionnaire will represent what teachers report about their attitudes and practices rather than their actual beliefs. The term *social desirability bias* explains that because respondents often can have a good guess about the desirable or acceptable response, they tend to provide this response even if it is not valid. If the questionnaire is too long or monotonous, it might lead to the *fatigue effect,* where the respondents begin to answer inaccurately due to boredom or tiredness (Dörnyei, 2010). Bearing in mind that most teachers are often short of time, keeping the questionnaire to an acceptable length was of great importance.

3.3.4 Possible Limitations of the questionnaire

The questionnaire was designed with the notion that it should be relatively short. It had 16 questions in sections 1 and 2 and 7 background questions in section 3 and would take the respondents under 5 minutes to answer. Three open-ended questions were included in the questionnaire, and those required short answers. The rest of the questions asked the respondent to choose the response option that they most agreed with. Designing the questionnaire like this was considered an unlikely obstacle to the number of respondents participating.

In order to reduce misinterpretation, the wording of the questionnaire items was given much attention and consideration. There was an uncertainty about how much teachers of English in elementary schools knew of the concept of visual literacy, intercultural understanding, and visual materials. Due to this, an explanation of these three concepts was given at the beginning of the questionnaire. Unfamiliarity with these concepts might have been an obstacle for some teachers and, therefore, limiting the number of participants for the study.

The respondents were asked to give a personal evaluation of given statements about opinions and beliefs (the first section). Even though there is a chance that the Social Desirability Bias may have been a factor in the responses if the participants became aware of the underlying themes of the questionnaire, it is reasonable to assume that they knew what they believed regardless of the validity of their beliefs. Some may have indicated attitudes that they believed

to be favorable instead of their actual attitudes, and if so, have given an inaccurate picture of their actual attitudes. The questionnaire aimed to clarify, to a certain degree, teachers' attitudes toward using visual materials as a means to develop intercultural competence, and as explained in the theoretical background of this thesis, there is reason to believe that many teachers mainly use textbooks when they teach English and that might be a factor that can contribute to a bias toward answering what they think is expected. Contrary to this, the many ways the concept of both text and visual literacy might be interpreted might indicate differences among teachers in their attitudes and use of visual materials and that they will answer according to their actual beliefs and practices.

3.3.5 Distribution

In order to distribute the questionnaire to the relevant teachers for my study, I used information from *Grunnskolens Informasjonssystem* (GSI). GSI allowed me to obtain e-mail addresses for every elementary school in Norway. It is difficult to contact each individual teacher of English in Norway, so using GSI was considered to be an efficient way to contact many teachers at once. The project invitation included a link to the questionnaire and all the necessary information about the project, including how the respondents' personal information would be treated according to the criteria set by *Norwegian Center for Research Data* (NSD). The first invitation was sent out in late-May 2022, the second in late-August 2022, and the third in September 2022. Due to a relatively low respondent rate, I also shared the project invitation several times between October 2022 and December 2022.

3.3.6 Analysis of questionnaires

Some of the data, such as the data regarding the close-ended questions, was transferred to an Excel spreadsheet for the questionnaire analysis and to create diagrams. That gave an overview of the answers to these questions and gave information about what the respondents answered about their attitudes and practices, looking for variations in their responses. According to Creswell (2012), the researcher needs a system for scoring data. There was a numeric score for each response in questions 1-6 in part 1 of the questionnaire and questions 1-5 in part 2. This made the scoring easier and gave a single-item score. This is an individual score assigned to each question for each participant in the study and gives a detailed analysis of each person's response to each question (Creswell, 2012).

3.4 The interviews

The second and qualitative part of the study used interviews with a select few respondents from the questionnaire to gather data. The interviews were conducted in Norwegian because it was deemed more convenient for the interview informants. This section describes the interview design, the informants' selection, and how the interviews were conducted, transcribed, and analyzed. The interview guide is included in Appendix E.

3.4.1 Interview design

When conducting a semi-structured interview, the interviewer has prepared some core questions to ask the interviewee. However, the interviewer can use the probing technique to bring about further information from the participants and uncover different aspects of the topic that is being discussed (Riazi, 2016). This allowed for some flexibility for both me and the participants. An interview guide was made with some core questions for the interview that were related to the research questions and the statements in the questionnaire. In addition, some of the core questions covered other areas of the study than the questionnaire did, allowing for a more thorough understanding of the research area. The spontaneous follow-up questions in the interview attempted to elicit clarifications and elaborations from the participants. Having the core questions as a script at the same time as having the opportunity to ask new questions allowed for some flexibility for both the participants and me and gave room for some exploration of important topics or ideas that were not thought of when designing the interview.

When making the "core" questions, it was important to be aware of how I later wanted to categorize the results. The interview questions were grouped into different topics (see Appendix E), much like the questionnaire statements were. The interview started with some background questions before moving on to the following topics: LK20 (interdisciplinary topics), intercultural competence and language learning, visual materials, and the concept of literacy. Choosing these topics allowed me to gain a deeper understanding of the topics of the questionnaire as well as offer a better understanding of some of the areas that the questionnaire did not cover. When analyzing the interviews, I looked for some re-occurring themes before coding the data.

I interviewed four teachers. Because the participants live spread out throughout the country, I used Zoom to conduct the interviews. Moreover, I was dependent on using a tool with a recording function to make it easier to transcribe the interviews afterward.

3.4.2 Advantages and disadvantages of interviews

Using interviews in qualitative research has both advantages and disadvantages (Creswell, 2012). One advantage is that they provide useful information when the researcher cannot directly observe the participants. Further, they allow the participant to describe their thoughts on the various questions in more detail. The interviewer has control over the types of information that the interview elicits and can follow up with more questions if needed. Also, clarifications can be made along the way (Creswell, 2012). Because interviews are a frequent part of the life surrounding us, their ways of turn-taking conventions and participants' role expectations are shared cultural knowledge. Interviewing is a well-known communication routine which makes the method work well as a research instrument (Dörnyei, 2007). As described in 3.1.2, in an MMR study, the interviews give a more detailed view of the research topic than the questionnaire does and allow for an elaboration of the answers in the questionnaire. The respondents can be given a chance to explain obtained patterns from the questionnaire and, in that way, clarify what they want to express (Dörnyei, 2007).

According to Creswell (2012), some of the disadvantages of using interviews are that "the interview data might be deceptive and provide the perspective the interviewee wants the researcher to hear" (Creswell, 2012, p.218). Considering that the interview for this study is a one-on-one interview, this will be something to keep in mind both when conducting the interview and when coding the data. Given that the interviewer's intervention is urging the participant to provide further information, the participant will contribute to the outcome of the finished product (Riaza, 2016). Due to this, the wording of the questions in the interview becomes essential, and it is recommended that the interviewer does not ask leading questions that may force the participant to answer in a certain way. Creswell (2012) also discusses how the interviewer's presence may affect participant responses. Lastly, equipment issues might challenge the interviewer, as it might stop working or not get a clear enough recording. The participants might mumble or talk in an unstructured manner, making it difficult to transcribe. The interviewer needs to give attention to the participant, probe the conversation further, and ensure that the equipment works. Conducting the interviews using the online communication platform Zoom means there is a 40-minute limit to the meeting, which should be considered a

disadvantage. It could feel restrictive to the interviewer if the interviewee has more to say, but time is running out.

3.4.3 Selection of informants

The questionnaire participants were asked to leave their e-mail addresses if they would be willing to participate in an interview later. A total of 7 participants gave their e-mail addresses, and an interview invitation was sent out to these seven respondents. Four of those seven respondents agreed to participate, and arrangements were made for the interviews. When the interviews were arranged, I sent out the interview guide to the four respondents so they could read through the core questions and prepare for the interview themes. Initially, I had wanted 5-6 respondents for the interview. It proved hard to find informants for the questionnaire, and since the respondents for the interviews were also participants of the questionnaire, it was expected that the number of respondents who would volunteer to take part in an interview would be somewhat scarce. Still, because the four informants that participated in the interviews gave thorough information about their thoughts and practices regarding using visual material to develop intercultural competence among students, it was considered sufficient to gain a deeper insight into this study's topic.

3.4.4 Conducting the interviews

Before conducting the interviews, arrangements were made with the informants that had agreed to participate. Using Zoom gave no limitations as to where the informants lived or when the interviews were conducted and allowed for recording the audio of the video call so that the interviews were available for transcription after the interviews were done. Due to only storing the audio from the interviews, the anonymity and personal information of the informants were better protected than if it could only store the whole video file.

The interviews were introduced by a *briefing* (Kvale, 2011) where I talked about the purpose of the interview and the use of the recording function in Zoom, e.g., that it had a 40-minute limit and that we should be done by then. Before starting the recording, I asked if the informants had read the interview invitation and the interview guide, including the citation from the Knowledge Promotion about intercultural understanding. I also thanked the informants for agreeing to let me interview them and tried my best to create a warm and welcoming atmosphere. Most importantly, I expressed that what I wanted from the interview

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was their thoughts and reflections on their way of teaching English and that the interview was in no way a test of their abilities as teachers.

When conducting the interviews, I kept to the interview guide for the most part. The informants gave thorough answers to most questions, and I considered it to give enough information on the topics of each theme in the interview guide. In a few cases, I left out some questions as they had already been answered in a preceding question. A couple of times throughout each interview, I tried to summarize what the informant had said to clarify if I had understood what they said correctly. Also, I used it as a way of finding out if they had more to say about that particular question. In some places, I changed the order of the questions where it seemed fit to keep the interview flow.

Through each interview, I aimed to come across as an avid listener, using attentive nodding and acknowledgeable sounds like "mmm." Besides asking questions and communicating attentively, I tried to say as little as possible so as not to influence the outcome of the answers. After the interviews, I followed up with a *debriefing* (Kvale, 2011). This meant that when the recording was turned off, I rounded off the interviews by mentioning some of the main points from the interviews. That gave the informants an additional opportunity to express issues that they had been thinking or worrying about. Also, I made sure to express the valuable information I had gathered through the interviews.

3.4.5 Transcription

For the transcription of the data from the interviews, it was possible to start and stop the recording and rewind and listen if something was unclear at first listening. No particular transcription convention was used, as the main idea was to put everything expressed in the interviews into words so that they would be easier to analyze later. Some non-linguistic utterances were included in the transcription, such as pausing and laughter. This was done to try and stay true to the wording in the interviews. The non-linguistic utterances were marked as "Mmm," "Ehm," "Eh," "hehe," "pause," "….", and #....#. In order to represent the verbal exchanges in the interviews as closely as possible, I wrote down the utterances as accurately as possible. However, some of my encouraging expressions, like "mmm" and "ok," were left out when they co-occurred with the informant's utterances. Other nonimportant elements were excluded, e.g., interruptions from outside the interview, stutters, and sighs. After the transcription, I revisited the interviews to ensure that the transcripts were as close to the

original interviews as possible and that I had not missed anything important when transcribing.

It is common to analyze all answers to a single question. According to Creswell (2012), marking or highlighting the questions asked by the interviewer is a way to distinguish where one question starts and the next begins clearly. I deemed this a good way of organizing the answers during the analysis, so I marked the main questions I asked during the interviews.

The transcribed interviews are included in their full length in Appendix G and incorporate an overview of the various descriptions of the non-linguistic utterances used in the transcription.

3.4.6 Analysis of interviews

For the analysis of the qualitative part of the study, it was considered that the interview project was framed as primarily inductive. This strategy means "inductively code data to identify and formulate potential explanations of these patterns" (Brinkmann & Kvale, 2019, p.4). Due to having some stable entity in the interview guide, I could use the four interviews to build some general knowledge. I used a thematic analysis which is described as a "method for identifying, analyzing, and interpreting patterns of meaning ('themes') within qualitative data" (Clarke & Braun, 2017, p.297).

According to Brinkmann & Kvale (2019), a clarification of what is said in the interview while interviewing builds some analysis into the interview phase. Utterances like 'I understand that the meaning of what you are saying is …' means that some of the interpretation of the data is brought into the interview situation itself. I expressed such interpretative utterances during the four interviews to make the later analysis more accessible and solid (Brinkmann & Kvale, 2019).

I transcribed the four interviews before I started analyzing the data. When analyzing, I looked for re-occurring themes before coding the data. The analysis of the interviews was carried out without the use of computer software. Due to having a small database, I considered it preferable to analyze the data without using a computer software program (Creswell, 2012). I started the analysis by reading all the data to get an impression of the overall ideas and themes in the interviews. When transcribing, I highlighted the central questions in the interviews so that I could make marks in the transcripts where I could see reoccurring themes or ideas within each theme or main question in the interview guide.

After coding and analyzing the interviews, I was left with three categories into which each interview's data could fit. The questions in the interview guide were grouped after different themes, making it easier to look for recurring themes when coding the data. The themes from the interview guide were background questions, the interdisciplinary topic Democracy and citizenship from LK20, intercultural understanding and language learning, visual learning materials, and literacy (see Appendix E). During the coding, it became apparent that the answers could fit into these categories: intercultural learning, learning materials and methods, and language and literacy, as well as representing the significant findings both regarding the respondents' views and their practice. The findings are presented in Chapter 4 with quotes from the interviews as examples and later discussed in light of the theory from Chapter 2. The transcripts of the interviews can be found in Appendix G, and the categorizing of the transcripts in Appendix H.

3.5 Research validity

Researchers must strive to assess and document the validity of their findings (Dörnyei, 2007, p.48). Nevertheless, agreement on assessing the quality of research ends with a shared understanding of its importance. 'Validity' and 'reliability' are the two most well-known concepts when assessing the quality of the research, and they are used in both qualitative and quantitative research. However, both terms were initially introduced in quantitative research and have given, and still give, grounds for debate among researchers using qualitative research methods (Dörnyei, 2007). The fundamental basis of research is objectivity (Kirk & Miller, 2011). Obtaining objectivity means striving for the highest level of reliability and validity possible. As explained shortly, 'validity is the degree to which the finding is interpreted in a correct way' (Kirk & Miller, 2011, p.13). Traditionally, validity has been explained as a measurement to determine if the test measures what it says it does. The current view is that it is neither the test nor the score that is valid but 'the interpretation of the score regard to a specific population' (Dörnyei, 2011, p.50). When assessing the quality of this study, I will focus on the concept of validity and the way it is described as a measurement to ensure that findings in a study are interpreted correctly.

Research validity in quantitative research deals with the whole research process (Dörnyei, 2011). There is a division between 'internal validity' and 'external validity,' where 'internal validity' measures the solidity of the research, whereas 'external validity' measures the generalizability of the results. One of the approaches to assess internal validity is content

validity which is concerned with the relevance and representativeness of the items (Dörnyei, 2011). For this thesis, it means assessing if the questionnaire has desirable test qualities and adequately measures the content it was designed to measure. Content validity emerged when numerical tests' measurements and other evaluations overlooked threats to the validity of inferences acquired from the score. It is important if the study is concerned with respondents' knowledge within a specific field or to measure respondents' attitudes regarding certain areas (Sireci, 1998). To ensure content validity for this thesis, the production of the items in the questionnaire was based on the theoretical background from Chapter 2. The items of the questionnaire were designed to target different elements of teachers' attitudes and practices regarding visual literacy and intercultural competence among their students, and they were created in agreement with how the concepts of visual literacy, intercultural competence, and learning materials were defined and discussed in Chapter 2. That ensured a close link between the items and the content they intended to measure. In cooperation with my supervisor, revisions of the items were made several times throughout the process of designing them. As pointed out in section 3.3.1, a handful of fellow English teachers in elementary school were given a pilot version of the questionnaire to check for content accuracy. Besides a few comments on the language, the pilot study had no comments on its content and structure, and due to that, the quality of the test was viewed as adequate.

It is less straightforward to define the quality criteria in qualitative research because of the qualitative study's subjective, interpretative, time- and context-bound elements (Dörnyei, 2011). For qualitative studies such as interviews, 'truth' is relative, and 'facts' depend on the individual's perceptions. Maxwell (1992) has described five categories of validity in qualitative research, descriptive validity being the primary aspect of validity that the other validity categories depend on. Descriptive validity deals with the factual accuracy of the study. Researchers can use multiple investigators to collect and interpret data to ensure this validity, e.g., triangulation. For this thesis, I have used two methods to produce descriptive data from the same situations, the questionnaire, and the interviews. By doing so, I have strengthened the descriptive validity of the study.

According to Kvale (1995), validation includes continually checking, questioning, and interpreting findings theoretically. Seven stages of the research process may be determined when examining an interview. These are: thematizing, designing, interviewing, transcribing, analyzing, verifying, and reporting, and all those seven stages involve explicit issues with validity. The following will look at the validity of this thesis regarding the first four stages.

Assessing the validity in my thesis' thematizing stage means evaluating the theoretical presuppositions' soundness and examining how the research questions are derived from theory. The research questions build on previous research in this field and can be said to have a logical derivation from theory to the field of study. The validity of the designing stage involves evaluating if the research design methods used in this study are adequate for the topic and the purpose. As this thesis aims to examine teachers' reported attitudes and practices, an MMR design was considered to give trustworthy answers to the research questions. Evaluating the validity of the interview stage means looking at the trustworthiness of the researcher's reports as well as careful questioning and repeated checking of the information obtained from the interviews. Recording while interviewing and transcribing the interviews shortly after I had gone through with them, at the same time as I included some non-verbal utterances in the transcription, allowed for a relatively accurate description of the information gathered in the interviews. Additionally, I checked in on the informants and asked verifying questions several times throughout the interviews. The linguistic style of the transcription focused on both verbal and non-verbal utterances. Despite leaving out some utterances, pitch, facial expressions, and so forth, the transcriptions aimed to give as accurate a picture of the interviews as possible (Kvale, 1995).

As mentioned above, seeing that this study has an MMR design, the combination of the two methods reinforces the validity of the research. The process of obtaining evidence from different data types is called triangulation (Creswell, 2012). Each information source is examined, and the researcher tries to find evidence to support a theme. Drawing on multiple sources will ensure that the study gives more accurate findings than a hypothesis tested only with the help of a single method. Another source may compensate for any weakness in a data source and give more valid conclusions (Riaza, 2016). Given that this is an Explanatory Sequential Mixed Method Design, it meant conducting the interviews with some of the questionnaire's participants. The participants' responses to the questionnaire were used as retrospective prompts for the interviews (Dörnyei, 2011). This allowed me to investigate further information that surprised me or that I did not fully understand. In addition, it gave me a fuller insight into some of the teachers' attitudes and practices when teaching English and using various materials for the purpose of developing intercultural competence among their students.

3.6 Ethical considerations

Through planning, designing, and conducting a study, researchers should be aware of ethical issues that might appear during the study (Creswell & Poth, 2018). Researchers should plan for how to address the ethical implications that might occur through each phase of the research. Since this study deals with teachers' reported attitudes and practices, it is considered a low-risk research project (Riaza, 2016). Still, codes of ethics need to be ensured throughout the process of collecting and analyzing data from the study's informants. The participants' rights and the impact the research would have on them must be considered before going through with the research. Additionally, potential misconduct must be considered at the various stages in the research and writing process (Riaza, 2016). For this thesis, ethics requirements for conducting research were attained through reporting to the NSD, which then approved the project (the NSD's project approval is attached in Appendix A).

The issue of informed consent is the most salient aspect of research ethics (Dörnyei, 2007, p.69). The information given to the participants should include the aims of the study and the purpose for which the data will be used. Additionally, information about which tasks the participants will be expected to participate in is essential, as is information about confidentiality. Information about the participants' rights, especially their right to withdraw from the study at any point, should also be included (Dörney, 2007).

Project invitations (see Appendix B) were created according to NSD's guidelines to secure informed consent for my study. The project invitations included information about the aims and topics of the study, which methods would be used, and the implementation of these methods, in addition to including information about the participants' rights related to personal information, how this information would be managed, and the expected time frame of the project. The invitation had an emphasis on informing the participants that taking part in the project was voluntary. In case of additional participant questions, the researcher's contact information was included. In order to start the questionnaire, active consent was given by all participants as they had to check the obligatory box to confirm that they had received the necessary information about the project and agreed to participate. Because I did not directly recruit participants but distributed the questionnaires through either the principals at the schools or on two different pages on Facebook, I considered it to be little to no pressure for participants to sign the consent to participate in my study.

Given that this study gathered information in two stages, the participants were asked to give consent several times. Especially in qualitative research, participants' consent might have to

be reaffirmed throughout the process (Riazi, 2016). First, the questionnaire asked the participants to leave their e-mail addresses if they were willing to participate in an interview later on. Those who had volunteered were contacted and asked if they were still interested in participating in the interview. If they confirmed, they were given a second invitation letter (see Appendix C). The invitation letters for the questionnaire and the interview included information about the nature of the project, the treatment of personal information and the participants' rights, and some general information about the interview (see Appendix B and C).

An essential ethical principle when conducting research is the respondent's right to confidentiality and anonymity (Dörnyei, 2007). Researchers must maintain the confidentiality level promised in the project invitation. Anonymity deals with ensuring the participants' privacy and, in doing so, anonymizing them so they cannot be identified (Riaza, 2016). In addition, information, where it is possible to identify the participants' confidential information, may be cause for concern. To prevent issues regarding confidentiality, it is always beneficial to provide details about the procedures that the researcher will use to ensure anonymity.

For this thesis, several steps have been taken to comply with these principles. Neither the questionnaire nor the interview guide had questions that required directly identifiable information. In addition, the participants were informed in the invitation letters that no identifiable personal information would be asked for or would be necessary for the study. Regarding background questions, no questions that could identify the participants were asked, and only questions that were assumed to be important for the thesis were included. When designing the questionnaire and the interview guide, I aimed for questions that would avoid identifiable information. For the interviews, I used generic names to label the interview transcripts so that the interviews could not be tracked back to the informants. Also, information that could possibly identify the informants was excluded from both the transcripts and the thesis.

3.7 Limitations of the study

The findings of the present thesis should be read with some caution, given that it is not without weaknesses. Firstly, it has investigated only a few teachers about their attitudes and practices when it comes to aiming for intercultural development through using visual

materials. The study is in no way representative of the attitudes and practices of all teachers in Norway, nor is it representative of teachers from other backgrounds. Additionally, the teachers in this study were all teaching years 1-7, and its findings might not be relevant to teachers of other levels. As discussed in Subchapter 3.5, there might be possible issues with validity due to the complications with the interpretation of the findings. Although there have been attempts to reduce these, the results are not guaranteed to come without inaccuracies. Nonetheless, the results from this thesis represent an essential contribution to more knowledge about reported attitudes and practices on intercultural competence and visual literacy among teachers in elementary schools and may be used as a basis for future research.

4. RESULTS AND DISCUSSION

This chapter presents the results brought about by both the questionnaire and the interviews. The participants' background information was elicited through the questionnaire and is outlined in the first subsection to shed light on the diversity of teachers who took part in the study. Next, the questionnaire results are described along with notable findings from both the close-ended and the open-ended questions, as both types of questions provided information about teachers' attitudes toward and use of visual materials as a means to develop intercultural competence among students. The interviews' significant themes are presented after the questionnaire results to further describe teachers' reported attitudes and practices. The last part of this chapter will present a discussion of the findings where the results from the interviews are explained in relation to the results of the questionnaire followed up with a description of the study's overall findings and how these relate to other research studies.

4.1 Background information

The background information generated by the questionnaire respondents gave some information about the teachers that participated in this part of the study. Figure 4 provides information about the teachers' location and shows that Viken was represented by 11 participants, Vestland by nine, and Trøndelag by seven. In contrast, there were no respondents from Oslo and Møre and Romsdal. The remaining counties were represented by one to four respondents. The imbalances in the geographical representation of the participating teachers' locations should be considered when the results are presented.

Figure 4

Overview of respondents' location
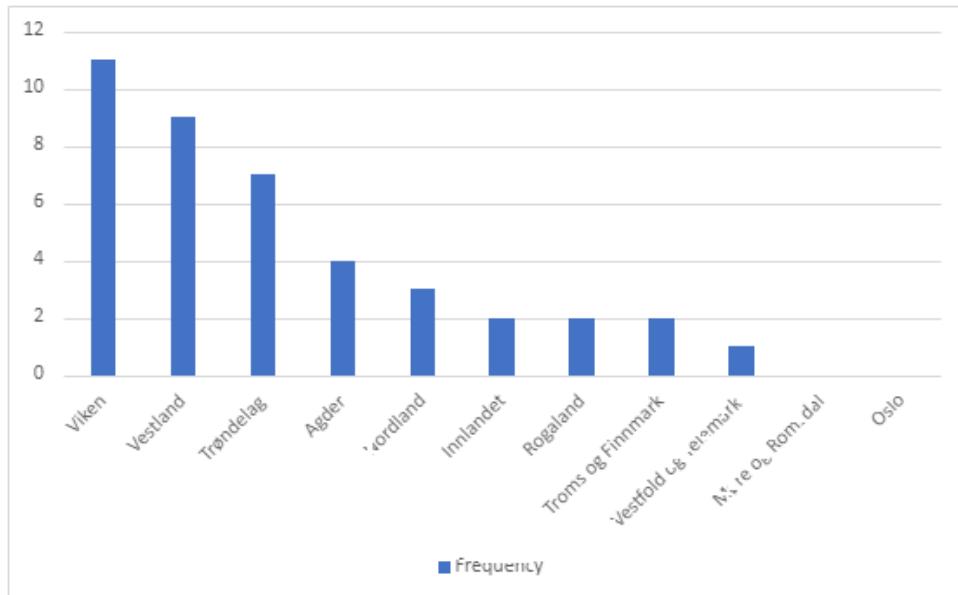
As shown in Figure 5, all possible ages were represented. Naturally, most respondents were in the age range 27-55, and only a few in the lowest and highest age groups. Due to a five-year education program to become a teacher and the retirement age being 67, most likely, these numbers reflect the actual age distribution of teachers in Norway. In terms of experience, Figure 6 shows that most respondents had between 5-15 years of experience, though 17% of the respondents had less than two years of experience. The questionnaire specifically asked for years of experience teaching English, which might be why the age was higher overall than the years of experience reported. Figure 7 illustrates the education that the respondents of the questionnaire had. 9.8% of the respondents did not have any credits in the subject of English, whereas 41,5% of the respondents had more than 60 credits. Knowing that these teachers worked in elementary schools, it was expected that some of the respondents did not have credits in the subject that they teach. More surprisingly was the number of respondents with more than 60 credits. Having more than 60 credits in the subject you teach is only mandatory if you teach lower or upper secondary school in Norway, and due to this fact, it could be assumed that teachers with that many credits would instead get the full use of the competence that they had achieved by teaching higher up in the school system.

Figure 5

Respondents' age
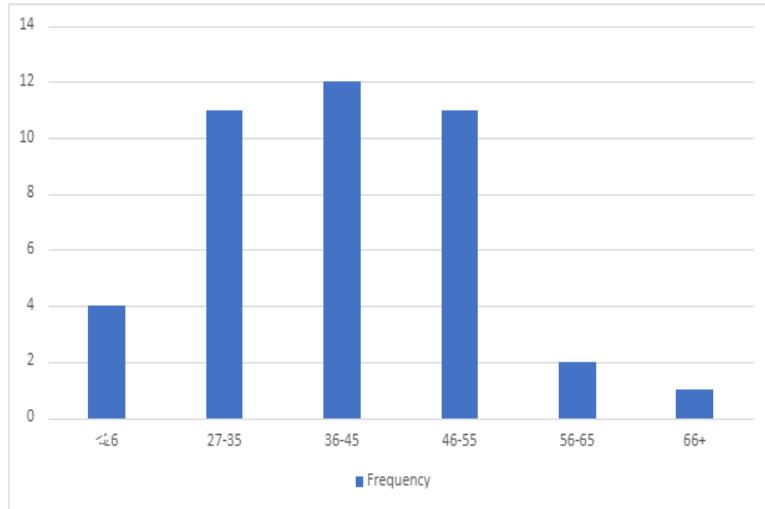
Figure 6

Respondents' work experience
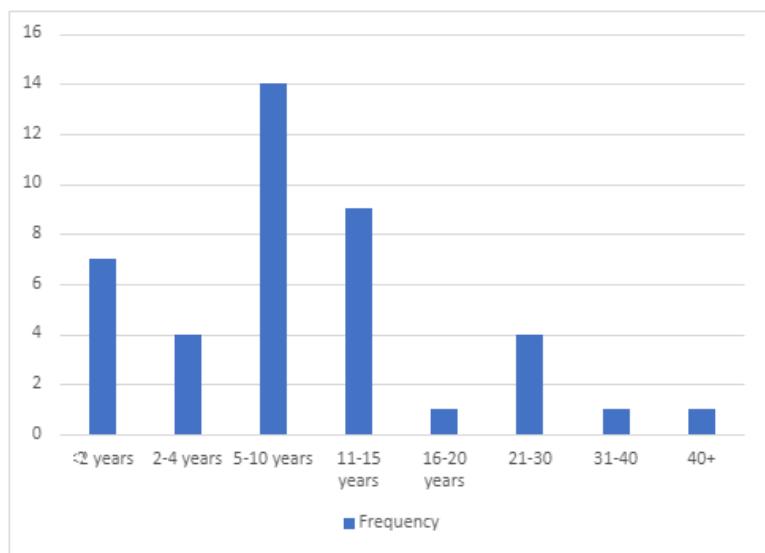
Figure 7

Overview of the respondents' education
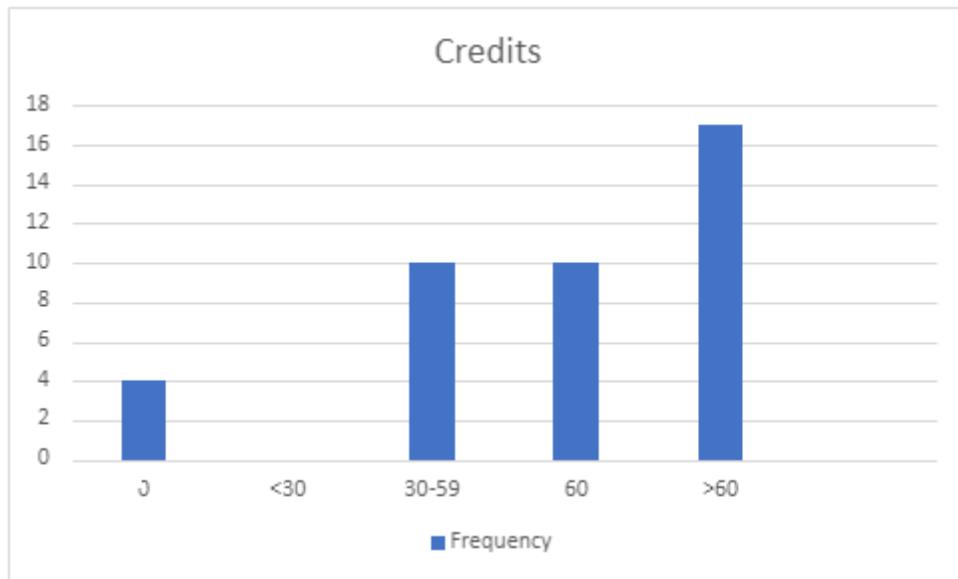
Data from SSB (Tuv, 2019) shows that 64% of teachers in years 1-4 have no credits in English, whereas 44% of teachers in years 5-7 lack any formal education in the subject of English. According to this, the number of teachers in this study with more than 60 credits seems to be much higher than the data from SSB show.

On the question of when the respondents finished their last exam, there was a high prevalence of respondents who had finished their last exam within the last five years (see Figure 8). More specifically, 26.8% of the respondents reported finishing their last exam in 2022. That might illustrate that the teachers who had recently been in the educational system were more likely to be interested in research in this area and therefore be more inclined to respond to other students' studies.

Figure 8

Overview of respondents' last finished exam in the subject of English
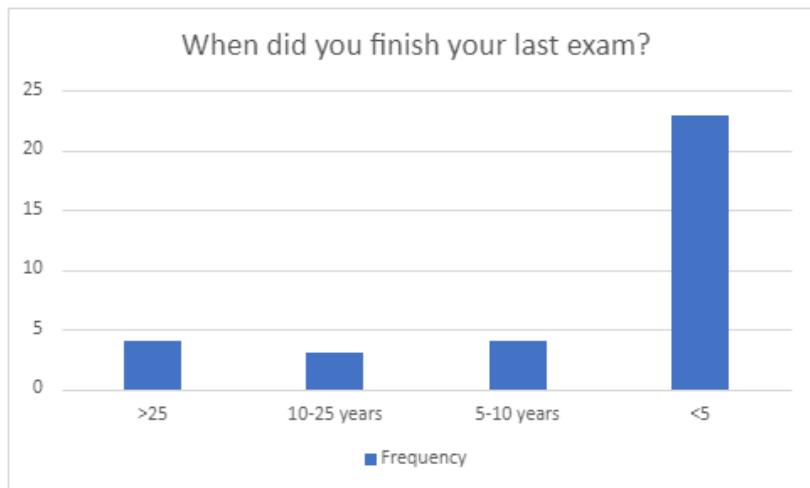
Due to limited space, the rest of the results from the background section will be included in Appendix F.

4.2 Questionnaire results

This section provides the overall results of the questionnaire. The full results can be found in Appendix F.

The quantitative results in this study aim to answer two research questions which are repeated below for convenience:

R1. What do teachers of English in elementary school report about their views on visual literacy as a means to develop intercultural competence among their students?

R2. What do they report about their use of learning materials that may develop intercultural competence among their students?

The results are presented thematically, and because the research questions distinguish between teachers' attitudes and their reported practice, the results do the same. It depicts results for teachers' reported attitudes first before presenting results for teachers' reported practice. The responses on the concept of text, the relation between literacy, learning materials, and the development of intercultural competence are presented for both themes. Some findings regarding differences in respondents' reports on attitudes versus practices are

also included. Table 1 presents a descriptive overview of the findings regarding the close-ended statements from the questionnaire. It gives information about the number of respondents for each statement, the minimal and maximum achieved score, the means, and the standard deviation for both themes. The themes in the questionnaire categorize the information in the table. As specified in section 3.3.1, the statements regarding teachers' reported attitudes and practices dealt with the use of textbooks, the concept of text, learning to interpret and understand visual text, and visual materials as a means to develop intercultural competence. For all statements, the scale went from one to six, where one meant strongly agree and six meant strongly disagree. The table contributes to an outline of how the answers in the questionnaire were distributed. Specifically, the means and the standard deviation can give information about the reports' variations within each category and for each statement.

Table 1

Descriptive statistical overview of the findings in the questionnaire

Categories	Attitudes		Practice
Textbooks	N=41 M=3.95 Min=1 Max=6 SD=1.50		N=41 M=4.22 Min=1 Max=6 SD=1.31
The concept of text	N=41 M=1.92 Min=1 Max=6 SD=1.49		N=41 M=2.35 Min=1 Max=6 SD=1.44
Interpret and understand verbal and visual text	N=41 M=2.56 Min=1 Max=6 SD=1.40	N=41 M=2.39 Min=1 Max=6 SD=1.41	N=41 M=2.66 Min=1 Max=6 SD=1.24
Learning materials for the purpose of ICC	N=41 M=3.83 Min=2 Max=6 SD=1.20	N=41 M=2 Min=1 Max=6 SD=1.28	N=41 M=2.56 Min=1 Max=6 SD=1.20

N = Number of informants. M = Means. Min = minimum achieved score. Max = Maximum achieved score. SD = Standard deviation.

4.2.1 Attitudes toward visual materials and intercultural competence

The statement "I view textbooks (printed or digital) to be a sufficient tool when I teach English" used the categories 'strongly agree' and 'strongly disagree' where one meant strongly agree and six means strongly disagree. From the answers, it seemed to be a division between the reported attitudes regarding mainly using the textbook. Nearly half, 48.7% of the respondents answered 5 or 6, meaning they are far from agreeing with the statement. Still, 36.6% of the teachers reported that they agreed with this statement more than they disagreed (as shown in Figure 9), indicating that textbooks were considered valuable material for many teachers of English. Figure 10 shows teachers' reported views on the concept of text. 82.9% of the responses were in the category 'strongly agree' or 'agree' to the statement that dealt with the concept of text. When the number of respondents that agreed that text is more than verbal text was this high, it may indicate that there was an awareness of understanding texts as something more or something other than verbal text.

Figure 9

Respondents' reported views toward using mainly textbooks

I view textbooks (printed or digital) to be a sufficient tool when I teach English.
41 svar
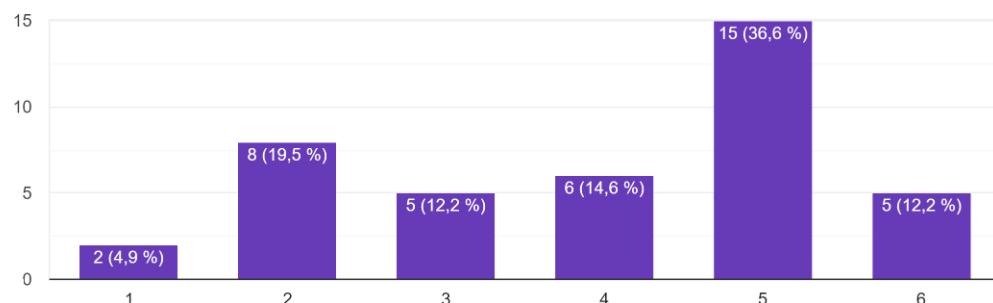
Figure 10

Respondents' views on the concept of text

I believe that the concept of text includes more than verbal text.
41 svar
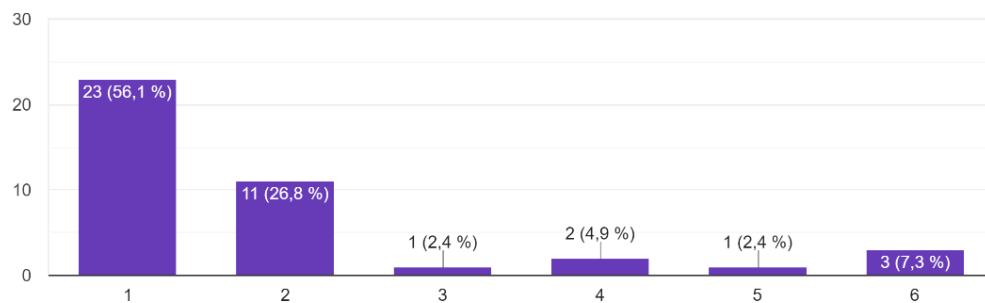
To best gather information about teachers' reported views on using visual materials in the subject of English, the informants were asked to state their opinion on the importance of learning to understand and interpret visual texts. Furthermore, they were asked about their attitudes toward teaching students this in the subject of English. Figure 11 shows that 63.4% of the respondents considered learning to understand and interpret visual text as important as learning to understand verbal text. However, 24.4% of the respondents disagreed more than they agreed with this statement, and 14.6% disagreed or strongly disagreed. Moreover, the statement that involved teaching students how to understand and interpret visual text in the subject of English showed that although 53.7% of the respondents agreed or strongly agreed with the statement, 31.7% of the respondents only slightly agreed with the statement (see Figure 12). That may indicate a slightly higher uncertainty regarding the importance of teaching students how to understand and interpret visual text in the subject of English as opposed to the importance of learning it alongside learning to understand verbal text.

Figure 11

Respondents' views on the importance of learning to understand and interpret visual text

I believe that learning how to interpret still and moving images is as important as learning to understand verbal text.
41 svar
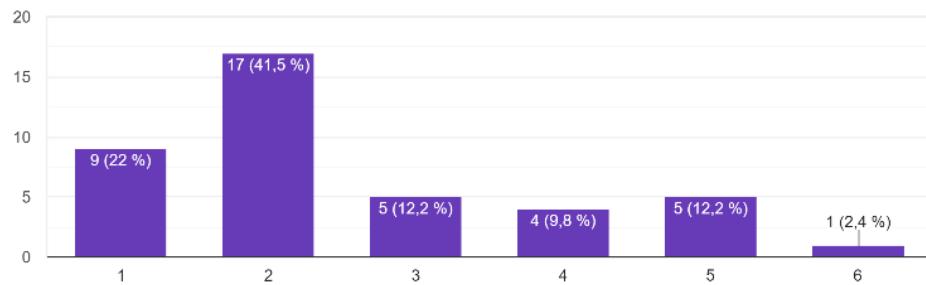
Figure 12

Respondents' views on teaching students to interpret and understand visual text

I believe that students should be taught how to understand and interpret still and moving images in the subject of English.
41 svar
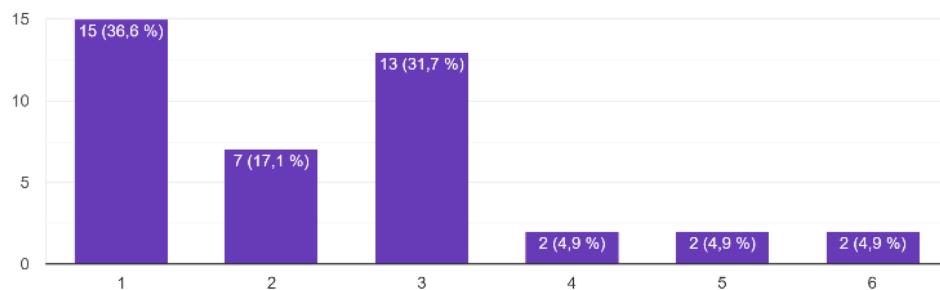
When the respondents were asked to compare verbal text to visual text for the purpose of developing intercultural competence among their students, no one responded strongly agree to favoring verbal text for this purpose, and 14.6% responded to agree with the statement, as shown in Figure 13. 29.3% of the respondents disagreed or strongly disagreed that it is best to use verbal text when the aim is to develop intercultural competence among their students, which may be read as a favor to using other types of materials for this purpose. Next, 85.4% of the respondents agreed or strongly agreed that visual materials may be used as a means to

develop intercultural competence among their students, as shown in Figure 13. Seeing this result in light of the previous statement, it is clear that there were 31.7% more responses to viewing visual materials as appropriate to use when aiming for developing intercultural competence than there were disapproving responses to the statement that using verbal text is best for this purpose.

Figure 13

Respondents' views on using verbal and visual text with the purpose of developing intercultural competence

I believe that learning to understand verbal text is best for the development of intercultural competence among students compare to still and moving images.
41 svar
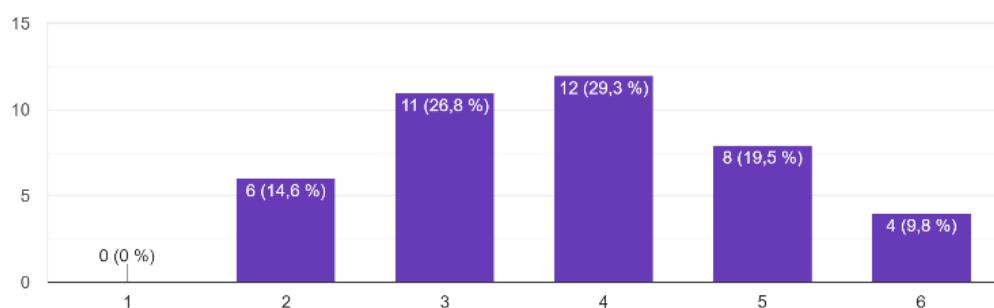
On the question of which sources of still and moving images the respondents reported finding appropriate to use for developing intercultural competence among their students, the respondents could mark more than one answer. As shown in Figure 14, 97.6% responded to using films, and 78% responded to using videos, still images, picturebooks, and images from textbooks. Graphic novels had the lowest number of responses, by 75.6%. Of the respondents who answered other, photos, board games, video games, art, and drawings were among the answers. The high number of responses to the various sources of visual materials may indicate a positive attitude among the respondents toward using a great variety of materials.

Figure 14

Respondents' reported views on appropriate sources of still and moving images

Which of these sources of still and moving images do you believe to be appropriate to use for the purpose of developing your students' intercultural competence?
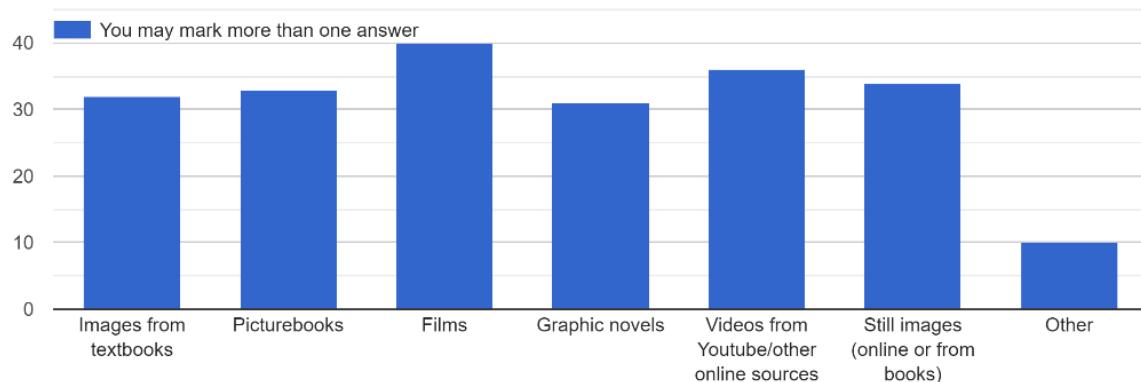
4.2.2 Reported Practices of visual materials and intercultural competence

For the statement "I mainly use textbooks (digital and/or paper-based) when I teach English," 53.7% of the respondents disagreed or strongly disagreed. 29.3% of the respondents reported agreeing with or strongly agreeing with the statement more than disagreeing. For reference, none of the four respondents who reported having no formal English education reported that they were mainly using the textbook (see Appendix F). Further, 67.5% of the respondents strongly agreed or agreed with the statement, "I use a wide variety of texts, both verbal and visual texts, when I teach English." Only 17.8% of the respondents disagreed more than they agreed on which types of text they used. Because more respondents reported using a wide variety of texts than respondents who reported that they do not mainly use textbooks, there may be an assumption that some teachers viewed the textbook as a suitable learning material when it comes to giving access to a variety of texts (see Figure 15 and 16).

Figure 15

Respondents' reports on using textbooks

I mainly use textbooks (digital and/or paper based) when I teach English.
41 svar
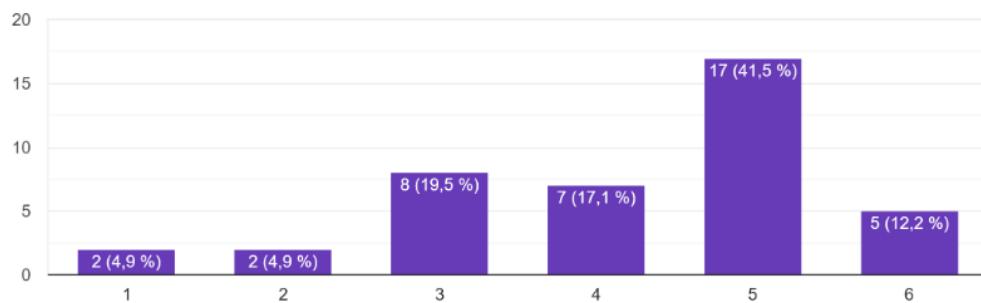
Figure 16

Respondents' reports on using a wide variety of texts

I use a wide variety of texts, both verbal and visual texts, when I teach English.
40 svar
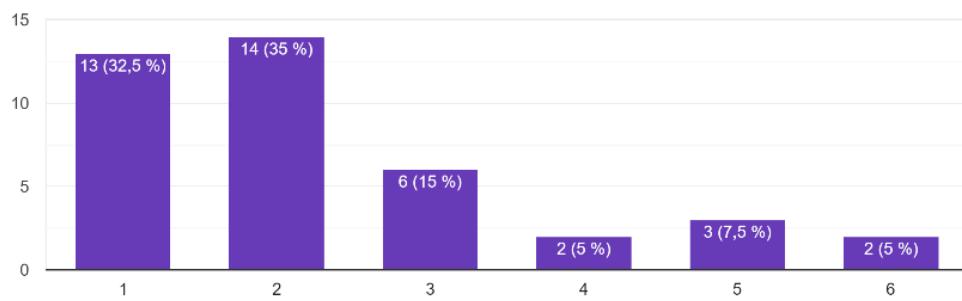
The respondents who reported engaging in teaching students to read verbal and visual text were divided into the three categories that show approval for the statement. When reporting on whether the respondents teach students to interpret and understand visual text and read verbal text, 80.5% of the respondents agreed to focus on this when they teach English (see Figure 17). 17.8% responded to disapprove of focusing on teaching students to understand visual as well as verbal text.

Figure 17

Respondents' reports on their focus on teaching students to interpret and understand verbal and visual text

I focus on teaching my students to interpret and understand still and moving images as well as teaching them to read verbal texts.
41 svar
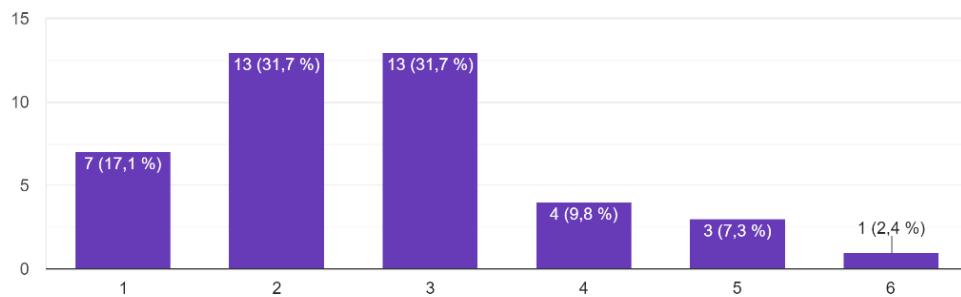
The responses to the statement "I use still and moving images for the purpose of developing my students' intercultural competence in the subject of English" presented a high level of agreement with the statement showing that 53.7% answered strongly agree or agree. Additionally, 31.7% answered in the next category, showing they somewhat agreed with the statement (see Figure 18).

Figure 18

Respondents' reports on using visual text for the purpose of developing students' intercultural competence

I use still and moving images for the purpose of developing my students' intercultural competence in the subject of English.
41 svar
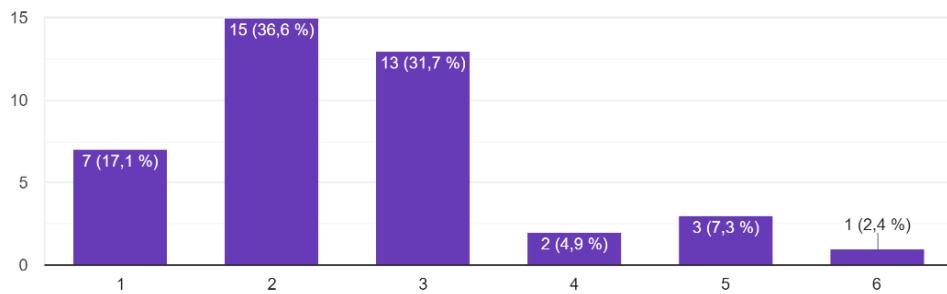
For the statement that dealt with the variety of sources the respondents reported to be using for the purpose of developing intercultural competence, 73.2% of the respondents reported using textbooks, films, videos, and still images. 65.9% responded positive to using picturebooks, and for graphic novels, the number was 58.5%. 17.1% of the respondents also reported using other sources (see Figure 19). Among those were drawings, photos, and magazines.

Figure 19

Respondents' reported use of various visual materials as a means to develop intercultural competence

When I teach for the purpose of developing my students' intercultural competence in the subject of English, I use images from these sources:
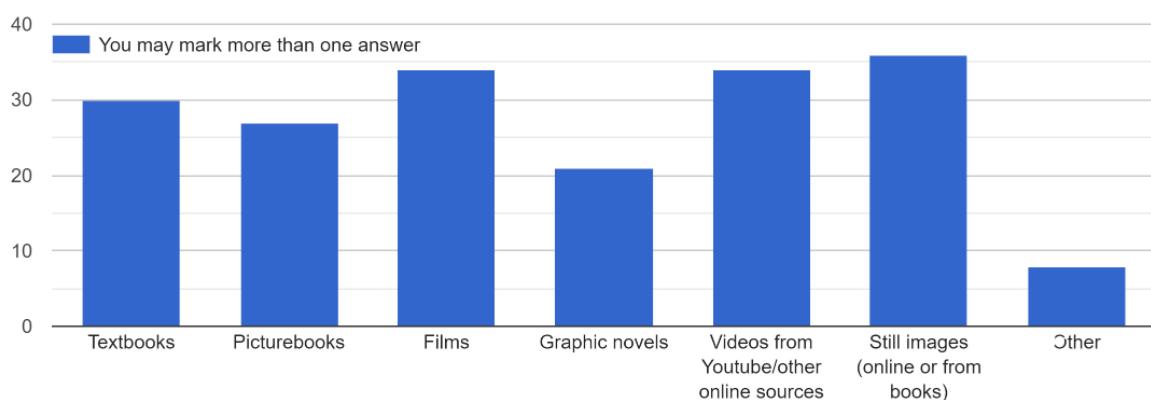
4.2.3 A brief comparison of reported views and practices

The questionnaire aimed to find out what teachers report on their attitudes toward and practice regarding the use of visual materials as a means to develop intercultural competence among their students.

The respondents answered similarly to how they view and use textbooks when teaching English (see Figure 20). There were a few discrepancies in the responses, which may indicate that the participants found these two statements easy to understand and straightforward to take a stand against.

Figure 20

Comparison of reported attitudes and practice regarding textbooks
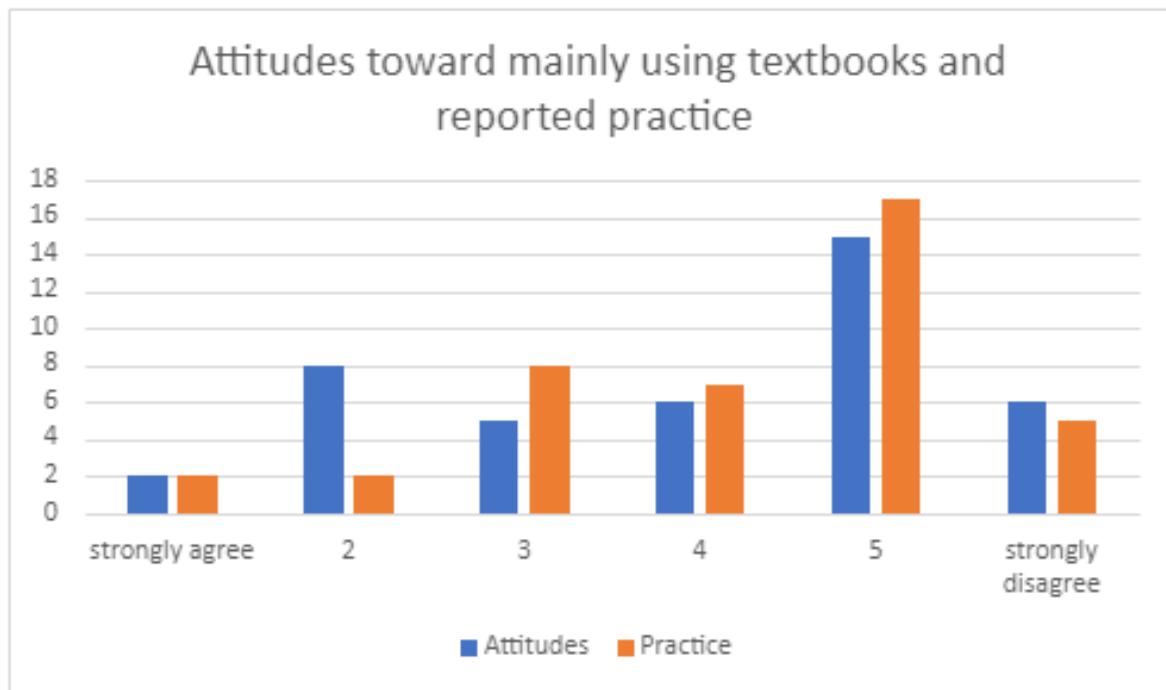
While 56.1% of the respondents reported being very favorable to a broad understanding of the concept of text, only 31.7% responded very positively to using a wide variety of texts when they teach English (see Figure 21). That may indicate that some respondents understood text in the broad sense but were not positive or willing to use a variety of texts. For unknown reasons, their views on the text concept were not reflected in what they reported using (see Figure 21). However, Figure 16 shows that all the different sources of learning materials had more than 51.2% positive responses and 73.2% of the respondents answered positive on using four of the sources. It may seem as if many of the respondents used a great variety of texts without defining the use of various learning materials as various types of texts.

Figure 21

Comparison of respondents' views of the concept of text and their use of various types of text
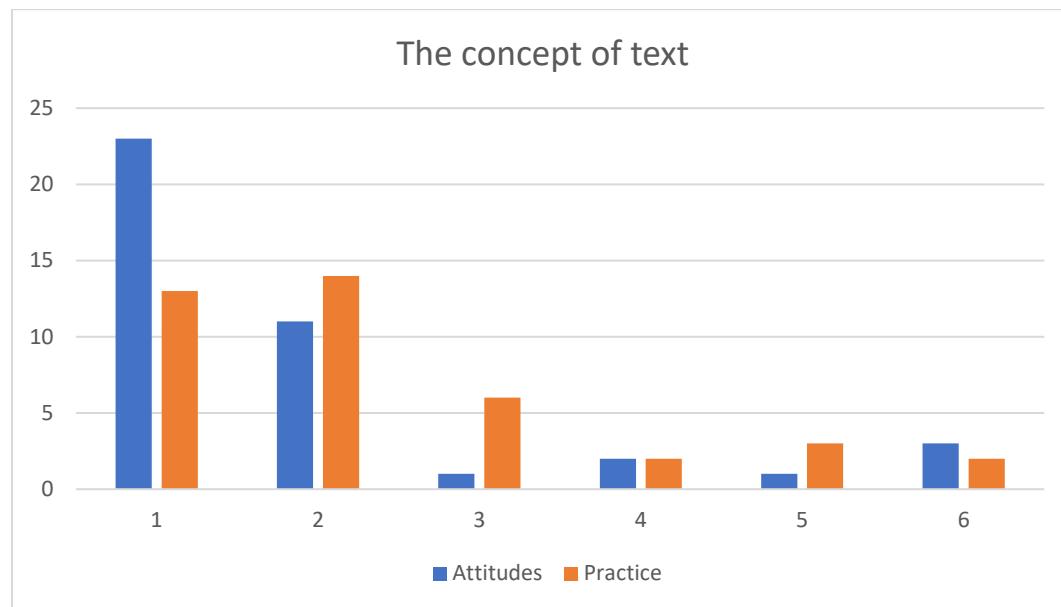
Figure 22 depicts that 63.4% of the respondents strongly agreed or agreed that it is essential that students learn to understand and interpret both verbal and visual texts, whereas 48.8% of the respondents answered in the same categories when asked to state how much they focus on teaching students to understand and interpret verbal and visual text. Moreover, 31.7% more respondents answered somewhat agreed with this statement than there were responses to the category dealing with the importance of learning to read visual text and verbal text. These differences in answers may explain that it was easier to state that you agree that learning to read both verbal and visual text is important than it was to state what you do when you teach. The idea of what teachers want to do may deviate from their practices due to circumstances they do not control (e.g., class size, the number of students with special needs, and lack of digital equipment). Another explanation may be that teachers know this is important to focus on and answer what they think was correct. Regarding agreeing on how much they focused on teaching students to read visual text, they may lack confidence and competency regarding this issue and therefore be more inclined to answer somewhat agree rather than strongly agree or agree.

Figure 22

Comparison of the reported views and practice of learning and teaching to interpret and understand verbal and visual text
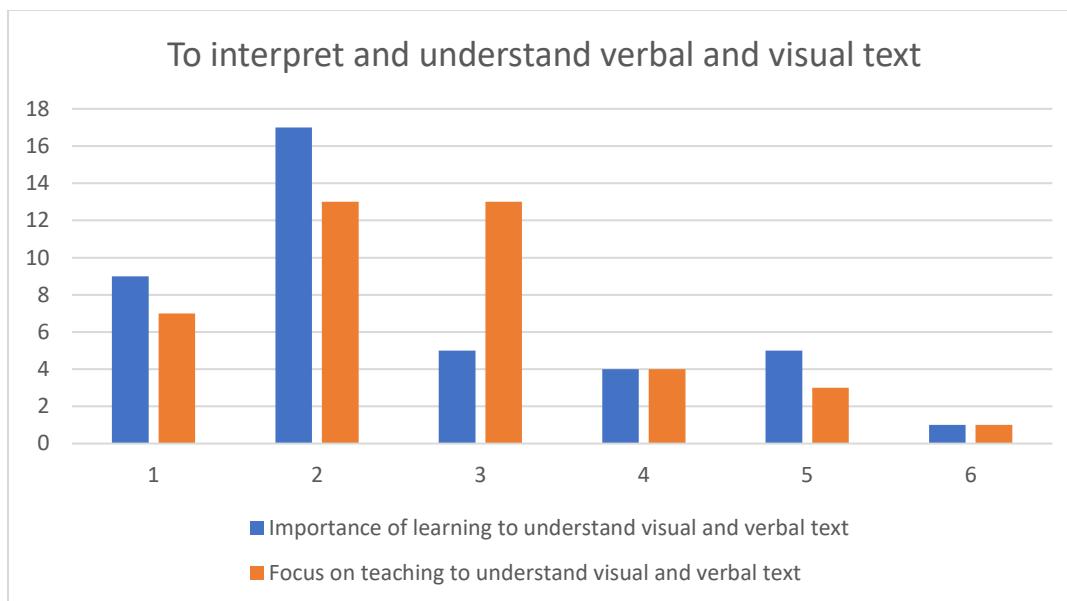
The percentage of respondents who reported a positive attitude regarding using visual materials to develop students' intercultural competence was 82.9%. In contrast, 53.7% of the responses were positive to using visual materials for this purpose (see Figure 23). The wording in the first statement referred to the possibility of using visual materials, and the wording in the second statement was more defined and absolute. The respondents were very positive to the fact that visual materials can be used for the purpose of developing intercultural competence. However, when asked if they use it, it was harder to answer in an absolute way. An additional explanation may be that they had used it only once or a few times and not habitually. For that reason, it may have been harder to respond in a very positive way to this statement. Some who believed in using visual learning materials moved further toward the less agreeable categories.

Figure 23

Reported views and use of visual materials with the purpose of developing intercultural competence among students
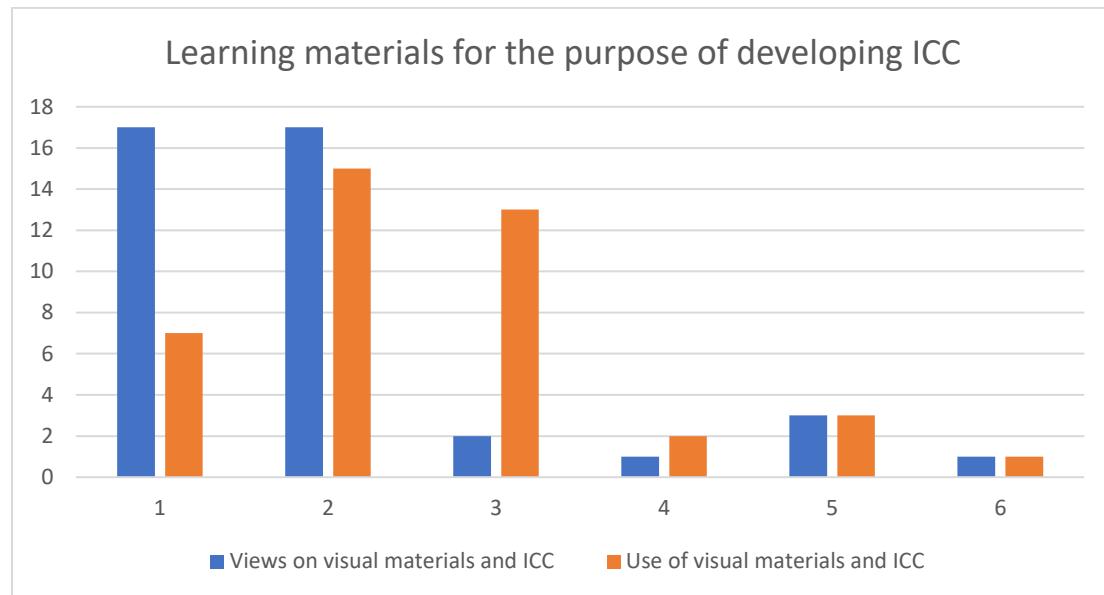
An open-ended question was added to the questionnaire to gather some data about the respondents' views on what makes using visual materials appropriate for developing intercultural competence among students. The question received 24 answers, and many of the answers considered using visuals to depict other parts of the text than what the verbal text can do, and that visual text can help students understand the verbal text. Some of the answers focused on how visual materials can help students explore other lives and other cultures and make students understand other people's mindsets. Additionally, the answers highlighted the importance of using visuals because it develops a more profound knowledge about cultures and may by that contribute to students' development of tolerance and respect for others.

4.3 Interview results

The following section deals with the results from the four interviews conducted for this study. The interviews allowed me to gather a deeper understanding of some teachers' views on and approaches to language learning and the concept of literacy. Moreover, the findings helped depict a clearer picture of how teachers' attitudes affected their choice of learning materials. The interview data contributed to answering the research questions more profoundly.

As explained in section 3.4.6, the results from the interviews are presented in these categories: intercultural learning, learning materials and methods, and language and literacy, as well as

presenting the significant findings regarding the respondents' views and practices. The findings are presented with quotes from the interviews as examples and later discussed in light of the theory from Chapter 2. All quotations have been translated by me from Norwegian into English. The transcripts of the interviews can be found in Appendix G, and the categorizing of the transcripts in Appendix H.

4.3.1 Intercultural learning

Conducting interviews allowed me to collect information more directly about teachers' approaches and practices in the classrooms when aiming to develop intercultural competence among their students. To gather data about the informants' views on intercultural learning, they were asked about their views on how the subject of English can contribute to an understanding of the fact that our way of seeing the world is only one of many. Additionally, the informants were asked about their opinions on how language learning in the subject of English is connected to students' development of intercultural competence and how this affects their choice of learning materials.

The importance of teaching students to see that their view of the world is culture-dependent was expressed by all the informants. Every informant deemed it essential to teach students to see their own culture and to see that their way of understanding the world is not the only one. Informant C said, "It is important to challenge students to change their mindset about others and their understanding of the world through literature, language, and film. » Informant D said that through the subject of English, teachers can "Introduce students to the whole world," and Informant B explained that "It is important to show students that we are a mixed and complex world."

The informants' views on language learning in the subject of English regarding developing intercultural learning showed agreement by all informants that intercultural learning is connected to language learning. The consensus was that the subject of English has a unique role in teaching students about the world, and several of the informants expressed a close connection between the subjects of social studies, history, and English. Informant C said, "English is an exciting subject because there are lots of history and social studies within the subject. » Informant B said, «English is a subject very suited to talk about culture» (…) «The subject of English is a supplement to social studies and the subject of Norwegian» (…) «In the subject of English, we can teach topics where we both talk about what has happened in

history but also how things are at the present moment various places in the world. » For informant D, the students' development of intercultural understanding and language learning was not only closely connected, it was viewed as the main target of the subject as seen in this quote: "It is the sole purpose with the subject» (…) «The purpose is to expand the world from the little country that we live in, it is the door opener to meeting other cultures and getting to know the rest of the world, it is the entrance to the multicultural world, and the ticket to becoming interested in and curious about the world around us." Furthermore, informant D expressed the importance of asking the students questions like: "How is this done in Norway?" (…) "How do they do this in other countries?" and "How do they do this in this book? (…) "You are allowed to ask questions and be curious, but how do you ask and how do you talk about these things?"

Regarding the informants' experiences using methods and materials to develop intercultural competence, all four informants specifically mentioned picturebooks. Informant A said that because English is a world language, it is vital to "Include broader parts of the world when teaching" and that one way of doing that was to introduce the students to picturebooks. Informant B explained that they use picturebooks which they talk about in smaller groups with the teacher afterward. That way, the teacher can focus on aspects of the story or the connection between illustrations and verbal text in a more profound way than what is possible when dealing with a whole class of students. Informant C said that picturebooks gave visual support and that "Pictures tell more than 1000 words", and that they focused on picturebooks and literature to give their students an understanding of how their view of the world is culture-dependent. Informant D explained how they introduce their students to other cultures and ways of living using picturebooks and trying to find books from various places worldwide. The students were asked to reflect on living in the place presented in the book and how it differs from where they live. The aim was to give students a deeper understanding of "How is life like where the characters in the book come from, and what can we do if we meet someone from that place?"

It was interesting to observe that none of the interviewees mentioned the textbook as a source they use to develop intercultural competence among their students. Even if the informants mentioned other teaching methods as sources to develop intercultural understanding among their students, picturebooks and the use of literature, in general, stood out as essential elements in their teaching. Informant B expressed that using visual materials like picturebooks was important so the students could see that "We are a complex and diverse world and that

everything is not defined by whiteness." Several of the informants emphasized the use of authentic literature, and informant D expressed it by saying, "Authentic literature is important for the development of intercultural competence; "They are not visual learning materials that are made by a Norwegian who is trying to copy how it looks other places in the world. It is better to see pictures that are actually from that place. Or else all you get is a Norwegian's interpretation of how they think it is".

4.3.2 Learning materials and methods

The informants were asked about learning materials in general and visual learning materials specifically. There was an agreement among the informants that literature and picturebooks work very well when teaching English in elementary school. Informant C said that "No textbooks are flawless" and that teachers must be creative to find the most appropriate learning materials. Informant B said, "It is good to have a textbook with an already-made syllabus." However, the informants generally expressed that they spend much time finding materials and making tasks suitable for their students. Informant D said, "It is a challenge to find materials that both have useful content and have an appropriate language for the age group." The informants also expressed the need to find adaptive learning materials because their students were at different learning levels. Informants A, B, and C said that deciding on appropriate learning materials and finding adaptive and motivating literature is time-consuming but important work. Informant D, who taught year 1, explained that visual learning materials are valuable because "They help students understand better, they are important for students' initial training, and when I use them, I do not have to use oral Norwegian as a supplement to oral English." Further, informant C said, «Pictures are important because they can reinforce the written text. » Informant B explained how the picturebooks were helpful to give «More substance to the written text" and «There is a duplicity that is not apparent with the written text only but that comes forward by showing both verbal text and images."

All the informants talked about the importance of having the books and pictures they use on the big screen in the classroom so the students could see what was depicted. To do this, using YouTube was deemed a necessary tool. Also, several informants mentioned different online webpages (e.g., www.getepic.com and ICEKits – Icepell) where it is possible to find free sources of materials such as literature and ready-made resources related to books or stories. Other

visual sources that the informants emphasized were films, cartoons, online songs with visual support, pictures, flashcards, Salaby (www.salaby.no), illustrations, and computer games. Though some of them mentioned the textbook, it was not among the learning materials that the informants considered the best one. It seemed as if it was the digital versions of the textbooks that were the most common option, and informant A expressed that the experiences with digital learning materials were mostly negative: "I have to say that the digital learning materials, they have not worked very well"(…)" They do not always work, and we have to help the students, but I am one teacher and 25 students, so I cannot just stop doing what I am doing". It was clear that finding appropriate materials in English could be both challenging and time-consuming and that the various publishing house's digital options that have come forward in the last years were not considered good enough by several interviewees. As informant B put it: "I have not quite figured out how to use it."

4.3.3 Language and literacy

When asked about their views on the text concept, all the informants answered that they have a broad understanding of text. They all talked about the concept of text as something that included films, songs, multimodal texts, videos, pictures, cartoons, brochures, art, photos, and writing. Further, there seemed to be an agreement on viewing the subject of English as something more than teaching about the UK variations of English. Several mentioned English as a world language and that the many languages that can be found in Norwegian classrooms today affect the students' language learning in the subject of English. For informants B and D, who taught years 1 and 2, the importance of experiencing text and creating text without having to read or write verbal text was emphasized, as informant D expressed: "I believe the students can create text without being able to write" and "In order to be able to experience text in year 1, we must have a broad definition of the concept of text".

Informants A and C viewed pre-reading activities as necessary for the development of visual literacy. These activities included looking at and talking about pictures before reading the verbal text and are part of BISON, a method for teaching students adequate reading strategies. Both informants considered this a proper method when teaching their students that text is more than verbal text. Informant C explained: "Using BISON contributes to the students' understanding of the visual as part of the text." Additionally, informants B and D focused on the importance of teaching students that reading involves reading images too. Informant D said, "The images make it easier to understand the verbal text,» and Informant B said, «The

students love to comment on the images" (…) «I think they understand the interaction between verbal text and images; it comes naturally for them" (…) «High quality picturebooks create expectations to the text, they have pictures that add to the contents of the verbal text" (…) "There is a duplicity that only occurs with the combination of text and pictures." As explained in section 2.7.2, picturebooks offer endless possible interpretations due to having two modes of representation (Birketveit, 2015). All the informants emphasized the importance of teaching students to read images as well as verbal text and that one way of learning to interpret images was through talking about how images were depicted in books. For the two informants who taught years 1 and 2, their focus was not on reading verbal text but more on understanding visual texts and oral communication. Informant D said, "It is important to focus on language experiences and the oral first and wait with writing till the end of year 1". The experience was that this worked well as the students quickly learned to read verbal text in year 2. For year 1, it was deemed confusing for the students to learn the Norwegian and the English alphabet simultaneously, especially letters that are phonetic in Norwegian but not in English, (e.g., the vowels). Informant D explained, "Despite what the textbook says about the importance of teaching students to read and write in English and that this is encouraged from the start, I have chosen to skip that part, that is the explicit learning how to read and write words in English-part."

Informants B and D focused on oral activities, teaching the students phrases, reading aloud together, and learning chunks of words. During year 2, they both focused more on reading verbal text, and informant B said, "It is fascinating to see how they all of a sudden, from not practicing that much, suddenly some of them know how to read in English." The idea was that the variation of oral activities around games, books, and songs gave students a foundation for reading and writing verbal texts. Informant D explained, "Focusing on having experiences with language, learning to speak, the oral is more important in the initial stage" (…) "They already have much transferable knowledge from the subject of Norwegian, for instance writing words, word compositions, making space between words, how to shape letters and so forth and that makes it easier since they already have learned it in Norwegian." Because of the students' previous knowledge about reading and writing in Norwegian and the word bank they already have, learning to read and write verbal text in English was considered achievable for most students when they entered year 2 or 3. Furthermore, the interviewees mentioned the focus on reading images as a contributor to their students' reading ability once they entered year 2.

The informants seemed to agree that literacy is more than reading and writing verbal text. Informants B and C discussed literacy as compatible with the basic skills of expressing oneself orally, reading, writing, listening, speaking, and digital competence. Teaching students about visual symbols, talking about what colors were used and why, and which artistic expressions were used were regarded by all the informants as necessary when developing students' visual literacy. All the interviewees highlighted the use of picturebooks for this purpose. They claimed that picturebooks were excellent tools for talking about text and images and letting the students listen to various English accents. None of the informants mentioned using textbooks for these purposes.

4.4 Discussion of findings

The following subchapter presents a deeper discussion of the findings in both the interviews and the questionnaire related to some of the theories from Chapter 2. Additionally, it aims to explain some of the interview findings in light of the questionnaire results. Lastly, an overall presentation of the findings is presented.

4.4.1 Questionnaire results in relation to the interview results

The findings in the questionnaire showed a division between the respondents in how sufficient they believe textbooks are. More respondents were positive about the idea of using the textbook than those who reported to mainly use it. As pointed out in section 2.7.1, Fenner and Ørevik (2020) and Drew and Sørheim (2016) claim that there is a strong textbook tradition in Norway and that teachers still rely heavily on textbooks despite having much freedom regarding finding appropriate learning materials. Teachers are responsible for selecting which materials to use according to the aims of the subject and the principles of language learning. The questionnaire results showed that teachers used a great variety of texts when they teach English. An explanation may be that the textbook can be viewed as a learning material containing a variety of texts. Drew and Sørheim (2016) explain that the textbook is still deemed vital because it provides many types of texts, e.g., poems, stories, and factual texts. Findings from the interviews did not show any preferences toward viewing textbooks as sufficient or gave displays of extensive use of textbooks. The informants found textbooks useful for some purposes, e.g., using the syllables that follow the textbooks, finding resources

easier, and spending less time preparing. Despite these benefits, they all mentioned other sources of text when discussing finding appropriate learning materials.

The questionnaire asked the informants to mark their level of agreement with the statement *"I believe that the concept of text includes more than verbal text"* and found that 82.9% agreed or strongly agreed with this statement. In order to gather a more profound understanding of how some of the respondents view the concept of text, I included it in the interview guide. All four informants explained the concept of text in a broad sense and mentioned multimodal texts, images, films, videos, art, drawings, etc., as sources of text. That correlates with the definition of text found in the English subject curriculum of 2020, which explains text like this:

> The concept of text is used in a broad sense: texts can be spoken and written, printed and digital, graphic and artistic, formal and informal, fictional and factual, contemporary and historical. The texts can contain writing, pictures, audio, drawings, graphs, numbers and other forms of expression that are combined to enhance and present a message. (Norwegian Ministry of Education and Research, 2019, p. 3)

As mentioned in subchapter 2.6, there are competence aims from years 2 and 4 in the English subject curriculum that mention picturebooks specifically as a type of text that students should read and talk about. Moreover, it emphasizes that students should learn to reflect critically and assess different types of text. That means that they should both encounter various kinds of texts in the subject of English and be taught how to understand and interpret the complexities of different texts. For that matter, teachers of English must be able to assess the quality of the materials they choose to use and plan for activities that emphasize learning to interpret various types of text. The questionnaire asked the respondents to report their agreement with statements about the importance of teaching and learning to understand and interpret visual text. As mentioned in 4.2.1, the answers showed a difference in how important the respondents believed learning to interpret images compared to verbal text was and if they believed that students should be taught to interpret images. When learning to interpret still and moving images was set alongside learning to understand verbal text, it may have felt like one was excluding the other. As shown in subchapter 2.3.4, Kress and van Leeuwen (2021) claim that since visual literacy has become more complex, more training is needed to learn how to read visual texts. Even if the majority of the respondents considered it to be important for students to learn how to understand and interpret visual text, there were still some reluctances in the respondents' attitudes. 31.7% of the respondents had a small degree of agreement with

the statement *"I believe that students should be taught how to understand and interpret still and moving images in the subject of English."* The informants in the interviews were asked how they teach their students to understand and interpret visual text. Informant B explained a method they use at her school called *"the round table."* "The round table" was used in every subject at their school and involved dividing the students into three groups, where one of them was led by a teacher, and in the other two, the students were given tasks they could do independently. "The round table" allowed the teacher to connect better with each student, and they often used it to talk about the literature they had already read in class. That also included talking about the visual effects in the books (e.g., which colors were used and why). Informants A, C, and D discussed using the pre-reading activity BISON (see 4.3.3 for an explanation) to focus on interpreting the visual text before reading the whole story. That was considered crucial for the informants teaching year four and up because they felt that without that focus, the students would jump straight to the verbal text and ignore the visual text. Informants B and D focused on how important reading images was for their students to understand the text, the language, and the story. Arizpe and Styles (2003) state that analyzing visual text and connecting images and text demand higher-order reading skills (see section 2.3.4). Informant B said, "To comment on images is a very natural act for them" (…) "They understand that there is an interaction between the images and the verbal text." That statement correlates with what Arizpe and Styles (2003) claim about children being extremely good at analyzing visual features of texts. Even if 19.5% of the questionnaire's respondents reported to disagree and 31.7% only somewhat agreed with the statement, *"I focus on teaching my students to interpret and understand still and moving images as well as teaching them to read verbal texts,"* the interviewees made it clear that they concentrated on teaching their students to read both verbal and visual texts. As pointed out in Chapter 2, schools must incorporate training in perceiving and analyzing visual texts (Kedra, 2018). It is a skill that requires training and practice (le Roux, 2009). The responses from the informants in the interview showed both a will and a capacity to focus on this aspect of literacy with their students. Informant A said, "We look at the pictures, how they are drawn and which artistic effects they have used,» and when talking about using picturebooks, Informant B said, "We talk about the use of colors, what they look like, because the students will notice if one color is used excessively, they will notice and perhaps ask questions about it." In section 2.3.2, visuals are described as having a great potential for language learning (Kiss & Weninger, 2017). It further explains visual literacy as a competence that must be learned in order for us to be able to perceive the content of visual languages (Avgerinou & Petterson, 2011). The interviewees

indicated several places that they select learning materials with this knowledge in mind. They all mentioned picturebooks as a great tool for teaching their students to understand and interpret visual text and for highlighting how images can strengthen the message in the verbal text and make it easier for the students to understand. That aligns with the competence aim for years 2 and 4 which specify that students shall read and talk about picturebooks in the English classroom (see section 2.6). Informants B and C specifically highlighted the great potential of having the students work in smaller groups when discussing visual texts. Informant C said, "English is a subject for language learning, and languages must be learned in cooperation with others." In my opinion, this statement corresponds with Arizpe and Styles' (2003) claim that when children are given the right expectations combined with time and room for talk, they can analyze visual text. "The round table" that informant B referred to several times in the interview could be considered as one method that provide students with both time and room for talking about various interpretations of the text.

Figure 15 shows that the questionnaire respondents mainly reported to agree that visual text can be used for the purpose of developing students' intercultural competence, though 31.7% of the respondents only moderately agreed with this, and 14.6% of the respondents disagreed more than they agreed. As shown in sections 4.2.1 and 4.2.2, there were high responses to the various sources of still and moving images mentioned. All the respondents marked at least one of the sources mentioned in the statement (see Appendix F), meaning that even those who disagreed with the statement using visual texts as a means to develop intercultural competence must have marked one or more sources. Even if there was a slight discrepancy between the results regarding these statements, the responses on the variation of text that teachers viewed to be appropriate were in line with what LK20 says about students acquiring both language and knowledge about culture and society through being exposed to and reflecting on a broad range of texts (Norwegian Ministry of Education and Research, 2019, p.3).

Section 2.4.1 describes how language and culture are interconnected through the post-modern perspective of culture as a portable and variable concept that links language and culture closer together (Kramsch, 2006). Further, Risager (2005) explains that in today's international world, language and culture need to be understood neither as inseparable nor as separate phenomena but rather as dependent on each other. Language is always cultural and never neutral, nor is it so closely associated with culture that it only belongs to one culture. The questionnaire did not specifically ask the respondents about their views on how intercultural development may be connected to language learning; it only focused on which materials the

respondents used for this purpose. Discovering teachers' views on the relationship between language and culture and how that view affected their choice of learning materials was essential and contributed to a section in the interview guide about this theme. All the informants reported that they found the subject of English very suitable for teaching students how to understand the world around them. Informant D said, "It is the sole purpose of the subject" when asked how the students' development of intercultural competence is connected to language learning (in the subject of English). Informant B referred to the Knowledge Promotion as a guide toward making intercultural understanding a part of language learning: "I feel that the new curriculum tells us that we should not just teach students about Great Britain and how to talk proper English" (…) "Its contents are different now" (…) "It includes the whole world now because English is spoken everywhere." These quotes coincide with what Byram et al. (2013) talk about when they claim that appropriateness and politeness are no longer sufficient when teaching a second language. How people of different languages think and act and how this may impact the communication and interaction between people must be considered in language education. Byram (2021) claims that teachers should emphasize the link between language and culture and focus on the relationships among cultures. Byram (2021) and Risager (2003) discuss languaculture as a way of explaining the relationship between language, culture, and society in a globalized world. For Informant D, that relationship was explained as the purpose and motivation for the subject of English, "English is the door opener to meeting other cultures and getting to know the rest of the world; it is the entrance to the multicultural world, and the ticket to becoming interested in and curious about the world around us." This informant further explained that the emphasis in the classroom was to ask questions and reflect on our own cultures and the cultures of the people they read about. I believe that is what the English subject curriculum means when describing how students' encounter with various types of texts enable them to assess the language and the represented culture critically.

Among the various sources that the questionnaire respondents reported as appropriate visual learning materials for developing intercultural competence were films, still images, and videos (see Figure 13 and Figure 17). Additionally, picturebooks and textbooks were viewed as appropriate visual materials and were reported to be used by many respondents. The questionnaire could only give information about the respondents' attitudes toward and use of these materials, not how often they used them or what they considered appropriate. When asked why it was appropriate to use visuals when aiming to develop intercultural competence,

many respondents answered that it helps students develop a deeper understanding of cultures, both their own and others. That coincides with what section 2.4.4 describes when referring to Sindland's (2020) study on developing students' ability to decenter using picturebooks. The students in her study could elaborate upon the situations in the picturebooks rather than just depicting the obviously visible after participating in an intervention. At the end of the intervention, most showed a clear improvement in their decentering skills.

Though the answers to the open-ended questions in the questionnaire did not describe the respondents' attitudes toward using picturebooks particularly, the interviewees all described extensive use of picturebooks in their practice. Informant B explained that picturebooks can help students understand both the verbal text and the world around them. By talking about and asking questions about the images, the students can learn to interpret what the visual images are trying to tell the readers. Informant C said, "It is often through literature that you learn to take other people's perspectives" and that combining picturebooks and films were appropriate visual materials when giving students insight into how other people live, and by that, ultimately giving them a broader perspective. Further, Informant D talked about the importance of reading authentic picturebooks. Suppose teachers use visual materials that were made by Norwegians. In that case, these texts would only portray an interpretation of the culture in the book. The informant explained it like this "You will only be given half the picture, an interpretation of how they think it is." As mentioned in Chapter 2, Brown (2019) claims that the critical literacy approach has been shown to have significant benefits in encouraging a greater understanding of and increasing respect between people of different cultural backgrounds. When informant D explained how the students were asked to interpret images by being introduced to picturebooks and cartoons from various places in the world by answering questions like "Where do you come from? (…) "Which culture is represented, and what do we know about the place where this book is from?" (…) "How are we going to interact with someone from this culture?", it was clear that the focus in this classroom was to enable the students to reflect critically on the visual texts they encounter. I believe this aligns with what Brown (2019) says about critical visual literacy as a way of approaching culture as complex and dynamic. Brown did an intervention with a group of upper secondary students in Norway that focused on the awareness of visual stereotypes among the students. That study showed an increase in stereotype awareness after the intervention (see Chapter 2 for more). Even if Informant D did not mention critical visual literacy specifically, the informant's reported practice demonstrated a conscious attitude toward breaking down stereotypes by

allowing the students to ask questions and reflect on others' perspectives. Informants B and C also highlighted the need for students to discuss visual texts with each other and showed a positive attitude to help students gain diverse perspectives. That indicates that the interviewees had an attitude that agreed with using critical visual literacy as an approach to teaching cultures and, in that matter, coincides with Brown (2019), who explains that this approach can have great benefits when it comes to encouraging greater understanding for and increasing respect between people. When informant D talked about using authentic literature from all over the world because it depicts the world closer to how it is as opposed to how an author from Norway thinks it is, it showed supporting views to what Janks (2014) says about images as a tool to position readers to accept certain versions of the truth (see Chapter 2). Moreover, informant B weighed finding authentic visual learning materials as an important contributor to teaching students that the world was not "dazzling white." These reflections from the interviewees added to the conception that teachers of English were aware of the importance this subject has for the development of intercultural understanding among students. As Brown (2019) explains, using a critical approach when working with images brings in different perspectives, which can help students co-construct more nuanced perspectives and, by that, help them move toward cultural awareness. The questionnaire gave little room for these reflections, and the interviews offered a more profound understanding of what teachers of English found important when teaching visual literacy with the purpose of intercultural development among students.

4.4.2 Overall findings

The present study's reports on teachers' attitudes toward, and use of, visual materials as a means to develop intercultural competence among their students showed overall support for using visual materials for this purpose. Both the questionnaire and the interviews indicated a willingness to use visual learning materials when the aiming to develop intercultural competence among students. Moreover, various sources of visual materials were not only considered appropriate but also used by the majority of the respondents. The interviewees expressed a positive attitude regarding using visual materials, and picturebooks were mentioned as particularly suitable when the purpose was to develop intercultural competence. As mentioned in Chapter 2, Borg (2003) describes teacher cognition as the cognitive dimension of teaching that shapes what they do in the classrooms and is shaped by teachers' experiences. Two of the interviewees had only a few years of experience teaching English.

However, they had both accumulated many positive experiences with using picturebooks as they made a point of how picturebooks allowed them to introduce their students to both the language and the world. These informants taught years 1 and 2 and emphasized how picturebooks were helpful for students who are learning to read in Norwegian and therefore do not master reading verbal texts in English yet. Through picturebooks, they could draw their attention to the text's " salient " features, as described by Birketveit (2015) in section 2.7.2. Arizpe and Styles (2003) found that children find pictures more interesting than words (see section 2.7.2). Several children in their study expressed that the book's meaning would change without the pictures. Furthermore, children labeled below average readers proved to be able to analyze visual texts when talking about pictures, which strongly indicates that using visual learning materials when teaching language benefits all students. Using picturebooks were also considered beneficial for the interviewees who teach years 4-7. They mentioned how it was appropriate to use with older children because of the story they tell and because students of all reading levels can benefit from being introduced to them.

There are reasons to think that the informants from the interviews were among those respondents in the questionnaire who reported having a positive attitude toward using visual materials for the purpose of developing students' intercultural competence and that found it necessary to teach students to learn to read visual texts as well as verbal texts. Some respondents from the questionnaire reported not finding visual materials useful, nor did they report using any, whereas all the interviewees reported positive attitudes toward both aspects. They had many reflections on which materials were best suited for this purpose and why they were suited. That information would not have revealed itself without the interviews, which indicates a deeper understanding of the already positive respondents though not of those who responded to not finding visual materials useful or reported to not using them when teaching. In addition, since none of the interviewees reported negatively about teaching students how to read visual texts, and some respondents reported negative attitudes toward this in the questionnaire, there are reasons to believe that their voices have not come forward through the interviews. Though the interviews gathered more knowledge about the research questions, they did not give a deeper understanding of what the respondents that are negative to using visual materials believe is essential when aiming for intercultural competence among their students. A high number of respondents confirmed that they use other visual materials than the textbook. Still, some seemed to be relying on the textbooks a great deal and showed a low level of agreement as to whether they teach their students to read visual and verbal texts (see

Figures 14 and 15). The interviewees reported using the textbook more as a guide; as informant D put it: "One thing is to use textbooks for teaching vocabulary and language, as ESL books, but I believe that more authentic language experiences are important." Again, there was a slight inconsistency between the answers in the questionnaire and the interviews. The interview informants had a high level of reflection around the visual materials they used and how they chose materials that they believed contributed to developing intercultural competence among their students. The questionnaire could not give the respondents' reflections to the same degree. I believe it may have contributed significantly to the study if some of those relying more on spoken and written language as a means to developing students' intercultural competence had agreed to participate in the interview. It could have been interesting to gain a deeper understanding of their views and practices.

5. CONCLUSION

This final chapter provides a summary of the main findings and conclusions in relation to the thesis' research questions. Based on the results presented in Chapter 4, suggested answers to the two research questions will be provided. In addition, the chapter offers both didactical implications of the findings and suggestions for future research.

5.1 A summary of the aims and methods

The present thesis has provided a study and discussion of elementary school teachers' reported perspectives on and teaching practices regarding visual literacy as a means to develop intercultural competence among students. To answer the research questions of this thesis and to give a relatively complete picture of teachers' attitudes toward and use of visual learning materials when aiming for developing students' intercultural competence, an Explanatory Sequential Mixed Methods Design (Creswell, 2012) was applied (see Chapter 3 for more information). Data was collected in two phases through a questionnaire and several interviews. The questionnaire was distributed to elementary schools all over Norway and ended up with 41 informants. Out of those 41 informants, four teachers agreed to and were selected for interviews. The results from the questionnaire contributed to the interview guide's themes and categories. The MMR design was implemented to aim for a deeper understanding of some relevant teachers' attitudes and practices regarding using visual learning materials with the purpose of developing students' intercultural competence. The thesis' two research questions give essential guidance and provide necessary limitations to the scope.

> RQ1: What do teachers of English in elementary school report about their views on visual literacy as a means to develop intercultural competence among their students?

> RQ2: What do they report about their use of learning materials that may develop students' visual literacy as well as intercultural competence?

The English subject curriculum (Norwegian Ministry of Education and Research, 2019) explains the need for schools to present students with a broad specter of texts, including visual texts, with the aim of teaching them to engage in and assess the world around them critically and by that learning to understand that their view of the world is culture-dependent. The present thesis aims to shed some light on teachers' perspectives on the connection between visual literacy and the development of intercultural competence among students and to further investigate which choices teachers make when finding and using learning materials to develop

students' visual literacy and intercultural competence. The following sections will summarize and present how the findings answer the two research questions.

5.2 A summary of the findings related to RQ1

As pointed out in section 2.8, Borg (2003) describes the unobservable cognitive dimension to teaching as teacher cognition, which involves what teachers know, think, and believe. The experiences teachers accumulate shape their cognition and cognition shapes what teachers do in the classrooms. Both teachers' cognition and experience define the process of language learning because it affects teachers' choice of methods and learning materials. One notable finding in this study is the number of teachers who reported having a broad understanding of text and a positive attitude toward using visual learning materials for the purpose of developing their students' intercultural competence. The majority of the respondents in the questionnaire reported that they did not view the textbook as a sufficient tool when teaching English. However, some respondents reported a more negative attitude toward teaching students to understand and interpret visual text. When asked if they agreed that learning to understand verbal text is best for developing intercultural competence, nearly half of the respondents somewhat agreed or agreed. Every respondent in the questionnaire reported positive attitudes to be using at least one of the sources of visual learning materials that were listed (see Figure 14), which indicates that even those who reported finding the textbook to be a sufficient tool would use visual learning materials from other sources than the textbook. The four interviewees all reported to believe in using other sources of visual learning materials than the textbook. The interviewees' perspectives on learning to understand and interpret visual text were highly favorable regarding teaching students this skill. Although all the informants reported a favorable attitude toward working with visual texts, informants B and D specifically highlighted how appropriate and necessary it is to teach students in years 1 and 2 to understand and interpret visual text since students at this age rarely know how to read in Norwegian, let alone English.

The interviewees explained how they find group work and assisted reading groups to be appropriate learning methods when teaching their students to understand and interpret visual text. They all found reflective questions with their students suitable for engaging their students in intercultural aspects of various types of visual texts. The interviewees' preferences regarding visual literacy as a means to develop intercultural competence reinforced some of the findings from the questionnaire. Nevertheless, there were findings from the questionnaire

that were not apparent in the interviews. That strengthens the findings from the questionnaire about the overall positive reported views on using visual literacy when aiming to develop intercultural competence. The interviews contributed to a more profound understanding of teachers' views on visual learning materials and their reflections on why these types of materials function well in the classroom. Additionally, they provided a clear connection between what the interviewees believed in and the choices they made when finding appropriate learning materials.

5.3 A summary of the findings related to RQ2

The second research question dealt with teachers' use of learning materials for the purpose of developing visual literacy and intercultural competence. The general findings from this study showed that most informants reported using various sources of learning materials. The majority of the questionnaire respondents reported using a range of learning materials. However, the results portrayed more significant variation in the reports about focusing on teaching students to understand and interpret visual texts and using visual texts for the purpose of developing students' intercultural competence. That indicates strong support for using visual learning materials, whereas the reports on how and for what reason teachers should use these materials did not show the same degree of agreement.

The interviews gave a more in-depth understanding of the informants' practice regarding visual literacy and intercultural competence. Though every interview informant reported using various sources of learning materials, picturebooks were deemed valuable when teaching students how to read visual texts and develop an intercultural understanding. One of the reasons picturebooks were considered highly appropriate learning materials was because they function well when teaching students to understand and interpret visual elements such as colors, people, and places. Informants B and D expressed it as an accessible and relevant tool for teaching students what the world looks like outside theirs. Both informants talked about the relationship between images and verbal text and gave examples of how they teach students to reflect on and understand both modes. Using picturebooks is in line with one of the competence aims in the subject of English for years 2 and 4 which specifically mention that students should read and talk about picturebook (see section 2.6). The English subject curriculum does not mention using picturebooks as a means for developing students' intercultural competence (Norwegian Ministry of Education and Research, 2019), which

implies that the interviewees explained a more profound use of picturebooks than is mentioned in the curriculum.

All interviewees deemed online resources a necessary complement to the textbook. As Informant D put it, "English picturebooks are so accessible because there are so many of them." The informants highlighted YouTube as a source with many different picturebooks read with various English accents, which was seen as an advantage because students became accustomed to hearing different dialects and accents of English. Additionally, as pointed out in section 4.3.2, the informants praised the selection of books on other online sources, such as www.getepic.com and www.icespell.eu. These resources were mentioned because they often deal with themes that the textbooks do not cover and give a more authentic reading experience than the textbook does. Two of the picturebooks that Informants A and D brought up that deals with themes that cannot be found in the textbook were "Handa's surprise" by Eileen Browne and "Whoever you are" by Mem Fox. Both books present stories about friendship, citizenship, humour, and love in a bright, detailed, and colorful manner, and were used by the informants to teach students to see that their perspectives of the world are culture-dependent.

The interview informants explained how they focus on reflective conversations with their students, where students were asked to consider the implications of what they saw in the picture. For instance, students participated in in-depth studies of the books by being asked questions such as "Why do you think…?", "How do you think life is like there?" and "Why do you think the illustrator has used this color?". Asking reflective questions like these can contribute to a greater ability to decenter, and by that contributing to the development of critical thinking skills. As mentioned in section 2.4.4, Sindland and Birketveit studied students' ability to decenter before and after an intervention using a pictutebook. Their focus was improving the students' ability to decenter as part of developing their intercultural competence (Sindland & Birketveit, 2020). For informants A and C, teaching students to read images was deemed necessary as older students often jump straight to the verbal text and skip trying to interpret the images. Moreover, reading visual text was reported to be beneficial because they add information to the verbal text and can give students, particularly those with a below-average reading level, easier access to understanding both the text and the world than when only using verbal texts. That aligns with Arizpe and Styles (2003) who found that though all children benefit from learning to read images, particularly children with reading difficulties gain from learning to interpret and understand images (see section 2.7.2). The interviews gave strong reports about how teaching students visual literacy can contribute to a

development of intercultural learning, and the subject of English was deemed valuable for this purpose.

Though the questionnaire provided some insight into what kind of learning materials teachers used when teaching English, the interviews provided a fuller and more extensive picture of teachers' practices in the English classroom when aiming for visual literacy and intercultural competence. Additionally, the findings from the interviews clarified and highlighted the amount of time the informants used searching for or making appropriate resources that can be used with the purpose of developing intercultural competence among their students. That aligns with what Borg (2003) explains about teacher cognition as defining language learning because it affects teachers' choice of methods and learning materials.

All in all, data from both the questionnaire and the interviews gave an optimistic view of teachers' practice regarding using visual learning materials with the purpose of developing intercultural competence among students. The results indicated that English was regarded as a suitable learning arena for providing students with an understanding that their views of the world are culture-dependent.

5.4 Didactical implications

Since the present study indicates a belief in using visual literacy as a means to develop intercultural competence among, it may seem as if English teachers are conscious about choosing appropriate learning materials when they have these issues in mind. That aligns with the English subject curriculum, which has a broad definition of text (Norweigan Ministry of Education and Research, 2019). The questionnaire respondents reported viewing the textbook as an insufficient tool to be used alone, and the interviewees talked about the textbook's limitations when teaching visual literacy and intercultural competence. As informant C explained, "No textbook is flawless." For informants A and B, using the digital version of the textbook was reported to be troublesome at times. All the informants clarified how much time went into finding and making appropriate learning materials.

With these thoughts in mind, there may be implications that textbooks do not provide enough resources for teaching students to identify and discuss what images say or how they communicate their messages, nor do they provide enough materials for teaching students that the world consists of a multitude of perspectives. Though the teachers in this study agreed with the aims of the curriculum, the available learning materials may not provide sufficient

resources, particularly when aiming for the interculturally competent student. Given teachers' freedom regarding learning materials, it is very positive that most of the respondents used this freedom well. Section 2.6 describes that the textbook has a strong tradition in Norway (Drew & Sørheim, 2016; Fenner & Ørevik, 2020). However, the majority of teachers in this study viewed other visual learning materials as appropriate and reported to be using them as well.

This study is by no means representative of all the teachers of English in Norway, and there may be reasons to believe that there are many more teachers who only rely on the textbook than what the results of the present thesis show. Moreover, how teachers view text and to what extent they teach visual literacy may differ from these findings. Out of the respondents in the present thesis, there was a majority that had recently finished their credentials in the subject of English and, for that reason, may be more inclined to focus on visual literacy with the aim of developing intercultural competence. Conclusively, the many teachers in this study who reported a high degree of reflection regarding which learning materials they used give some positive indications about what teachers are willing to and capable of when considering and finding appropriate visual learning materials for the purpose of developing students' intercultural competence. Particularly, the interviewees portrayed a picture of teachers who were very aware of their contribution to students' awareness of these aspects, and they put much effort into planning for an education that reflected these views. However, to ensure that all teachers seize these opportunities, more guidance may be needed in guiding teachers to find appropriate learning materials and methods proven to contribute to visual literacy and intercultural competence. If the norm were to control if the textbook meets the curriculum standards, it would be easier to ensure that every student receives the same quality education regarding visual literacy and intercultural development.

5.5 Suggestions for future research

The present thesis has focused its research on teachers' views and practices when teaching visual literacy when focusing on developing intercultural competence among elementary school students and has given some new insight into this area of study. Nevertheless, further research can contribute to a deeper insight into this field which can ultimately help teachers in their work with visual literacy and intercultural competence. The research gap in 1.1.5 showed a need for studying teachers' reported attitudes and practices, as previous studies have focused more on students' experiences with using various visual learning materials with the purpose of developing intercultural competence. Though some of the informants showed a

consciousness regarding teaching students to reflect on and think critically about the perspectives visual texts may portray, the research aims of this study were not focused on critical visual literacy. Future research in this field should investigate teachers' views and practices regarding using learning materials and methods that can contribute to awareness among students of the power relations are portrayed in various visual sources. Based on Hoff's MIR (2016), Hoff and Habegger-Conti (2022) outline how the language classroom can allow explorations of multimodal texts to develop an interculturally competent reader. As outlined in section 2.4.3, MIR focuses on the intercultural reader's interpretations of text at three levels of communication, where the reader's emotion and cognition are involved at all levels. Aiming to offer a theoretical outline of how to develop intercultural literary literacy in the language classroom, the MIR is chosen because it allows for intercultural explorations as well as a critical examination of textual elements and their effects on the readers. Their article focuses on film as a multimodal text that can be used in the language classroom to explore how texts can reproduce social, political, and cultural notions that we believe to be true without even thinking about them. In addition to contributing a theoretical foundation to the intercultural reader's interpretation of texts, it offers some practical suggestions for classroom use (Hoff and Habegger-Conti, 2022). Though this study outlines how language teachers can work with film in the classroom in a way that challenges existing power structures, it applies to upper-secondary students, which implicates the need for future research on teachers' practices in elementary schools regarding explorations of multimodal texts for the purpose of developing critical intercultural awareness among students.

Since the present study has limitations as it focuses on the reported views and practices, future studies can use other research methods, such as classroom observations. That would ascertain whether the results of this study reflect the actual practice in the classrooms. Furthermore, research on the outcomes of focusing on visual literacy in order to develop intercultural competence should be considered for future research. There is a need for future studies of which learning materials and methods provide students in elementary schools with the desired outcomes regarding these topics. To what extent teachers can assess students' intercultural competence and visual literacy needs for that reason to be investigated further. More extensive intervention studies can answer these questions, and the possible answers can guide which learning materials are best suited for this purpose. Ideally, it may give publishing houses some direction regarding what should be included in their textbooks. Since the curriculum gives teachers much freedom to choose materials and methods, the outcomes for

students may differ regarding visual literacy and intercultural learning. For that reason, there is a need for more thorough research in this field.

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APPENDICES

Appendix A – NSD Evaluation

Vurdering av behandling av personopplysninger

Skriv ut

13.04.2022

Referansenummer

500285

Vurderingstype

Standard

Dato

13.04.2022

Prosjekttittel

Hva rapporterer engelsklærere om hvordan de bruker visuelle hjelpemidler som støtte for å fremme interkulturell kompetanse hos elever?

Behandlingsansvarlig institusjon

Universitetet i Bergen / Det humanistiske fakultet / Institutt for fremmedspråk

Prosjektansvarlig

Aud Solbjørg Skulstad

Student

Birte Eikanger Kvalø

Prosjektperiode

25.04.2022 - 15.05.2023

Kategorier personopplysninger

- Alminnelige

Lovlig grunnlag

- Samtykke (Personvernforordningen art. 6 nr. 1 bokstav a)

Behandlingen av personopplysningene er lovlig så fremt den gjennomføres som oppgitt i meldeskjemaet. Det lovlige grunnlaget gjelder til 15.05.2023.

Meldeskjema

Kommentar

OM VURDERINGEN

Personverntjenester har en avtale med institusjonen du forsker eller studerer ved. Denne avtalen innebærer at vi skal gi deg råd slik at behandlingen av personopplysninger i prosjektet ditt er lovlig etter personvernregelverket.

Personverntjenester har nå vurdert den planlagte behandlingen av personopplysninger. Vår vurdering er at behandlingen er lovlig, hvis den gjennomføres slik den er beskrevet i meldeskjemaet med dialog og vedlegg.

VIKTIG INFORMASJON TIL DEG

Du må lagre, sende og sikre dataene i tråd med retningslinjene til din institusjon. Dette betyr at du må bruke leverandører for spørreskjema, skylagring, videosamtale o.l. som institusjonen din har avtale med. Vi gir generelle råd rundt dette, men det er institusjonens egne retningslinjer for informasjonssikkerhet som gjelder.

DEL PROSJEKTET MED PROSJEKTANSVARLIG

Det er obligatorisk for studenter å dele meldeskjemaet med prosjektansvarlig (veileder). Det gjøres ved å trykke på "Del prosjekt" i meldeskjemaet. Om prosjektansvarlig ikke svarer på invitasjonen innen en uke må han/hun inviteres på nytt.

TYPE OPPLYSNINGER OG VARIGHET

Prosjektet vil behandle alminnelige kategorier av personopplysninger frem til 15.5.2023.

LOVLIG GRUNNLAG

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

PERSONVERNPRINSIPPER

Personverntjenester vurderer at den planlagte behandlingen av personopplysninger vil følge prinsippene i personvernforordningen om: lovlighet, rettferdighet og åpenhet (art. 5.1 a), ved at de registrerte får tilfredsstillende informasjon om og samtykker til behandlingen formålsbegrensning (art. 5.1 b), ved at

personopplysninger samles inn for spesifikke, uttrykkelig angitte og berettigede formål, og ikke viderebehandles til nye uforenlige formål dataminimering (art. 5.1 c), ved at det kun behandles opplysninger som er adekvate, relevante og nødvendige for formålet med prosjektet lagringsbegrensning (art. 5.1 e), ved at personopplysningene ikke lagres lengre enn nødvendig for å oppfylle formålet

DE REGISTRERTES RETTIGHETER

Personverntjenester vurderer at informasjonen om behandlingen som de registrerte vil motta oppfyller lovens krav til form og innhold, jf. art. 12.1 og art. 13. Så lenge de registrerte kan identifiseres i datamaterialet vil de ha følgende rettigheter: innsyn (art. 15), retting (art. 16), sletting (art. 17), begrensning (art. 18) og dataportabilitet (art. 20). Vi minner om at hvis en registrert tar kontakt om sine rettigheter, har behandlingsansvarlig institusjon plikt til å svare innen en måned.

 FØLG DIN INSTITUSJONS RETNINGSLINJER

Personverntjenester legger til grunn at behandlingen oppfyller kravene i personvernforordningen om riktighet (art. 5.1 d), integritet og konfidensialitet (art. 5.1. f) og sikkerhet (art. 32). Ved bruk av databehandler (spørreskjemaleverandør, skylagring, videosamtale o.l.) må behandlingen oppfylle kravene til bruk av databehandler, jf. art 28 og 29. Bruk leverandører som din institusjon har avtale med. For å forsikre dere om at kravene oppfylles, må dere følge interne retningslinjer og eventuelt rådføre dere med behandlingsansvarlig institusjon.

MELD VESENTLIGE ENDRINGER

Dersom det skjer vesentlige endringer i behandlingen av personopplysninger, kan det være nødvendig å melde dette til oss ved å oppdatere meldeskjemaet. Før du melder inn en endring, oppfordrer vi deg til å lese om hvilke type endringer det er nødvendig å melde: https://www.nsd.no/personverntjenester/fylle-ut-meldeskjema-for-personopplysninger/melde-endringer-i-meldeskjema Du må vente på svar fra oss før endringen gjennomføres.

OPPFØLGING AV PROSJEKTET

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

Kontaktperson hos oss: Lisa Lie Bjordal

Lykke til med prosjektet!

UNIVERSITETET I BERGEN

Å bruke visuelle læremidler for å fremme interkulturell forståelse hos elever.

Kjære engelsklærer i barneskolen,

Mitt navn er Birte Eikanger Kvalø, og jeg studerer erfaringsbasert master i engelsk fagdidaktikk ved Universitetet i Bergen. **I forbindelse med masteroppgaven min, ønsker jeg å finne ut mer om barneskolelæreres tanker om, og erfaring med å bruke visuelle læremidler for å fremme interkulturell forståelse hos elevene.** Det finnes lite forskning på dette området i Norge, og dine svar vil være verdifulle.

Jeg vil invitere deg til å delta i en kort spørreundersøkelse, og jeg håper du vil ta deg tid til å svare. Det vil ta cirka 5 minutter å svare.

LENKE TIL SPØRREUNDERSØKELSEN:

[LENKE TIL SPØRRESKJEMAET](#)

Mer om spørreskjemaet:

Du blir spurt om å ta stilling til en rekke påstander som omhandler temaet for undersøkelsen. Ved to av påstandene blir du spurt om å utdype svaret ditt. I tillegg er det et spørsmål som

krever at du svarer med dine egne ord. Sist i undersøkelsen vil du bli spurt om du ønsker å delta i et kort, digitalt intervju. Intervjuet vil gå dypere inn på dine holdninger og praksis når det gjelder bruk av visuelle hjelpemidler for å fremme interkulturell kompetanse hos elevene. Dersom du ønsker å delta på intervju, legger du igjen e-post adressen din i spørreskjemaet. Du kan svare på spørreundersøkelsen uten å delta på intervju.

Deltagelse er frivillig:

Du kan når som helst og uten å oppgi grunn trekke svarene dine frem til slutten på forskningsprosjektet som er antatt til å være 15.05.23. Deltagelse i prosjektet er ikke tilknyttet skolen til, og vil ikke påvirke ditt forhold til skolen eller ledelsen.

Behandling av personopplysninger:

Du vil i spørreskjemaet bli spurt om å gi bakgrunnsinformasjon knyttet til alder, utdanning og erfaring. Dersom du ønsker å delta på intervju, vil du bli bedt om å legge igjen en e-postadresse slik at jeg kan kontakte deg. Universitetet i Bergen er behandlingsansvarlig for dataene, men personopplysninger vil kun bli behandlet av meg og min veileder. Google og Teams vil ha tilgang til opplysningene som gis, da disse leverer tjenestene jeg benytter for spørreskjema og intervju. **Alle opplysningene om deg anonymiseres, og du vil ikke kunne identifiseres i oppgaven.**

Hva gir oss rett til å behandle personopplysninger om deg?
Vi behandler opplysninger om deg basert på ditt samtykke. På oppdrag fra Universitetet i Bergen har Personverntjenester vurdert at behandlingen av personopplysninger i dette prosjektet er i samsvar med personvernregelverket.

Dine rettigheter
- Du har rett til innsyn, retting, sletting og begrensning i/av dine personopplysninger.
- Du har rett til å be om å få utlevert alle personopplysninger om deg for personlig lagring og bruk (dataportabilitet). Du kan med dette overføre opplysningene dine til et

annet formål om du skulle ønske det. Dette medbringer ikke automatisk sletting av dataene i prosjektet.

- Du har rett til å klage til Datatilsynet. Du finner informasjon om dette her: https://www.datatilsynet.no/om-datatilsynet/kontakt-oss/hvordan-kan-jeg-klage-til-datatilsynet/

- Ved behov kan du kan også kontakte UiBs personvernombud: personvernombud@uib.no

Dersom du har spørsmål knyttet til Personverntjenester sin vurdering av prosjektet, kan du ta kontakt med:

Personverntjenester på e-post (personverntjenester@sikt.no) eller på telefon: 53 21 15 00.

Dersom du har spørsmål til studien, eller ønsker å vite mer om dine rettigheter eller benytte deg av disse, ta kontakt med:

Universitetet i Bergen ved Birte Eikanger Kvalø, Birte.Kvalo@student.uib.no

På forhånd takk for verdifulle innspill i prosjektet!

Med vennlig hilsen

Birte Eikanger Kvalø   Aud Solbjørg Skulstad

Student   Professor/veileder

Birte.Kvalo@student.uib.no   Aud.Skulstad@uib.no

UNIVERSITETET I BERGEN

Kjære engelsklærer i barneskolen,

Tusen takk for dine verdifulle svar på spørreundersøkelsen om læreres tanker om og bruk av visuelle læremidler som kan bidra til å utvikle interkulturell kompetanse hos elever. Du får denne e-posten fordi du i spørreundersøkelsen har takket ja til å delta på et kort intervju.

Jeg ønsker å snakke med deg og ber deg om å svare på denne e-posten om du fortsatt er interessert i å stille til intervju.

Tidspunkt avtales dersom du ønsker å delta.

Intervjuet gjennomføres digitalt:

Intervjuet foregår på Zoom. Du trenger ikke å laste ned Zoom for å delta.

Det er forventet at intervjuet vil ta rundt 20 minutter, og det vil foregå på norsk. Temaet for intervjuet vil være det samme som for spørreundersøkelsen, men gå mer i dybden når det gjelder dine tanker og resonnementer om hvordan lærere kan bidra til å utvikle interkulturell kompetanse hos elevene ved å bruke visuelle læremidler i engelskundervisningen.

Intervjuet er ingen test av deg og dine kunnskaper som lærer. Målet er økt forståelse og kunnskaper om læreres holdninger til og praksis rundt det å bruke visuelle læremidler for å bidra til å utvikle interkulturell kompetanse hos elevene.

Deltakelse er frivillig:

Selv om du samtykket i spørreskjemaet, kan du velge å ikke stille til intervju. Ved å benytte kontaktinformasjonen nederst kan du når som helst trekke dine svar uten å oppgi grunn helt frem til prosjektets slutt. Den planlagte sluttdato for prosjektet er 15. mai 2023. Prosjektet er ikke tilknyttet din skole eller ledelse, og vil ikke ha noen påvirkning på ditt forhold til skolen, uansett om du velger å delta eller ikke.

Behandling av personopplysninger:

Under intervjuet vil det bli tatt taleopptak. Dette er kun for at jeg skal kunne gjengi informasjon fra samtalen nøyaktig i etterkant av intervjuet. Lydopptaket vil ikke benyttes i oppgaven, og slettes ved prosjektets slutt. All informasjon vil anonymiseres ved bruk av pseudonym og personopplysninger vil kun bli behandlet av meg og min veileder. Disse blir slettet ved prosjektets slutt. Det vil ikke brukes annen informasjon enn den du oppgir selv, og informasjonen vil ikke brukes til formål utenfor masteroppgaven. Zoom vil ha tilgang til opplysninger om deg, da de leverer tjenesten vi benytter for å gjennomføre intervjuet.

Samtykke og dine rettigheter

Ved å delta i prosjektet samtykker du til behandling av opplysninger om deg. Du rett til:

- innsyn i hvilke opplysninger vi behandler om deg, og å få utlevert en kopi av opplysningene
- å få rettet opplysninger om deg som er feil eller misvisende
- å få slettet personopplysninger om deg
- å sende klage til Datatilsynet om behandlingen av dine personopplysninger. Du finner informasjon om dette her: https://www.datatilsynet.no/om-datatilsynet/kontakt-oss/hvordan-kan-jeg-klage-til-datatilsynet/
- Ved behov kan du kan også kontakte UiBs personvernombud: personvernombud@uib.no.

Ta gjerne kontakt dersom du har spørsmål tilknyttet prosjektet.

Med vennlig hilsen

Birte Eikanger Kvalø   Aud Solbjørg Skulstad

Student   Professor/veileder

Birte.Kvalo@student.uib.no   Aud.Skulstad@uib.no

Appendix D – The questionnaire

The use of visual materials as a means to develop intercultural competence.

Thank you for participating in my study!

The purpose of the survey is to gather information about what teachers report about their attitudes toward and use of visual materials as a means to develop intercultural competence among their students. The information from this questionnaire will be analyzed for my master thesis at the University of Bergen within the field of English didactics. All answers will appear anonymously in my research. However, if you are willing to participate in a short digital interview with me at a later time, the last question will ask you to give a valid e-mail address in order to be contacted. This is voluntary, and your address will not be used for any other purpose. You are allowed to withdraw from the study at any point.

* indikerer at spørsmålet er obligatorisk

Important information:

In the survey, the word "visual literacy" appears several times. By "visual literacy" I mean the ability to understand and use images to think and learn and to discriminate and interpret what is visible around us (Arizpe & Styles, 2003). To develop visual literacy, it is necessary to incorporate training in how to perceive and analyze visual texts in school (Kedra, 2018).

By visual materials, I mean both still and moving images.

English shall help the pupils to develop an intercultural understanding of different ways of living, ways of thinking and communication patterns (The Norwegian Directorate for Education and Training, 2019).

1. I have received and read the e-mail informing me about this project, and I agree *
    to take this survey.

    Markér bare én oval.

    ◯ Alternativ 1

Section 1/2 Your beliefs about using still and moving images for the purpose of developing students' intercultural competence in the English classroom.

For each question, please select the response option that best reflects your views.

2. I view textbooks (printed or digital) to be a sufficient tool when I teach English.

Markér bare én oval.

Strongly agree

1 ◯

2 ◯

3 ◯

4 ◯

5 ◯

6 ◯

Strongly disagree

3. I believe that the concept of text includes more than verbal text.

Markér bare én oval.

Strongly agree

1 ◯

2 ◯

3 ◯

4 ◯

5 ◯

6 ◯

Strongly disagree

4. I believe that learning how to interpret still and moving images is as important as learning to understand verbal text.

Markér bare én oval.

Strongly agree

1 ◯

2 ◯

3 ◯

4 ◯

5 ◯

6 ◯

Strongly disagree

5. I believe that students should be taught how to understand and interpret still and moving images in the subject of English.

Markér bare én oval.

Strongly agree

1 ◯

2 ◯

3 ◯

4 ◯

5 ◯

6 ◯

Strongly disagree

6. I believe that learning to understand verbal text is best for the development of intercultural competence among students compare to still and moving images.

Markér bare én oval.

Strongly agree

1 ◯

2 ◯

3 ◯

4 ◯

5 ◯

6 ◯

Strongly disagree

7. I believe that still and moving images can be used for the purpose of developing my students' intercultural competence.

Markér bare én oval.

Strongly agree

1 ◯

2 ◯

3 ◯

4 ◯

5 ◯

6 ◯

Strongly disagree

8. Which of these sources of still and moving images do you believe to be appropriate to use for the purpose of developing your students' intercultural competence?

Merk av for alt som passer

	You may mark more than one answer
Images from textbooks	☐
Picturebooks	☐
Films	☐
Graphic novels	☐
Videos from Youtube/other online sources	☐
Still images (online or from books)	☐
Other	☐

9. If you answered other on the question above, please specify what other images you believe serve the purpose of developing intercultural competence among your students:

Section 2/2 Your practice when it comes to using still and moving images for the purpose of developing your students' intercultural competence in the English classroom.

10. I mainly use textbooks (digital and/or paper based) when I teach English.

Markér bare én oval.

Strongly agree

1 ⬭

2 ⬭

3 ⬭

4 ⬭

5 ⬭

6 ⬭

Strongly disagree

11. I use a wide variety of texts, both verbal and visual texts, when I teach English.

Markér bare én oval.

Strongly agree

1 ⬭

2 ⬭

3 ⬭

4 ⬭

5 ⬭

6 ⬭

Strongly disagree

12. I focus on teaching my students to interpret and understand still and moving images as well as teaching them to read verbal texts.

Markér bare én oval.

Strongly agree

1 ◯

2 ◯

3 ◯

4 ◯

5 ◯

6 ◯

Strongly disagree

13. I use still and moving images for the purpose of developing my students' intercultural competence in the subject of English.

Markér bare én oval.

1 ◯

2 ◯

3 ◯

4 ◯

5 ◯

6 ◯

14. When I teach for the purpose of developing my students' intercultural competence in the subject of English, I use images from these sources:

Merk av for alt som passer

	You may mark more than one answer
Textbooks	☐
Picturebooks	☐
Films	☐
Graphic novels	☐
Videos from Youtube/other online sources	☐
Still images (online or from books)	☐
Other	☐

15. If you answered other on the previous question, please specify what kind of other visual material you use:

16. What makes a still or moving image appropriate for the development of your students' intercultural competence in the English classroom?

Background information
Please mark the respons option that best suits you.

17. What is your age?

Markér bare én oval.

◯ <26

◯ 27-35

◯ 36-45

◯ 46-55

◯ 56-65

◯ 66+

18. What is your gender?

Markér bare én oval.

◯ Woman

◯ Man

◯ Non binary

19. Where in Norway do you teach?

Markér bare én oval.

○ Agder

○ Innlandet

○ Møre og Romsdal

○ Nordland

○ Oslo

○ Rogaland

○ Vestfold og Telemark

○ Troms og Finnmark

○ Trøndelag

○ Viken

○ Vestland

20. How many credits (studiepoeng) do you have in the subject of English?

Markér bare én oval.

○ I do not have any credits.

○ I have credits, but less then 30 studiepoeng.

○ I have between 30 and 59 studiepoeng.

○ I have 60 studiepoeng

○ I have more than 60 studiepoeng

21. If you have received credits as an English teacher, when did you finish your last exam?

22. What grade are you currently teaching?

Merk av for alt som passer

	You may mark more than one answer
1st grade	☐
2nd grade	☐
3rd grade	☐
4th grade	☐
5th grade	☐
6th grade	☐
7th grade	☐

23. How many years have you been teaching English?

Markér bare én oval.

- ◯ <2 years
- ◯ 2-4 years
- ◯ 5-10 years
- ◯ 11-15 years
- ◯ 16-20 years
- ◯ 21-30 years
- ◯ 31-40 years
- ◯ 40+ years

Interview

24. Would you be willing to be interviewed later on in the project? If so, please leave your e-mail address so that I can contact you.

_____

Intervjuguide

For å klargjøre hva som menes med interkulturell kompetanse, har jeg tatt med et utdrag fra LK20.

> Arbeid med engelskspråklige tekster bidrar til å gi elevene kunnskap om og erfaring med språklig og kulturelt mangfold, og også innsikt i urfolks levemåter, tenkesett og tradisjoner. Gjennom å reflektere over, tolke og kritisk vurdere ulike typer engelskspråklige tekster skal elevene tilegne seg språk og kunnskap om kultur og samfunn. Elevene utvikler med dette interkulturell kompetanse slik at de kan forholde seg til ulike levemåter, tenkesett og kommunikasjonsmønstre. Elevene skal få et grunnlag for å se sin egen og andres identitet i en flerspråklig og flerkulturell sammenheng (LK20, s 3).

- **Bakgrunnsspørsmål**

1. Hvilket/hvilke trinn underviser du i engelsk?

2. Hvor mange år har du undervist engelsk?

3. Hvordan har du satt deg inn i LK20 sine tverrfaglige temaer og kjerneelementene?

4. Hvis du har undervist før ny læreplan, i hvilken grad har du endret praksis, spesielt når det gjelder undervisning som skal bidra til å utvikle interkulturell kompetanse hos elevene?

5. Hvis du har endret praksis, kan du fortelle mer om hva denne endringen består av?

6. Hvilken forståelse har du av tekstbegrepet?

7. Hvordan påvirker den ditt valg av læremidler?

- **LK20 Tverrfaglig tema: Demokrati og medborgerskap**

8. Hvordan tenker du at engelskfaget kan gi elever en forståelse av at deres måte å tolke verden på kun er en av mange?

9. Hvordan påvirker dette dine valg av læremidler?

10. Hva er erfaringene dine med ulike læremidler, er det noe som fungerer bedre enn andre ting når det gjelder å lære elever at deres syn på verden er kulturavhengig?

- **Interkulturell forståelse og språklæring**

11. Hvordan tenker du at elevers utvikling av interkulturell kompetanse henger sammen med språklæring (i engelskfaget)?

12. I hvilken grad tenker du over det interkulturelle aspektet av språklæring når du underviser engelsk, og hvordan påvirker det i så fall valgene dine når det gjelder valg av læremidler?

13. Hva tenker du er beste metode for å undervise engelsk med den hensikt å utvikle interkulturell kompetanse hos elevene dine?

14. Hva er dine erfaringer med ulike metoder og ulikt materialvalg? Hvilke metoder og materialer synes du fungerer, og hva tenker du er grunnen til det?

- **Visuelle læremidler**

15. Hvilke visuelle læremidler bruker du, og hva er formålet ditt med å bruke disse visuelle læremidlene?

16. Hva er erfaringene dine med å bruke de visuelle læremidlene som du bruker?

17. I hvilken grad vil du si at du tenker over at visuelle læremidler også er tekst og hvordan underviser du i så fall elevene dine i å tolke og forstå visuell tekst?

18. Hvordan kan visuelle læremidler hjelpe elevene til å forstå både verbaltekst og verden rundt seg?

19. Hvilke visuelle læremidler synes du fungerer godt når hensikten er at elevene skal utvikle interkulturell kompetanse?

- **Literacy -**

20. Hva legger du i begrepet "literacy"?

21. På hvilken måte tenker du at visuelle læremidler kan brukes med hensikt å utvikle "literacy" hos elever?

22. Hvordan underviser du for å utvikle "literacy" hos elevene dine?

23. Hvorfor bruker du disse måtene å arbeide på og hvilken effekt vil du si at dine valg av metoder har hatt? Hva synes du har fungert bra, og hva har ikke fungert bra når det gjelder å utvikle "literacy" hos elever?

Appendix F – Questionnaire data

Background information Questionnaire

What is your age?	What is your gender?	Where in Norway do you teach?	How many credits (studiepoeng) do you have in the subject of English?	If you have received credits as an English teacher, when did you finish your last exam?
27-35	Woman	Vestland	60	2020
46-55	Man	Innlandet	60	2021
27-35	Man	Viken	60	2018
46-55	Man	Innlandet	0	
36-45	Woman	Agder	60	2018
36-45	Woman	Viken	<60	2022
27-35	Man	Viken	<60	2022
<26	Woman	Trøndelag	<60	2022
56-65	Woman	Agder	30-59	2017
36-45	Woman	Nordland	30-59	2022
36-45	Woman	Viken	60	2019
27-35	Woman	Rogaland	30-59	2013
27-35	Woman	Viken	60	2017
27-35	Woman	Viken	60	2019
46-55	Woman	Viken	<60	Currently
<26	Woman	Troms og Finnmark	<60	2022
36-45	Woman	Trøndelag	60	2005
36-45	Woman	Vestland	30-59	2021
36-45	Woman	Viken	<60	2021
46-55	Woman	Viken	60	2022
46-55	Woman	Vestland	<60	
56-65	Woman	Agder	60	1985
27-35	Woman	Vestland	0	
27-35	Woman	Nordland	<60	2022
36-45	Woman	Trøndelag	<60	Currently
36-45	Woman	Vestland	30-59	2022
<26	Man	Trøndelag	<60	2022
27-35	Woman	Vestfold og Telemark	30-59	2019
27-35	Woman	Trøndelag	0	
46-55	Woman	Troms og Finnmark	<60	1996
36-45	Woman	Viken	0	
36-45	Woman	Rogaland	<60	2021
<26	Woman	Vestland	60	2020
36-45	Woman	Vestland	30-59	2022

46-55	Woman	Trøndelag	<60		1997
27-35	Woman	Viken	<60		2016
46-55	Woman	Trøndelag	<60		1995
46-55	Woman	Vestland	30-59		2016
46-55	Woman	Vestland	30-59		2022
46-55	Man	Agder	30-59		2019

Reported attitudes Questionnaire

1,510433797	1,470871014	1,395735263	1,390213044	Verbal text and IC	Visual text and IC
5	2	2	2	4	2
5	1	2	1	4	1
2	1	2	2	4	2
3	3	3	3	3	2
6	1	1	1	6	1
2	2	4	3	2	3
6	2	5	3	2	3
5	2	3	3	4	2
2	2	2	2	3	2
2	1	2	2	2	1
4	1	2	3	3	2
1	1	1	1	3	2
5	1	1	1	5	1
5	1	1	1	6	1
5	1	1	1	3	1
3	1	2	3	3	2
5	1	2	2	3	1
6	1	2	1	5	1
6	1	3	2	3	2
5	1	2	3	4	2
5	1	2	1	4	1
4	4	4	4	5	2
2	2	2	1	5	1
5	1	1	1	6	1
2	1	2	1	5	1
4	2	5	3	4	2
4	1	1	1	6	1
4	6	5	5	3	5
4	5	5	5	4	5
6	1	4	3	4	1
3	1	2	3	2	2
5	1	1	3	5	1
5	6	5	6	3	5
5	1	1	1	5	1
3	2	2	3	4	2
5	6	6	6	3	6
5	2	2	3	4	2

1	2	3	2	2	2
2	1	2	1	5	1
2	2	3	2	2	2
3,975	1,875	2,525	2,375	3,825	1,95

Images from textbook	Picturebooks	Films	Graphic novels	Videos	Still images	Other
Images from textbook	Picturebooks	Films	Graphic novels	Videos	Still images	
Images from textbook	Picturebooks	Films	Graphic novels		Still images	
Images from textbook	Picturebooks	Films		Videos	Still images	
	Picturebooks	Films		Videos		
Images from textbook		Films	Graphic novels	Videos		Other
Images from textbook		Films		Videos	Still images	
Images from textbook	Picturebooks	Films	Graphic novels	Videos	Still images	
Images from textbook	Picturebooks	Films		Videos		Other
Images from textbook	Picturebooks	Films	Graphic novels	Videos	Still images	
	Picturebooks	Films	Graphic novels	Videos	Still images	
Images from textbook	Picturebooks	Films	Graphic novels	Videos	Still images	
Images from textbook	Picturebooks	Films	Graphic novels	Videos	Still images	Other
Images from textbook	Picturebooks	Films	Graphic novels	Videos	Still images	Other
Images from textbook	Picturebooks	Films	Graphic novels	Videos	Still images	Other
	Picturebooks	Films	Graphic novels		Still images	
Images from textbook	Picturebooks	Films	Graphic novels	Videos	Still images	Other
	Picturebooks	Films	Graphic novels		Still images	
Images from textbook		Films	Graphic novels	Videos	Still images	
Images from textbook	Picturebooks	Films	Graphic novels	Videos	Still images	
Images from textbook	Picturebooks	Films	Graphic novels	Videos	Still images	
		Films		Videos	Still images	
Images from textbook	Picturebooks	Films	Graphic novels	Videos	Still images	
Images from textbook	Picturebooks	Films	Graphic novels	Videos	Still images	Other
Images from textbook	Picturebooks	Films	Graphic novels	Videos	Still images	
Images from textbook	Picturebooks	Films	Graphic novels	Videos	Still images	Other
	Picturebooks	Films	Graphic novels	Videos		Other

Images from textbook	Picturebooks	Films	Graphic novels	Videos	Still images
Images from textbook		Films		Videos	Still images
Images from textbook	Picturebooks	Films	Graphic novels	Videos	Still images
Images from textbook	Picturebooks	Films		Videos	Still images
Images from textbook	Picturebooks	Films	Graphic novels	Videos	Still images
Images from textbook	Picturebooks	Films	Graphic novels	Videos	Still images
Images from textbook	Picturebooks	Films	Graphic novels	Videos	Still images
Images from textbook		Films	Graphic novels	Videos	Still images
	Picturebooks	Films	Graphic novels	Videos	
Images from textbook	Picturebooks	Films	Graphic novels	Videos	Still images
Images from textbook		Films			Still images
	Picturebooks	Films	Graphic novels	Videos	
Images from textbook	Picturebooks	Films		Videos	Still images

Reported practices Questionnaire

1,315587029	1,442042711	1,194002105	1,218447941
5	1	1	2
5	2	1	2
4	2	2	3
5	4	3	4
5	2	2	2
1	1	2	2
5	5	4	4
4	3	5	3
4	2	2	3
3	2	2	2
5	1	1	1
3	1	2	2
5	2	1	1
5	1	3	2
5	1	1	2
5	2	3	3
6	1	2	1
6	1	2	2
4	2	3	3
5	2	3	3
1	3	3	3

3	3	4	3
3	3	3	2
5	1	1	1
5	1	2	1
5	3	4	5
6	1	1	1
3	6	6	5
4	5	5	5
6	1	3	1
3	2	2	2
5	2	3	3
6	4	4	3
2	1	2	2
4	3	3	3
2	6	3	6
4	2	2	2
3	2	2	2
5	2	3	3
5	5	3	2
4,25	2,35	2,6	2,55

Images from textbooks	Picturebooks	Films	Graphic novels	Videos	Still images	Other
Images from textbooks	Picturebooks	Films	Graphic novels	Videos	Still images	Other
Images from textbooks	Picturebooks	Films		Videos	Still images	Other
Images from textbooks	Picturebooks	Films	Graphic novels	Videos	Still images	
Images from textbooks					Still images	
Images from textbooks	Picturebooks	Films		Videos	Still images	
Images from textbooks	Picturebooks	Films	Graphic novels	Videos	Still images	
Images from textbooks		Films	Graphic novels	Videos		
		Films	Graphic novels		Still images	
Images from textbooks		Films		Videos	Still images	
Images from textbooks	Picturebooks	Films		Videos	Still images	
Images from textbooks	Picturebooks	Films	Graphic novels	Videos	Still images	
	Picturebooks	Films	Graphic novels	Videos	Still images	
Images from textbooks	Picturebooks	Films	Graphic novels	Videos	Still images	
Images from textbooks	Picturebooks	Films		Videos	Still images	Other
	Picturebooks	Films	Graphic novels	Videos	Still images	Other
Images from textbooks	Picturebooks	Films		Videos	Still images	Other
Images from textbooks	Picturebooks				Still images	
Images from textbooks	Picturebooks	Films	Graphic novels	Videos	Still images	Other
	Picturebooks	Films	Graphic novels		Still images	
Images from textbooks		Films		Videos	Still images	Other

Images from textbooks	Picturebooks	Films	Graphic novels	Videos	Still images	Other
	Picturebooks	Films		Videos		
Images from textbooks	Picturebooks	Films	Graphic novels			
Images from textbooks		Films		Videos		
Images from textbooks		Films		Videos	Still images	
Images from textbooks	Picturebooks	Films	Graphic novels	Videos	Still images	Other
Images from textbooks	Picturebooks	Films		Videos	Still images	
Images from textbooks		Films		Videos	Still images	
		Films	Graphic novels	Videos	Still images	Other
Images from textbooks	Picturebooks	Films	Graphic novels	Videos	Still images	
		Films		Videos	Still images	
Images from textbooks	Picturebooks	Films	Graphic novels	Videos	Still images	
Images from textbooks	Picturebooks			Videos	Still images	
Images from textbooks	Picturebooks	Films	Graphic novels	Videos	Still images	
	Picturebooks			Videos	Still images	
You may mark more than one answer	Picturebooks	Films	Graphic novels	Videos	Still images	
Images from textbooks	Picturebooks	Films	Graphic novels	Videos	Still images	
		Films	Graphic novels	Videos	Still images	

Appendix G – Interview transcripts
Transkriberingssymboler:

I: intervjuer

L: lærer

#...#: overlapping

(hehe): latter

(…): utelatelse

(uh): ikke hørbare

Kursiv: ekstra vektlegging

.. : kort pause

(pause): lengre pause

- : avbrutt ord eller plutselig endring av frasering

Intervju A

I: Da er det på

L: Da har jeg godkjent det

I: Ja

(pause)

I: Hvilket trinn .. eller hvis du underviser på ulike trinn, hvilke trinn underviser du på?

L: Eh, i år har jeg 4. og 5.trinn

I: Ja

L: Og jeg jobber bare 60 % så jeg studerer på NTNU, så .. men det er helt vanlig. Jeg underviser som faglærer i engelsk på to trinn

I: Ja

L: Så i fjor hadde jeg 7. og 6.

I: Ja, ja, så det varierer litt fra år til år

L: Ja, men jeg er aldri lavere enn 4.

I: Nei, riktig

L: Det er det laveste jeg går

I: Det er jo ikke så mange engelsktimer heller på…

L: Det stemmer, bare 1 på 4.trinn så

I: Ja

L: Og jeg trives best med de litt stø… store barna

I: Ja, ja, ja, ja, det, mmm, det er jo greit

L: (hehe)

I: Hvor mange år har du undervist engelsk, da?

L: 25 år

I: Oi! Ja, lang erfaring da (hehe)

L: (hehe)

I: **Da lurer jeg litt på hvordan du har satt deg inn i de tverrfaglige temaene og kjerneelementene i LK20**

L: Tverrfaglig tema, ikke så veldig.

I: Nei..?

L: Eh, det er mest fordi jeg har engelsk, det er så få engelsktimer likevel og jeg tar veldig god hensyn til kontaktlærerne, de har en så tøff jobb

I: Ja

L: at jeg bestemmer ingenting, ok, skal dere ha tema (uh), da kan jeg finne på 2-3 timer med det temaet der, så jeg tenker mer på de store fagene, norsk og matte, krle og samfunn, så jeg bare setter litt til siden og lar dem bestemme alt. Jeg kan alltid finne noe som passer.

I: Ja

L: Så det gjør jeg

I: Ja

L: Men de kjerneelementene, det kan jeg alt om (hehe) i engelskfaget

I: *Ja*

L: Eh, jeg bruker mer energi på faget mitt enn disse tverrfaglige temaene

I: Ja, ja

I: Er det noe dere har jobbet med felles på skolen også, eller?

L: Eh, ja, vi skal egentlig ha de samme tema på alle trinnene, men det har ikke gått så veldig bra egentlig

I: Nei..

L: For vi har fått ny rektor, og .. vi er bare digitalt, vi bruker bare digitalt, vi bruker bare nettbrett, vi har ingen bøker. Vi hadde (uh) i år har vi Teams, så det er mer fokus på andre ting.

I: Mmm

L: Enn å følge det opp

I: Mmm

L: Jeg tror rektor vil at vi skal ha det, men ingen gjør det (hehe) og de sjekker ikke. Det står på planen

I: Ja

L: Og det er alltid i bakhodet, så for eksempel på 5.trinn, vi

I: Ja

L: Har om ung i dag, som tema, om puberteten og sånne ting og da fant jeg en oppgave om «(uh) Ambassadors», ikke sant, hvor de går ut og representerer landet sitt, unge mennesker gjør det i dag, så det er ung i dag, fint.

I: Mmmm

L: (hehe)

I: (hehe), jaja, (hehe)

I: Men, dere har hvertfall hatt det oppe da, sant, så

L: Ja, vi har hatt det oppe

I: Ja

L: Ja, vi har hatt det oppe på et eller annet skjema et eller annet sted, på Teams,

I: Ja

I: Så da har jo du også undervist før den nye læreplanen, da, og

L: Ja (hehe)

I: **I hvilken grad vil du si at det har endret praksis, spesielt når det gjelder å .. å bidra til å utvikle interkulturell kompetanse hos elevene?**

I: Ehm, jeg er mye mer bevisst på at jeg har ekstremt mange fremmedspråklige barn. Barn som har tre språk og prøver å ta det frem og vise hensyn til det.

I: Ja

L: Og jeg leser veldig mange billedbøker,

I: Ja

L: Og jeg har et godt nettsted for det og det er ingen fare å lese billedbøker til en 6. eller 7. trinn.

I: Nei ..

L: De liker å bli lest til (hehe)

I: Ja, ja, ja, ja

L: Og jeg synes det er veldig bra at jeg kan bruke Youtube, det er ikke så veldig lett når du er en klasse på 25, 7. klassinger (hehe), og så skal du lese en billedbok, de ser jo ikke, rett og slett

I: Nei, nei

L: Så jeg får mye god støtte fra Youtube, men jeg liker å ha den fysiske boka også for da kan de titte inni den,

I: Ja

L: Og det gjør jeg fra 4. til 7., leser billedbøker, og det er noe nytt, tror ikke jeg hadde billedbok før tjuenullseks, før nullseks, det var ikke så mye av det.

I: Nei, nei, riktig, så det har, det har liksom vært en endring da, mmm.

L: Mmmm, men mer et bevis på at noen av elevene mine snakker tre språk,

I: Ja, mm

L: Og jeg, jeg har funnet en veldig fint oppgave, ehm, som heter «(uh) audit» hvor vi setter oss ned, vi snakker om språkene vi har og .. hvordan er det å besøke huset hans hjem, moren hans løper rundt, snakker svensk hele dagen

I: Mmm

L: Og jeg har alt på en 4A ark, førstespråk, andrespråk, «additional language», så jeg vet hvilke elever som har hvilke språk, for det er ingen lærere som kan huske det, jeg kan ikke huske hvem er urdu og hvem er pastho

I: Mmm

L: Jeg kan ikke huske det, og den har jeg på arbeidsplassen min, og når jeg ehm, planlegger, jeg må huske den elev har det og de to snakker samme språk så kanskje jeg kan (uh) dem. Og det er nytt, det gjorde jeg aldri (uh), aldri spurt en eneste elev hva det tredje språket er, jeg trodde alle kunne norsk og engelsk så jeg bare babler i vei på norsk og engelsk, men de har ikke det

I: Mmm

I: Så endringen er på en måte det å dra inn alle språkene og se på det som en fordel, da i

L: Ja

I: I engelsklæringen også, ja

L: Ikke bare det, men på skolen

I: På skolen ja..

L: det er veldig mange som, det er rart når du har tre jenter som snakker polsk

I: Ja

L: Men ingen snakker polsk i garderoben

I: Ja

L: Jeg synes det er rart

I: Ja

L: Men jeg tror vi, ehm, jeg tror de er kanskje litt redd til å gjøre det og i tillegg spurte en kollega, hva synes du om det der? Nei, de er herfra, de er norsk, jeg bare ahhh, ok, så, ja.

I: Ja, ok, ehm, men **hvilken forståelse vil du si at du har av tekstbegrepet?**

L: Ehm, ehm, tekst.. for meg det er bilder, kunst, alt, alt det skriftlige, alt du bruker øynene dine til å se på

I: Mmm

L: Alt, og det har vi snakket om med norskfaget også.

I: Mmm

L: Vi hadde en stor diskusjon om

I: Mm

L: Om hva betyr tekst (hehe), så jeg bare følger med hva de gjør på norsk, det er ikke noe vits i at jeg gjør det annerledes, jeg er veldig alene med engelskfaget, det er ikke prioritert på skolen vår, så jeg hører og ser på hva de gjør i norsktimen, og prøver å herme litt etter noe jeg kan for hvis norsklærer underviser sånn og jeg underviser sånn, det er for mye for dem, prøver å ha et system,

I: Ja, Jah, og hva vil du si **når du tenker på at du har en vid forståelse av tekstbegrepet, hvordan påvirker det ditt valg av læremidler?**

L: Ja, ja, vi har ikke noe ordentlige læremidler, alt er på nettet, så vi har ingen fysiske bøker, og vi har ikke alt, vi har litt fra Quest, og ehm litt fra Cappelen Damm, vi har ingen e-bøker heller, så jeg

I: #..# (uh) Ikke (uh)?

L: Så jeg lager veldig mye selv

I: Riktig, så dere har ikke #..# (uh) sånn Skolestudio, det er Gyldendal sin, sånne (uh)

L: Vi har litt av alt, vi har Skolestudio, vi har Quest, det er Aschehoug, Aunivers, det er sikkert mange, vi har sagt fra, vi trives ikke med dette her, og da fikk vi midler til å kjøpe en fysisk bok, engelsk var ikke prioritert, så det er alltid norsk og matte, alltid norsk og matte, men jeg har vært lærer i så mange år, jeg har en god system, mange ting jeg kan gå tilbake og hente, og ehm

I: Ja

L: Jeg lager ekstremt mye selv, og da, ehm, da vet jeg at jeg kan bare gå og finne det, jeg liker å ha det klart tidlig og vi bruker BISON, hvor du ser på bilder, er du kjent med BISON?

I: Ja

L: Ja, og jeg bruker det hver eneste dag, hver eneste oppgave, ellers, sant, de bruker det ikke, det er fire uker på BISON, så er det glemt, mmm, jeg gjør det i alle fag jeg underviser for jeg underviser naturfag også, ehm, vi tar BISON, så håper jeg når de går ut 7. at de husker det.

I: Mmm

L: Så, jeg synes det er viktig med de læremidler, ehm, ja, jeg sliter litt med det nå

I: Mmm

L: Det gjør jeg

I: Fordi det er alt digitalt ja, det forstår jeg. Mmm.

L: Mmmm

I: Ok, vi går videre til ehm, LK20 om demokrati og medborgerskap. Ehm,

L: Ja

L: For meg jeg bruker sakprosa, «non-fiction»,

I: Ja

L: Og det er fordi jeg studerer nå, det er det eneste jeg bruker, har ikke brukt noe annet,

I: Ja

L: Jeg synes ikke ungene er noe vant til det. Jeg er ikke sånn følelser og kjærlighet og (hehe)

I: (hehe)

L: Nei, jeg vil ha fakta, fakta, fakta, og ehm, det fant jeg ut når jeg tok et kurs på NTNU, jeg liker bare sakprosa, jeg synes det er så lett og enkelt å gjøre, og da kan jeg velge hvem vi snakker om eller hva vi snakker om, og det er lett å finne bilder på internett, så jeg synes (hehe), det er det for meg, ehm, ja, og når vi tenker på de tverrfaglige temaene, i fjor vi hadde ehm, menneskehetsretter, sånne ting,

og jeg har Australia, så da fant jeg frem en menneskerettighetsforkjemper fra Australia, og da var det det,

I: Mmm

L: I mine øyne

I: Ja, ja, ja

I: **Hvordan tenker du at engelskfaget kan gi elever forståelse for at den måten de tolke verden på kun er en av mange?**

L: Ja, hvis jeg bare henger med på de andre fagene

I: Ja

L: Og, ikke sant, de snakker om de menneskerettighetsforkjempere på norsk, så kan jeg gjøre det på engelsk.

I: Mmm

L: Så da snakker vi om samme tema og de kan se verden, det er ikke folk som har det så bra i Norge, å tenke litt på det

I: Mmmm

L: Og så i engelskspråklige land, da. Den tar vi. Igjen det Australia, det var valg, så nå vet elevene mine at de kan mye om valg i Australia, samtidig som de har lært om valg i Norge.

I: Mmm, nå har du jo sagt litt om læremidlene deres - er litt hva du lager og hva du finner på nettet og sånt, så det gjeld….

L: Ja, hvis det er noe om et tema, da tar jeg det, ikke sant, det var noen oppgaver som passet for de fra Australia, da tar jeg det.

I: Ja, ja

L: Hvis jeg synes det er bra, så bruker jeg det.

I: Ja, ja, ja, ja, … så det tenker du og på hvis du tenker at du skal finne noe der de skal forstå, få bedre forståelse av sin egen og andres måte å tolke verden på, så vil du…ja

L: Mmm,

I: Bruke internett, mmm. **Er det noe du synes fungerer bedre enn andre ting av læremidler når det gjelder å lære elever at deres syn på verden er kulturavhengig?**

L: Ehhhh, at man har bilder, gjerne eh levende, berømte mennesker, de har ikke hørt om Elvis, de har ikke hørt om noen ting egentlig, så (uh)

I: Mmm

L: Hvis jeg synes det er kjedelig, de kommer til å synes det er kjedelig, så jeg (hehe) prøver å finne læremidler som er … passer til elevmassen jeg har.

I: Mmm

L: For du må huske, jeg må ha forskjellige nivå,

I: Mmm

L: Fordi jeg har folk som kanskje bare har vært i Norge ett år, kommer rett fra velkomstklasse, til de som er helt flytende på engelsk

I: Mmmm

L: Så det er stor variasjon, da.

I: Ja

L: Og jeg er oftest alene, for det er norsk og matte barneskolen satser på.

I: Ja, ja, he, det høres kjent ut, mmm

L: Mmmm, altså igjen med Australia vi hadde, det er en abori, abori, «aboriginal», urbefolkningen i Australia, Kathy Freiman, hun er en jente som løper, ikke sant, hun har vunnet masse medaljer og ditten og datten, men hun fikk ikke lov til å gå med den «aboriginal flag», ikke sant

I: Mmmm

L: Og det som jeg synes var så bra med den er at vi leste om henne og det var intervju med henne på Youtube, og hun har til og med skrevet sin egen bok, beregnet på barn, og da leste jeg litt fra den teksten, og hun vant i barneskole, hun vant alle konkurranser, men fikk ikke medalje, og det traff elevene, hun vant så fikk hun ikke medalje, hvorfor ikke det? Det var hudfargen hennes, så det er der, de liker å konkurrere, de liker å spille idrett, og de synes det var så urettferdig,

I: Mmmm

L: Selv om det var i 70-tallet, at hun fikk ikke medalje selv om hun vant, det er derfor

I: Mmm

L: Jeg liker å ta berømte mennesker, særlig med idrett, eller med eventyrreising eller sånt, da treffer jeg elevene mine

I: Mmmm, ja, for de #kan (uh)#

L: Det betyr ingenting hvis de vinner Nobels pris, eller, ja, det er de ikke interessert i, de er bare interessert i sport (hehe)

I: (hehe) ja, det kan de relatere til, sant, så da ..

L: Mmm, så kan jeg finne tilleggsmateriell, ikke sant. Her er Kathy Freeman og hun har gjort det og det og det og hvis du har lyst til å lese mer om henne, biblioteket har den boken her, så jeg jobber veldig med bibliotekar

I: Mmmm

L: Bestille den boken her (hehe),

I: Mmmm

L: For jeg skal fortelle elevene, hvis de vil så kan de lese om henne på engelsk, altså, jeg liker den måten der.

I: Ja, ja

L: For jeg vil at de skal fortsette å lese engelsk, og kanskje de ikke vet helt hva de skal lese,

I: Mmmm

L: og jeg liker at de leser bøker skrevet på engelsk, ikke bøker som er oversatt, så ..

I: Ja, ja … det er jo det som er anbefalt også,

L: Ja, og autentiske tekster

I: Ja, ja … **Hvordan tenker du at elevene sin utvikling av interkulturell kompetanse henger sammen med språklæring?** Altså i engelsk

L: Ehm, ja, det er andre språket, norsk og engelsk egentlig, så jeg synes det er viktig, hvertfall på skolen min, vi vet dette, elevene kan så mange andre språk

I: Mmmm

L: Og, jeg synes det er hyggelig at, ja, at han er fra Vietnam, og han snakker fransk, hvorfor det? Så har vi en liten prat om det, at det er mange språk i verden, og forskjellige alfabeter, så det synes jeg er bra også, og vi sammenligner de språkene også, så det hjelper, det føles som jeg må inn i hodet deres flere ganger, det hjelper ikke med en to uker med ehh, med ditten og datten, hver dag

I: Mmmm

L: Selv om jeg har bare engelsk to ganger i uken, (hehe) på 5.

I: Ja, ja, ja **… I hvilken grad tenker du over det interkulturelle aspektet ved språklæring når du underviser i engelsk? Og hvordan synes du det påvirker de valgene du tar når det gjelder læremidler?**

L: Ja, jeg er ganske avhengig av det jeg finner på nett, nå, før jeg tenkte ikke på det i det hele tatt, nå er jeg mer bevisst på hva jeg velger, av temaer

I: Ja, ja … **hva tenker du er beste metode for å undervise engelsk når vi skal bidra til å utvikle interkulturell kompetanse hos elever?**

L: Jeg …, jeg må også tenke på de andre land, før jeg tok bare, i 5. så tar jeg «The British Isles», og 6. USA, og 7. Australia, og så har jeg hatt en samtale med meg selv, at jeg må også inkludere India, Pakistan, jeg må også være åpen for de, det er veldig lite av det på de læremidler, jeg tror det var Quest som hadde om India, ehm, fordi vi har som tema «English as a world language»

I: Ja, ja, ja

L: Men, verden min var bare «British Isles and Australia and (hehe) USA», jeg tok ikke med Canada en gang, så jeg tror, vi skal jo liksom forklare de dette her, jeg tror ikke de vet hvor flinke folk er i India til å snakke engelsk, jeg er ikke (uh) så jeg, ja, så jeg må være litt mer bevisst det er andre engelsktalende land og

I: Ja, ja, ja

L: Og inkludere det,

I: Ja, som eh, og har engelsk som førstespråk, tenker du, men kanskje og i tillegg har andre språk, sant?

L: Jeg tror, ja, jeg tror det begynner å skjønne det, fordi vi er ganske mange elever fra India og Pakistan nå, og jeg er også veldig, veldig forsiktig, eh, jeg har en elev som snakker med indisk dialekt, og jeg er fra USA så jeg snakker amerikansk dialekt,

I: Mmmm

L: Og jeg sliter med å forstå han, men jeg må bygge opp hans selvtillit, for jeg vet at han kommer til å ha det vanskelig på ungdomsskolen for der er de enda strengere, og jeg må bare si

I: Mmm

L: Det er ingenting feil med engelsken din, den må du bare (uh), du snakker helt fint engelsk,

I: Ja, ja

L: Ikke sant, hvis folk ikke forstår deg, da de er de ikke villige til å forstå deg, så … for de elevene kan høre hvordan jeg snakker engelsk, hvordan han snakker engelsk, og en lærer fra England når hun snakker engelsk og alt er ok, for vi kan godta alt, men jeg må si på 7.trinn, ehm, på teamet mitt, hun har enormt norsk opplegg hvor elevene skriver særoppgave ehm om språket de har, ikke sant, hvis de snakker med en dialekt på norsk, hvor kommer det fra? Hvordan høres det ut? Er det noen berømte mennesker, altså, da inkluderer hun, eh, «first language» for de elevene, ikke sant?

I: Mmmm

L: Selv om det er urdu eller om det er norsk

I: Mmmm

L: Og, jeg jobber med det fra 4., men jeg vet i 7., da kan jeg slappe av litt, for da får norsklærer ta den biten der.

I: Mmm

L: De er flinkere til å skrive på norsk enn de er på engelsk når de kommer til 7., de aller fleste, så ehm, (uh) enkelt, og når jeg velger billedbøker så tenker jeg også på å finne forfattere som er ikke fra USA, som er ikke fra England, så jeg tenker altså på det,

I: Mmmm

L: Og det er mange, mange fine billedbøker, som jeg har lest …

I: Mmmm

L: Som er lest på Youtube

I: Ja, ja, ja, ja, ja, da tenker du at det, det er spesielt billedbøker og eh,- fokus på hele den engelskspråklige verden, at det er det du synes det fungerer bra?

L: Mmm, ikke sant, for det er forskjellige, det er en bok jeg liker, ehm, «throw your tooth over the roof», ikke sant, by (uh) Mckanny, den bruker jeg med 4.trinn, for det er de som mister flest tenner, ikke sant, i USA vi setter tannen vår under en pute, så kommer tannfeen,

I: Mmmm

L: Du gjør ikke det i Norge, eh, dette er en billedbok hvor de forklarer at i Nigeria så gjør du det, I India så gjør du det, og da, du kan nesten se elevene smiler, ja, det er det jeg gjør, setter tannen sin i et glass med vann, det er bare tullete, ikke sant

I: Mmm

L: Så … også ler vi litt, og da kan jeg koble de frem til naturfagen, og da kan jeg snike mer engelsk i naturfagen, ehm

I: Ja

L: men det (uh), det er ikke vanskelig å gjøre det, men, men du finner opplegg på nettet, men så når du jobber med det, så skal det passe den klassen du har her i Norge, det er det som tar så mye tid.

I: Ja, ja, ja, eh, ja, ja, det er ikke en liten jobb (hehe)

L: (hehe) nei ..

I: Det er det ikke, selv om det er få timer, ja

L: Mmmm, men jeg tenker jeg blir engelsk faglærer resten av livet mitt, så jeg kan bare finne frem (hehe)

I: Mmmm

L: Finne frem ting, ikke sant

I: #(uh)#

L: Det har jeg alle trinn, da må jeg passe på hva har jeg gjort med hvilke elevgruppe, og da sliter jeg litt da, så (hehe), må har et bedre system på det

I: Eh, vi går videre til visuelle læremidler, du har jo allerede sagt en del om hva du bruker, at du #(uh)#

L: Jeg må si deg en ting, som jeg bruker ekstremt mye, som er som min «happy place», det er en app som heter «Explain basics», ehm, jeg elsker den appen, (hehe) «it's my happy place»

I: Ehm

L: Hvis noe skjærer seg med nettet, med nettbrett, med Teams, ja, ja, det er bare å gi opp og så gå til «my happy place», ja, er du kjent med «explain basics»?

I: Nei, nei,

L: Det er ehm, «I love it», du kan ta et bilde av et ark, du har et ark og du kan ta et bilde av den, og opp på tavlen så alle kan se det, og den har en liten sånn pil hvor du kan flytte så når jeg leser jeg har fingeren min på Ipaden, og jeg leser teksten med en pil under, så da ser alle sammen hvor jeg er i teksten, de har teksten foran seg på deres nettbrett, og de kan se i teksten oppe og de kan se når jeg leser hvilket ord jeg er på og ..

I: Ja, ja

L: «I love it», altså, når jeg skal peke på noe, det tar to sekunder å gjøre, og ja, jeg bruker den tavle ganske mye, for klassen min er 25 barn i hver klasse, det er store og fine klasserom, ikke noe galt med klasserom, skolen er bare 12 år gammel, ehm, så, det liker jeg, så den appen «explain basics», beste ting i verden

I: #mmm#

L: Og du kan eksportere ting i pdf, i Teams, og jeg «I can airdrop», og (hehe)

I: Ja, (hehe) ja, den må jeg se på

L: ja, «explain basics» er kjempefint, og da er det visuelt og det hjelper de fordi det er ganske mange ord på en side, det er mye tekst på sidene og jeg alltid setter inn et bilde, tilby dem litt hjelp, ehm, det er en ting vi ikke liker med Teams, det er lesefremdriften, du kan ikke ha et bilde på og ehm

I: Mmm

L: «That's just horrible» (uh) klager og klager, men hvorfor kan vi ikke sette et bilde på lese (uh) når du har så mange barn som har norsk som andrespråk, da, da, hvor er bildet? Da er den app «Explain basics» den jeg bruker mest. Den kan brukes til alt.

I: Ja, så det du sier er vel gjerne at det å bruke visuelle læremidler er, er, gjør forståelsen for elevene lettere?

L: Ja, og de kan følge med,

I: #følge mer med, ja#

L: Ja, og når jeg leser en tekst, så de hører hva jeg leser mens jeg peker på, ikke sant?

I: Mmmm

L: Eh, så det er viktig at de lærer hvordan ord uttales, og, ja, det er ganske mye på en side, (hehe), ganske mye de skal se på, særlig på de store trinnene, ikke sant, da får vi at de skal lese svaret på leseforståelse og eh, ja, alle må ha en liten hjelp, og ja, jeg elsker (uh) har (uh) valgt jeg,

I: Ja, og du har jo sagt at du bruker billedbøker en del eh, sant

L: #Ja, det er en#

I: Og det kan være #Youtube, fysisk#

L: Ja, det er en side som heter i c e p e l l og ja, den har «storybooks kits», de gir deg, her er boken du skal bruke, her er tema, her er oppsummering, den er så fin den nettsiden, jeg skal bruke den på mandag, det som er fint med den, de har et ark etter på om hvordan hjertet ditt føler og sånne ting, og den går akkurat på det her, den går akkurat på følelser og interkulturell forståelse, ja

I: Ja, ja

L: Jeg har, det er atten bøker, det er dødsfint, hvis du ikke har sett den side, da burde du få den

I: Ja, ja

L: Skal jeg sende den på «e-mail»? en link til det? den er så bra,

I: Ja, det hadde vært helt supert, det hadde jeg likt veldig godt

L: Å, ja, jeg husker ikke hva det står for i, i, c, e, p, l, l, men det er forskjellige land, og eh, du trenger ikke planlegge noen ting for du bare, du bare «printer» det ut, (hehe) og

I: Ja

L: Så du må bruke den til det du vil, men på mandag jeg skal bruke «Be kind»

I: Ja, ja, ja

L: En bok som heter «Be kind» og de har gjort alt for deg, «I love that page», den bruker jeg

I: Ja, ja

L: Også har jeg funnet en annen billedbok, (uh) den er så fin for jeg ofte får nye klasser og jeg må lære nye navn og det er en dame fra Peru eller Chile som (uh) i USA, hun hadde et langt, merkelig navn, ehm, Amalie Sofie Jose Jessica, ikke sant, fem, seks navn, men ingen i USA hadde så langt navn, ikke sant,

I: Ja, ja

L: Når jeg spurte om pappa, hvorfor har jeg så rart navn og så alle har et navn, det er noe alle kan kjenne til, da, og faren hennes fortalte historien om hennes navn, så vi leste boken, og da måtte eleven skrive på engelsk historien om navnet deres, og da stå vi en ring og forklarte hverandre hvorfor vi heter det vi heter, lærte masse, de elevene som har gått på skole i fem år til sammen, de lærte mye de også (hehe), så, noe så personlig som navnet ditt, så det var veldig vellykket time jeg hadde

I: Men, tenker du ehm, **når du bruker billedbøker for eksempel, eh, tenker du over at elevene og skal lære å eh, tolke bildene, eller? Å forstå** #ja (uh)#

L: #Mmm#, ja, jeg synes jeg pleier å starte med forfatteren, og fortelle litt om dem, ikke sant, og, og fordi, kanskje skrev dette her, veldig ofte vi har sånn liten hjemmeside de har, så har jeg bilde av dem, og så ser vi på bildene, eh, hvordan de er tegnet, hvilke kunstneriske ting de har brukt, noen elever liker det, ikke min sterkeste side, ja, de brukte gråblyant og litt svart, men jeg synes, noen barn liker å høre det, også at da hører vi det på Youtube og da sier jeg ingenting, da er jeg stille, for jeg vil at de skal konsentrere på den hyggelige mann eller dame som leser til oss

I: Mmmm

L: Også snakker vi om det, så går vi gjennom en gang til og da pauser jeg, hvorfor tror du dette henger her på veggen? Så du det, kunne dere lese hva som sto der, ikke sant, og, eh, jeg ser på de husene her, hvor tror du dette er, disse husene? Det er sånne ting jeg gjør. #(uh)#

I: #Mmm#

L: Men vi ser alltid først uten at jeg snakker

I: Mmm

L: For de har, de har (hehe) vanskelig til å høre, en stemme fra skjermen den (uh) meg i (uh), de har gjort det så mange ganger, de vet det, de vet systemet mitt, at nå skal jeg være stille og høre, nå skal dere høre

I: **Når du tenker at billedbøker er et visuelt læremiddel som kanskje fungerer ekstra godt, eh, når det gjelder interkulturell kompetanse eller?**

L: Ja, fordi jeg velger det ..

I: Ja

L: Ikke sant, jeg, eh …

I: Ja

L: For eksempel Quest har «The day, the day the crayons quit", men de hadde bare sånn to sider av det, «I'm like, Yo! (hehe)»

I: (hehe), ja

L: Du må se hele boken, ikke sant #Det er litt som#

I: #den er fin#

L: To sider, og det var på 4. trinn

I: Ja, ja,

L: 4.trinn, de kan ikke lese den boken engang, og noen ganger, dette irriterer meg, noen ganger de er skrevet, de burde skrives på Arial, skriftstørrelse 14, ja, som den Crayon-bok, den var skrevet med «crayon», og det er sånn, jeg har det vanskelig å lese det, og de er «emergent readers, they can't», nei, så ja, ikke sant, det er de læremidlene jeg har tilgang til, to sider av det,

I: Ja, ja, ja, ja

L: Da kan jeg heller lese hele boken selv med de

I: Ja … men tiden går fort, det er en 40 minutters grense på denne her Zoom, så jeg tror jeg bare går til siste delen

L: Ok

I: **Hva legger du i begrepet «literacy»?**

L: Det er alt du kan se med øynene dine, alt du kan få inn i deg, eh,

I: Ja

L: Eh, at du leser den og kan se på den og

I: Ja

L: Og, det blir bare vanskelig, så jeg liker å bygge opp ordforråd, det er viktig og, å ha ulike type ting å lese, det hjelper ikke hvis du bare leser dikt hele tiden, men, jeg leser bare sakprosa, så, (hehe), jeg, men jeg vet norsklærerne leser masse følelser, folk som reiser (uh) og, jeg vil heller lese de greiene, så alt er med, du må kunne lese og forstå, det er utrolig mange elever som bare leser og som ikke har peiling på hva som er der, ingen spør (hehe) ingen spør om (uh), så hva type det er ,det er viktig å gjøre i barneskole, det er mye lettere å lære en 9 åring å lese og skjønne enn en 14 åring, så det

I: #Så du tenker at#

L: #Jeg må#

I: At de må inn den vanen med å alltid tenke gjennom og vise at de har forstått underveis, sant, at du bruker den BISON, ja,

L. Ja

I: Ja, eh, så da har du jo på en måte sagt litt om hvordan du underviser for å utvikle «literacy» hos elevene dine, sant, at du velger å bruke

L: Ja, det må være gøy,

I: Ja

L. Det må være tilpasset, det må være noe de er interessert i, ikke sant, jeg elsker å strikke, men elevene hadde dødd hvis jeg hadde gitt de en tekst om strikking (hehe)

I: (hehe)

L: Og, sånne ting, da, så, for du vet motivasjon er så viktig når man skal lære, så da

I: Ja, ja, ja

L: Jeg tror jeg bruker de tekstene jeg velger til å bli motivert

I: Ja, ja … eh, hvorfor bruker du disse måtene å arbeide på, ja, for å motivere ja, eh, **hva synes du har fungert bra og hva har ikke fungert så bra når det gjelder å utvikle «literacy» hos elever?**

L: Ehm, jeg må si de digitale læremidler, de har ikke vært så veldig bra, jeg liker det best (uh), da må vi ha riktig tekst og riktig lyd og det er ikke alltid det virker, og da må vi hjelpe dem, men jeg er alene med 25 barn, ikke sant, så jeg kan ikke bare stoppe med det jeg gjør, eh, jeg synes det som fungerer best er tekster de liker, og jeg også liker, eh, det finnes noen tekster som er a og b-tekster, så a leser og så b leser og når barna sammen de har det bedre enn når de sitter alene, så jeg liker at vi leser i små grupper, jeg synes det fungerer bra

I: Ja, ja

L: Men da må vi, eh, så liker jeg «Reader's theater, that's literacy in my eyes», og det er en fordel med at de har nettbrett alle sammen, for da kan de få den, ja, «Reader's theater» opplegg på hvert sitt nettbrett, og da kan de stå der foran klassen og lese, og de er ikke alene, for jeg er også opptatt av muntlig engelsk, så de får den teksten de skal lese, med bilder, og hvis du bruker tid på 4. på «Reader's theater», det er så mye lettere neste årene, og jeg ofte følger klassen, så vi på 4. nå, jeg skal sikkert følge de ut 7., og da har jeg dem rett her,

I: Ja, ja, ja

L: (hehe) og du må ha dem her hvis du skal leve med dem til 7.

I: Mmmm

L: Så variasjon, motivasjon og små grupper og læringspartner, sånne ting

I: Mmmm

L: Veldig, veldig bra!

Intervju B

I: Da var det begynt, ja, da begynner vi med bakgrunnsinformasjon, hvilket trinn underviser du i engelsk i år?

L: Nei, nå underviser jeg 3.trinn

I: 3.trinn, hvor mange år har du undervist i engelsk?

L: Nei, altså, jeg har egentlig bare undervist i år, jeg, fordi jeg tok etterutdanning i fjor, men jeg har også undervist for lenge siden, i 1 år på ungdomsskolen, men da hadde jeg ikke utdanning.

I: Ja, ja, så da har du egentlig kun undervist etter ny læreplan, da?

L: Mmm

I: Ja

L: Eller, det blir jo ikke helt riktig, for jeg hadde jo egentlig engelsk i første og andre også

I: Ja

L: Ja, ja, men det var ikke jeg som planla det, kan du si, det var jeg som gjennomførte det

I: Ja, mmm, ja, du har i hovedsak undervist etter #ny læreplan#

L: #Ja, etter ny læreplan#

I: Mmmm, eh, **hvordan har du satt deg inn i de tverrfaglige temaene og kjerneelementene i LK20?**

L: Nei, vi har jo jobbet med, litt med det på jobb, ehm …

I: Ja

L: Når det var nytt, da, så er de jo sånne her pakker fra udir som vi har gått gjennom litt

I: Ja

L: Ja, ja, og så har jeg jo, altså, jeg har ikke akkurat gått inn og lest mye selv, men vi har jobbet litt med det

I: Ja, ja,

L: Jeg har fått med meg at det er noe nytt der (hehe)

I: Ja, ja (hehe), men er det noe dere snakker om liksom på teamene, eller? I samarbeid, hvis dere skal planlegge noe, eller?

L: Ja

I: Ja

L: Ja, det vil jeg si, på mitt team gjør vi det, mmm

I: Mmmm

L: Men og andre tverrfaglige temaer, så det er ikke bare de, men

I: Ja

L: Vi liker å prøve å få det til

I: Ja, ja, eh, det står jo litt i LK20 om tekstbegrepet, **hvilken forståelse har du av tekstbegrepet?**

L: Ehm, jeg tenker at det for meg er et ganske vidt begrep, da

I: Ja?

L: At da blir, at det og kan være film og sanger og

I: Ja

L: Og sånne ting

I: Ja

L: Ja

I: Ja, eh, **måten du ser på tekstbegrepet, at du har en vid forståelse av det, hvordan påvirker det hvilke læremidler du velger?**

L: Hmmm, ja …nei, jeg vet ikke helt hvordan det påvirker, men jeg tror jo det at, jeg prøver jo å lage veldig, litt sånn variert undervisning, da, med, ehm, der de skal, at de ikke bare skal sitte og høre på en lærer, eller bare gjøre ditt eller datt, jeg prøver å ha variasjon, så da

I: Ja

L: Jeg vet ikke om det har noe med utvidet begrep om tekst, men …

I: Jo, at bruker du ulike typer tekst? Bruker du film? Bruker du sang?

L: Ja, ja, jeg bruker ofte for eksempel en sang eller en dans, på slutten eller på begynnelsen, og så bøker, og, ja, billedbøker mye, og så sånn små snutter som jeg finner på Youtube og sånt,

I: Mmmm, det er bra. Ok, vi går videre til LK20 og det tverrfaglige teamet demokrati og medborgerskap, eh, eh, jeg har tatt med det fordi der står det jo litt om hvordan **engelskfaget kan være med til å bidra til at elever får forståelse av at deres måte å tolke verden på ikke er den eneste, at den kun er en av mange, hvordan tenker du at engelskfaget kan bidra til det?**

L: Nei, eh, jeg tenker jo det, ehh, det er en veldig god plass der man kan, ehm, snakke om det

I: Mmm

L: Fordi, både, altså, man kan ta opp emner, både sånn historisk hva som har skjedd, men også hvordan det er forskjellige plasser i verden, ehm

I: Hmm

L: Eh, ja, det er jo veldig relevant

I: Mmmm, og **hvordan tenker du at det påvirker dine valg av læremidler?**

L: Eh, jeg vet ikke om det påvirker meg så veldig, akkurat, det er ikke noe som jeg har langt fremme i pannebrasken (hehe)

I: Nei (hehe)

L: Nei

I: Eh, hvis du tenker på det med læremidler, **er det noe du synes fungerer bedre enn andre ting når det gjelder å lære elever at deres syn på verden er kulturavhengig?**

L: Mmm, ja jeg synes jo nesten alltid at billedbøker er

I: Mmm

L: det som fungerer veldig bra

I: Mmm

L: Ehm, ja, hvis du finner de rette, da, sånne som handler litt om de der tingene, vi har blant annet hatt en bok om, en veldig enkel bok om, om en, - som vi hadde på studiet i fjor, da (hehe) «I am not a refugee», sant så, da, den er liksom helt ærlig om hans flukt, og, ja, det er ikke så mye av sånt i lærebøkene på en måte (hehe)

I: Nei, nei, det er sant, du får litt annet perspektiv på ting kanskje når du leser

L: Mmmm

I: En hel bok, eller når de får høre en hel bok

L: Ja

I: Eh, hvordan synes du det fungerer å bruke billedbøker?

L: Å, jeg synes jo det fungerer veldig bra, de må jo selvsagt være tilpasset og jeg tar alltid og blåser de opp og tar de på powerpoint ellers så har jeg funnet nytt nettsted nå med masse billedbøker

I: Ja, ja, ja (hehe)

L: «Get epic» eller hva det heter, ehm, og da får de det opp på skjerm i tillegg, sant, så da blir det jo både bilder og tekst

I: #Ja#

L: Så da klarer de jo å fokusere i mye større grad, de er helt, ja, de er helt månebedotten der de sitter (hehe)

I: Jajaja (hehe)

L: Som regel, hvis jeg har funnet rette bok, mmm

I: Mmmm … ok, vi går videre på neste tema, interkulturell forståelse og språklæring og **hvordan tenker du at elevene sin utvikling av interkulturell kompetanse henger sammen med språklæring, da i engelskfaget?**

L: Ja, det henger ganske mye sammen, ehm, ehm, før så, jeg føler nå med den nye læreplanen, sant, skal vi liksom, vi skal ikke bare eh lære om Storbritannia nå i engelsken, og snakke prop .. snakke sånn pen engelsk og

I: Mmmm

L: Og høflighetsfraser, men det er liksom blitt et helt annet innhold, jeg vet jo ikke om det var sånn før, men da jeg var liten, da var det nå sånn, sant

I: Mmm

L: Mens nå det, eh, ja, alle deler av verden, for man snakker jo engelsk overalt, og det eh

I: Ja, mer som #engelsk som et verdensspråk, eller#

L: #(uh)#

L. Ja, ja

I: Ja

L: Ja, men og, så synes jeg også at engelsk som et supplement til samfunnsfag og norsk og sånt, så er det helt supert å bruke

I: Mmm

L: Det til det, ja, til det

I: Mmm … ja, **når du underviser i engelsk, i hvilken grad tenker du over det interkulturelle aspektet ved språklæringen?**

L: Ehm, det tror jeg at jeg tenker ganske mye på, men det tror jeg og er fordi at jeg studerte dette faget i fjor

I: Mmm

L: Og der hadde vi veldig mye om det, så, jeg vet ikke om mine kollegaer er like bevisste på det, men, men jeg prøver det, ja

I: Mmm

I: **Synes du at det påvirker de valgene du tar når det gjelder læremidler?**

L: Ja

I: Ja?

L: Ja, det gjør det nok

I: Ja

L: For da blir det mer, for da blir det mer, ehm, altså, jeg kan finne sanger med forskjellige engelske dialekter, eller

I: Mmmm

L: For eksempel indisk (hehe)

I: Jajajaja (hehe)

L: Det er jo og, eller, ja, så jeg synes, altså sånn jamaikansk eller amerikansk, at det finnes så mye forskjellig, ja, altså det rent auditive, det blir jo veldig forskjellig

I: Mmmm

L: Så det er litt spennende synes jeg, at det er liksom greit nå da. Ja, og så eksponere barna for litt sånn forskjellig

I: Mmmm, så

L: Det er jo rent auditivt, da, blir jo veldig forskjellig

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I: Mmmm

L: Så det er litt sånn synes jeg, at det er liksom greit...

I: Mmmm

L: Nå da, å eksponere barna for litt forskjellig

I: Mmmm

L: Det er jo rent auditivt, da, men du har jo det og det visuelle selvfølgelig ...

I: Mmmm

L: Som også blir viktig, å se at vi er en sammensatt verden og at ikke alt er blendahvitt (hehe)

I: Ja, ja, ja at det kan jo … jeg vet jo ikke hvordan det er på din skole, men det kan jo reflektere klasserommene i Norge også det, sant

L: Absolutt, det er mye mer av det nå, sant, og da er det jo kjekt for alle å kunne møte noen som de kan kjenne seg litt igjen i, ja, hvertfall av og til, sant

I: Mmmm

I: Da har du jo sagt litt om metoder og materialer som du synes fungerer, du bruker billedbøker og sanger og ..

L: Mmmm

I: og ulike små videoer og, ja ..

L: Mmmm

I: **Er det noen andre metoder og materialvalg som du har hatt erfaringer med?**

L: Ehm, ja, på vår skole bruker vi noe som kalles det runde bordet

I: Ja

L: Og da på en måte, da må du dele klassen inn i, ja, en engelsktime er jo kort, altfor kort, men for eksempel i tre, da, og så ehm, og så det runde bordet der er det en sånn pratestasjon, eller der er det, der kan man enten snakke om den boken man har lest, prøve å snakke og spørre mer for man er færre sammen, da

I: Ja

L: Eller man kan ha grammatikk, eller, at det er en lærerstyrt stasjon

I: Ja

L: Der man prøver å prate litt

I: Ja, og da er de to andre ikke … da er de selvstendige, da eller?

L: Ja, og så jobber de kanskje med en annen oppgave, eller, så de må være litt enkle og greie, men nå er jeg så heldig at jeg har en kollega til med meg, jeg, så

I: Ja

L: Så kan hun ta de, så tar jeg det runde bordet

I: Ja, ja, ja

L: Det er for å få i gang en samtale, altså, det er ikke alle som, det er veldig stor forskjell på hvor mye de vil prate og hvor trygge de er, og flere snakker engelsk hjemme og de kan jo ta ordet i samling, men så har du de der, spesielt de der litt sånn flinke ungene som plutselig føler de ikke mestring lenger

I: Ja

L: Og da huh, blir de helt stille, vet du

I: Ja, ja (hehe)

L: (hehe) Men da prøver jeg, da er det litt gått å ha et sånt, å ha et sånt mindre fora, da

I: Ja

L: Så du kan lure de til å snakke litt

I: Ja, ja

L: Lese litt, eller, ja

I: **Så hvis du tenker på hva du synes er best metode for å eh, undervise for å bidra til interkulturell kompetanse, hva tenker du?**

L: Ja, for min del blir det jo da å, eh, kanskje da, jeg, - kanskje da en billedbok, da

I: Mmmm

L: Og så ikke stoppe for mye opp, på den, når vi går gjennom den..

I: Mmmm

L: For det tror jeg, for det kan vi ta etterpå

I: Mmm

L: Når vi tar det på det runde bordet, så kan vi stoppe opp, kanskje, for jeg synes liksom at sånn lesepause, at vi skal ikke bli stoppet hele tiden, men det skal de jo selvsagt etterpå, da kan de spørre og, da k#(uh)#

I: #Mmmm#

L: Om litt ord og litt sånt

I: Skal vi se, ja, bra, skal vi se

L: Ellers så liker jeg å lage oppgaver til

I: Mmmm

L: Som hører til, fordi, sant, for eksempel den der, hva heter den da? "The cat", "Tom the cat"

I: Mmmm

L: Ja, sant, og han er så kul, eh, ja, og det er musikk, og det er og, sant, men det finnes jo ikke noen oppgaver de kan jobbe med etterpå, så

I: Nei

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L: Så jeg prøver liksom å plukke ut noen ord, eh, som de kan jobbe med, eller om de kan tegne en tegning eller tegneserie, å skrive inn noen ord, ja, #så prøver liksom#

I: #Mmmm#

L: Å dra ut litt ord og uttrykk fra de tingene som vi finner, hvis ikke det er lærebok, ja

I: Ja, skal vi se, vi går over på visuelle læremidler og du har jo sagt litt egentlig om hvilke visuelle læremidler du bruker, eh, som videoer og billedbøker. **Er det noe annet du bruker som du har lyst til å nevne?**

L: Ehm, nei, altså jeg bruker jo også lærebok, da, sånn digitalt, ehm, og så ehm … sånne her "flashcards" og sånn

I: Mmmm

I: Ja, **hva er erfaringene dine med å bruke de visuelle læremidlene du bruker? Hva tenker du fungerer, hva fungerer ikke?**

L: Ja, tenker du på læreboken, for eksempel?

I: Ja

L: Ja, eller ja, eller alt?

I: Ja, alt. Synes du læreboken fungerer, synes du, er det andre ting som fungerer bedre?

L: Ja, nå datt vi ned på å bruke Skolen min, eh, og det er jo på en måte godt å ha en, altså den der planen som de legger til grunn, den klarer jeg jo ikke å holde, og ..

I: Nei

L: Eh, ja, så synes jeg, vi er et team som synes det er kjekt å ha litt tverrfaglig, så det er ikke alltid det, da prøver jo jeg å ha om kroppen i engelsk når vi har om kroppen i tema, så da

I: Ja

L: Så da må jeg mikse litt, eh

I: Ja

L: Ehm, ja, men der har du jo da, jeg har digital bok, og elevene har jo selvsagt ikke bøker, det har vi jo ikke råd til, ehm

I: Mmm

L: Ehm, så jeg må jo hele tiden produsere det, hvis de skal gjøre noe, så må jeg produsere det selv

I: Ja, riktig

L: Ehm, ehm, eller kopiere litt sånn ulovlig fra den boken vi har

I: Mmm, ja, ja

L: Ehm, og så har de jo også en åpen, nei, eller sånn du har læreboken digitalt, men også en nettside digitalt, og sammenfatningen der har jeg ikke helt funnet ut av ennå, jeg blir litt sånn forvirret, litt sånn, er det der eller der eller, men det er sikkert bare, eller...

I: Så elevene har ikke tilgang til egne, på en måte, nei?

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L: Nei, men de har Salaby, det har de tilgang på

I: Ja

L: For det er kjøpt fri på en måte

I: Ja

L: Mmmm

I: Ja, mmmm

L: Så det blir jo den digitale ressursen vi har, hvis ikke jeg legger ut noe Spesielt #til de#

I: #Ja, ja#

L: Nå er de vel der at de snart kan finne ting på "classroom" selv, og sånt

I: Mmmm, jajaja, de blir mer selvstendige sånt sett, mmm

L: Mmmm

I: Men du har jo sagt noe om i starten om tekstbegrepet, at du tenkte på at du hadde en vid forståelse av tekstbegrepet, ehm, så

L: Mmmm

I: **Da tenker jeg at du kanskje tenker at visuelle læremidler også er tekst, eller?**

L: Ja, jeg tenker egentlig det, ja

I: Ja, ja

L: Ja

I: **Hvordan underviser du i så fall da elevene dine i å tolke og forstå visuell tekst?**

L: Nei, det er jo det vi gjør på det runde bordet, da

I: Jaja

L: Eh, når vi bruker det, sant at vi prater litt, at vi går litt dypere inn i teksten, eller tar litt bedre tid, eller

I: Ja

L: Mmm, og da, og da elsker jo ungene å, de kommenterer jo alltid bildene, sant?

I: Mmmm

L: Nei, se der er en (hehe), og det å kommentere bildene, det faller jo veldig naturlig for de..

I: Jaja

L: Og da får vi jo også snakket om, altså du får eh, du får snakket om, pluss at jeg tror at de skjønner at her er det jo et samspill mellom bildene og teksten

I: Mmmm, så du… - **Hvordan tenker du da, ja, at bildene for eksempel i en billedbok kan hjelpe elevene til å forstå verbalteksten og verden rundt seg?**

L: Ja, de kan hvertfall forstå den teksten og det kan også skape, en god billedbok kan også skape forventninger til teksten eller gi den mer innhold enn det som faktisk står i teksten, at …

I: Mmmm

L: At du kan få en dobbelthet som ikke kommer frem bare med teksten, men som kommer frem, ehm, med tekst og bilde

I: Mmm

L: Og da tenker jeg jo også at hvis dette handler om ehm, ja, barn fra andre deler av verden så vil de jo se på det også, ja, hvis, ja, vi hadde en bok på pensum som var om en sånn indianerjente i Canada, sant

I: Mmmm

L: Ehm, og da ser du jo og da kan vi jo snakke om fargebruk og hvordan de ser ut og ehm, ja, for de vil vel legge merke til, hvis det er en farge som er brukt mye, sant, så vil de jo legge merke til det, og så er det kanskje noen som spør om det

I: Mmmm

L: Og så blir det jo på en måte en tolkning, da

I: Mmmm, på en måte at farger kan …

L: Ja, hvorfor har de valgt å bruke så mye blå (hehe) eller

I: Mmmm, eh, så du eh, **jeg forstår deg slik at du tenker at billedbøker, det kan fungere godt når man skal liksom undervise for å, at elevene skal utvikle interkulturell kompetanse, stemmer det?**

L: Mmm, ja

I: Ja

I: **Er det noen andre visuelle læremidler du tenker kan fungere godt sånn sett?**

L: Ja, der også er jo sanger og danser og …

I: Mmmm

L: Filmsnutter og sånt, ja

I: Ja

L: Ja

I: Ok, da kommer vi på siste tema "literacy" og da har jo jeg, det finnes jo ikke noe godt norsk ord for "literacy", så derfor...

L: Nei, det er lenge siden jeg har, når jeg jobbet på Storetveit som norsklærer, så hadde jeg hvertfall hørt om det, men nå, nå er det en stund siden (hehe)

I: Men, du kan jo si hva du tenker, det er ikke noe feil eller rett svar, men

L: Neinei

I: Men**, hva tenker du når du hører begrepet "literacy"?**
L: Ja, jeg måtte jo ærlig talt sjekke litt for jeg tenkte jo kanskje først at det var en slags leseopplevelse,

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men når, men det blir vel mer, det blir mer hvordan en elev kan uttrykke seg, både muntlig og skriftlig og digitalt, altså, nesten de grunnleggende ferdighetene da, så ja

I: Mmmm, mmmm

L: Det kom vel inn med, ikke den nye læreplanen, men den før sant, med de grunnleggende ferdighetene

I: Ja, at du tenker på at "literacy", det er eh, noe som tilhører alle fag, da? Hvis jeg forstår deg rett

L: Ja, ja, jaja, mmm

I: Eh, eh, **på hvilken måte tenker du at visuelle læremidler kan brukes for å utvikle "literacy" hos elever?**

L: Hmmm, nei, det er vanskelig begrep (hehe), det er klart at det kan det, altså … alt er jo med på å utvikle (hehe) "literacy" sånt sett

I: Mmmm

L: Ehm, jeg klarer liksom ikke sette fingeren på hva det er med visuelle læremidler

I: #Du har jo..#

L: #Det blir kanskje#

I: Ja

L: Altså, for svake elever, for de er jo alltid visuell støtte en eh god ting

I: Mmmm

L: Ehm, ja

I: Ja, at det kan være med å støtte eh, på en måte den verbale leseutviklingen, da, tenker du?

L: Ja, ja

I: Og i helhetlig forståelse kanskje av tekst?

L: Ja, absolutt, ja, helt klart, ja, altså de har jo, det er jo noe med at de trenger jo ikke å forstå alle ordene, sant

I: Mmm

L: Men når de har bilder ved siden av, så skjønner de jo enda bedre

I: Mmm

L: Og kan finne mening i teksten uten at de forstår alt

I: Mmmm

L: Og likevel så har de fått inn en liten sånn, at de har fått lyttet til noe, og kanskje fått litt inn, da

I: Mmmm

L: Setningsoppbygning eller noen ord, eller

I: Mmm

L: Noen fraser, sant

I: Mmmm, eh, så har du jo sagt litt om hvordan du underviser, eller hva du legger vekt på, men **hvis du tenker på "literacy", hvordan underviser du for å utvikle det hos elevene dine?**

L: Ja, vi har jo vært mest på muntlig vi nå da, ja, og det var det de sa på studiet i fjor, var at det var det en skulle, hvertfall sånn jeg tolket de, da, at vi skulle prøve å frigjøre elevene til å lære de "chunks of words", fraser og og lese i kor og, ja, så det er nok det vi har jobbet mest med

I: Mmmm

L: Men så, nå er det mer og mer lesing, og det er jo fascinerende å se hvordan de plutselig vips fra at vi ikke har øvd så veldig mye på det og så plutselig er det noen som leser helt fint på engelsk, liksom, eh

I: Tenker du at det kan ha sammenheng med den ordlesingen og det arbeidet dere har gjort først som har vært mer muntlig på en måte?

L: Ja, ja, ja, det er nok sikkert det, sant, at vi har gjort alt i fellesskap og og, ja at vi har øvd masse, og så har vi gjentatt, og ja

I: Mmmm

L: Så da eh sitter det vel kanskje da (hehe) for mange da

I: Mmmm

L: Littegranne da, og så kjenner de igjen ord også, sant

I: Mmmm

L: Så husker de, å nei, det var ikke sånn det skulle uttales, det skulle uttales sånn

I: Mmmm

L: Så hjelper det jo på når du har, når det er noen som er veldig flinke i engelsk og har det kanskje som morsmål og sånn og da hører de andre litt på det og så enten blir de revet med ellers så går de helt i motsatt retning og vil ikke åpne munnen (hehe)

I: Mmmm jajaja (hehe)

L: (hehe)

I: Ja, **er det noe annet du vil si om hva du synes har fungert, eller hva du ikke synes har fungert så bra?**

L: Hmmm, mmm, jeg synes jo overgangen nå, jeg synes jo det har vært veldig greit å være engelsklærer frem til nå

I: Mmmm

L: Fordi det har vært mye muntlig, fordi det har vært mye "storytelling" og det har vært (uh) aktive aktiviteter og varierte aktiviteter, men nå kommer liksom grammatikken og litt sånne ting og mer skriving og sånt og den overgangen synes jeg blir litt mer sånn vanskelig, for jeg synes jo at grammatikkundervisning er jo litt … jeg har jo ikke så mye erfaring, sant, så å prøve å få den til uten at det er grammatikkundervisning, hvis du skjønner (hehe)

I: (hehe) ja

L: Så det blir kanskje det neste på det runde bord

I: Ja, ja

L: At vi må snakke litt om

I: Ja, ja

I: Tusen, tusen takk for deltakelse i intervju!

Intervju C

I: Ok, da begynner vi med litt bakgrunnsinformasjon. Eh, **hvilket trinn, eller hvis du underviser på flere, hvilke trinn underviser du i engelsk i år?**

L: Eh, i år så underviser jeg hovedsakelig på mellomtrinnet, på 5. og 6. trinn

I: Ja, eh, **har du undervist mange år i engelsk?**

L: Eh, ja, ehm, jeg har vel undervist siden 2003, så, ja

I: Ja

L: (hehe) noen tiår

I: 20 år da (hehe)

L: Ja (hehe), det blir nesten det, ja

I: Jaja, **hvordan har du satt deg inn i LK20 sine tverrfaglige temaer og kjerneelementer?**

L: Ehm, jeg har lest læreplanen grundig for meg selv, og så har jeg skrevet notater, og, eh, og vi har jobbet med oppgaver relatert til den nye planen i grupper sammen med kollegaer på skolen

I: Ja

L: Eh, vi har vel også brukt denne litt utdanningsforbundet sine nettsider, og, eh, nei, ja, udir, mener jeg (hehe)

I: Ja, så dere, eller du har jobbet med, både deg og på skolen, da?

L: Ja

I: Ja, mmm, flott, og siden du har undervist i engelsk i 20 år, så har du jo undervist før ny læreplan

L: Det har jeg, ja, det stemmer det (hehe)

I: **I hvilken grad vil du si at du har endret praksis, da spesielt når det gjelder undervisning som skal bidra til å utvikle interkulturell kompetanse hos elevene?**

L: Eh, ja, jeg tror nok, det er litt vanskelig å tenke sånn langsiktig, eller sånn tilbake i tid, men jeg tror nok, når jeg reflekterer over det, at kanskje det var mer sånn, ikke så mye fokus på det tidligere som nå, ehm, det var mer å kunne kommunisere på engelsk, men at den kulturelle biten ikke var så i fokus, eh, sånn tidligere og at det mer var en slags oss/de-holdning altså at du, eh, presenterer forskjellige kulturer mens nå er det veldig gjennomsyret med at det er eh, at man presenterer ulike kulturer, men vi har fokus på likheten også, at elever kan relatere seg til andre, ehm, at man kan (hehe), være like inni tross ulike kulturer, og, ja, ehm,

I: Mmm

L: Ja, og dette med at vi blir mer bevisste på vår egen kultur med å bli kjent med andre

I: Mmm, mmm

I: Ja, flott

L: Og verden blir jo på en måte mindre og altså, den globale verden er jo blitt veldig internasjonal i forhold til da jeg var liten selv, så, ja

I: Mmmm, ja så du tenker at det er en naturlig utvikling

L: Ja, mmm, ja, vi lever tettere på folk med forskjellige kulturer og, ja, så

I: Mmmm

L: Og dette har med å respektere hverandre, mmm

I: Mmm, eh, **LK20 sier jo også noe om tekstbegrepet, men hvilken forståelse har du av tekstbegrepet?**

L: Ehm, ja, det er jo lett å tenke at tekst er kun bokstaver, ehm, men, eh, men jeg tenker at det kan være, det trenger ikke bare å være ren tekst, det kan også være multimodale tekster, at man bruker tekst og bilder som er kombinert, brosjyrer eller tegneserier, eller, ja

I: Mmmm

L: Eh, at det, ja, det er viktig å tenke litt mer utvidet på tekstbegrepet

I: Mmmm, ja, **når du har det utvidede tekstbegrepet, hvordan vil du si at det påvirker ditt valg av læremidler?**

L: Ehm, ja, ved å tenke bredt og eksponere elevene for alle mulige tekster så får de et videre perspktiv på hva som er tekst og da eh, ja, jeg tror det er viktig å ikke bare tenke lærebok, men eh, bruke hele spekteret av hva som finne i, i, ja, i litteraturen og i, av digitale hjelpemidler for å ehm...

I: Mmmm

L: Å kunne bruke det i undervisningen sånn at de lærer det, at de lærer språket

I: Mmmm

L: Eh, eh, jeg vet ikke om jeg svarte godt på det...

I: Jo, jo, jeg synes du svarte godt, at du, at du må bruke ulike typer læremidler, at du ikke bare fokuserer på en type, da

L: Mmmm, ja, og jeg tror også at svaret på det er at variert undervisning er veldig viktig, at du ikke kjører deg inn i et mønster og da, du får bredere måloppnåelse ved å få med deg alle typer elever

I: Mmmm

L: Ved å gjøre, altså, det kan være samme målet du skal lære, men at du gjør det på forskjellige måter sånn at, sånn at da får du med deg alle elevene, både de svake og sterke

I: Jajaja

L: Ja

I: Mmmm, ok, vi går videre til neste tema, tverrfaglig tema fra LK20

L: Ja

I: **Demokrati og medborgerskap, hvordan tenker du at engelskfaget kan gi elever forståelse av at deres måte å tolke verden på kun er en av mange?**

L: Ja, ehm … ja, som gjennom litteraturen, språk, film, altså, det å presentere historier fra ulike perspektiver, så kan eleven bli utfordret til å endre tankesynet sitt på andre og sin egen forståelse av verden

I: Mmmm

L: Jeg tenker eh, eh (pause), ja, ehm, ja, jeg stoppet litt opp der (hehe)

I: Ja, (hehe), så du tenker at, eh, eh, eh, hvis du tenker på læremidler da, så tenker du at det å presentere de for ulik type litteratur vil være bra?

L: Ja, ja, absolutt, ja

I: Ja, **er det noe annet der med læremidler du tenker blir påvirket av det tverrfaglige temaet?**

L: Ehm, ja, altså, det er viktig å utforske hvilken litteratur som finnes for målgruppen, og lage prosjekter og som utfyller kravene til kompetansemålene, som en kan oppnå, eh, ja, og jeg føler jo at du får like stor om ikke større måloppnåelse ved å tenke kreativt ut av boksen og utenfor kun lærebokundervisning da med at du kan, ja, trekke inn og bruke, ja, for eksempel litteratur inn i undervisningen

I: Mmmm, da forstår jeg deg litt sånn at du tenker at ikke læreboken på en måte favner vidt nok?

L: Ja, jeg tror nok at de, selvfølgelig, altså det har jo med økonomi på skoler og gjøre og sånn, hvor de er jo pliktig til å ha, eh, lærebøker som følger den nye læreplanen, så eh, ja, men jeg tenker at ingen lærebøker er helt, eh, optimale, så jeg tror det er lurt å se på forskjellige læreverk, eh, og eh, ja, plukke det som du som lærer synes er best, men klart det kan jo være tidkrevende det også, så hvis du er nyutdannet så skjønner jeg veldig godt at du følger, følger det som ligger klart der for deg og

I: Mmmm

L: Så, men det viktigste eh, er at du følger målene og måloppnåelsen, og det som det står i læreplanen, da

I: Mmmm

L: Så, ja

I: Ja, så da har du jo sagt litt om erfaringene dine med ulike læremidler, men **er det noe mer du vil si når det gjelder læremidler for å lære elever at verden er kulturavhengig?**

L: Eh, ja, eh … mmmm, ja, jeg tror du får inn mye med, eh, dette med, hvis du bruker dette med visuell støtte og eh, med dataspill og at du bruker de hjelpemidler som finnes, eh, så, får du, eh, du vet, bilder sier mer enn tusen ord (hehe) så du kan jo få med deg mye inn i eh, at de, film, at de får en følelse av å se hvordan andre har det, eh

I: Mmmm

L: Og dette her når de skal lære om ulike dialekter og aksenter og ja, så

I: Eh, at det ikke bare blir fokus på en type, sant?

L: Ja, ja (hehe)

I: Eller, ja, det finnes jo veldig mange flere (hehe)

L: (hehe) ja

I: Ok, vi går videre til interkulturell forståelse og språklæring

L: Ja

I: **Hvordan tenker du at elevene sin utvikling av interkulturell kompetanse henger sammen med språklæring, da i engelskfaget?**

L: Ja, eh, jeg tenker jo, ehm, at det er veldig vesentlig for, ja, du var jo inne på det selv også, det er jo, man tenker jo kanskje først sånn britisk engelsk og amerikansk engelsk, men så har du jo "Commonwealth countries" og det er, ja, engelsk er jo et verdensspråk og ja, det er jo, ja, i forhold til uttale og bruke (uh) og dette her med identitet og hvordan en snakker engelsk, og ja, ehm, eh, så, ja, du har britisk engelsk, du har amerikansk engelsk, australsk og indisk engelsk, altså, det er veldig mange eksempler, ehm, og interkulturell kompetanse henger jo veldig sammen med språklæring vil jeg si

I: Mmmm

L: Eh, så, eh, ehm …

I: Så du tenker at det er naturlig at det er en stor del av læreplanen i engelsk?

L: Ja, ja, så absolutt

I: Mmmm, men **i hvilken grad tenker du over det interkulturelle aspektet av språklæringen når du underviser i engelsk?**

L: Jo, altså, det er jo det jeg synes er spennende med engelskfaget, for det er jo så mye historie og samfunnsfag innbakt i faget, fordi, og det synes jeg er veldig nyttig for, i tekstene, ja, du kan lære om urfolk i forskjellige land, sant, sånn som når europeerne kom til Amerika, og til Australia og eh, og, ja, dette her med, ja, jeg synes at litteratur og billedbøker er gode effekter for å få frem at synet deres på verden er kulturavhengig, så gamle lærebøker og historier om nasjoner og deres syn på verden er triste, men brutale eksempler på hvordan tankesettet var før og hvordan det for enkelte fortsatt er

I: Jajaja

L: Ja

I: Ja, at det henger litt igjen kanskje, det

L: Mmmm

I: Ja

L: Noen plasser, ja, men det er jo, det er jo viktig dette her med å, ja, me, vi jobber jo hele veien med, når samfunnet begynner å bli, eh, veldig sånn høyrevridd, og at vi (hehe) må få, eh, ja, sånn som med krigen i Ukraina og så dette, dette her med forståelsen av andre, og ikke sånn nasjonalisme, men atvi skal leve sammen

I: Ja, selv om vi tilsynelatende er ulike, er det det du tenker?

L: Mmmm

I: Ja

L: Ja, ehm, trenger ikke å være så veldig ulike heller, at det, ja

I: Mmmm

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L: Ja, så det er viktig å lære av historien og prøve å komme videre, men (hehe) det triste er jo at historien ofte gjentar seg, da

I: Mmmm

L: Mmm

I: Men, hva gjør du eh, i klasserommet da for å, når du skal undervise for at elevene skal forstå dette?

L: Ja (hehe)

I: (hehe)

L: Jeg prøver jo å stille reflekterende spørsmål, ehm, og selvfølgelig, jeg må jo gjøre det eh, på deres nivå, da, ehm ,og da bruker jeg jo bilder og jeg bruker tekst, eh, ja, og kanskje en historie der det er eh, noen fra et annet land som forteller om hvordan de har det og, ja, hvis det går an, ofte så bruker jeg eh, mater jeg de litt med ord (hehe), sånn at alle elevene henger med, sant, hvis det er vanskelige ord og uttrykk, så, eh, kan vi gjennomgå det først og så eh, går det an og så ha sånn førlesingsaktiviteter først, tror jeg er, det ser jeg på som viktig, og så

I: Ja, mmm

L: Så går det an at de samtaler sammen, eller at vi leser en bok og snakker om den, og, eh,

I: At du leser for dem?

L: Eh, ja, de kan også få utdrag og lese for hverandre, eh,

I: Jajaja

L: Ehm, også kan ha spørsmål underveis, der de må snakke om det som vi har lest om, da,

I: Mmm

L: Så de må reflektere og ehm, ja

I: Mmmm

L: Tenk om det var du, altså det er jo ofte at gjennom litteraturen at du får, eh, at du må sette deg inn i andre sitt perspektiv, da (hehe)

I: Jajaja, mmmm, så du tenker at denne måten å jobbe på fungerer bra?

L: Eh, ja, jeg synes absolutt det, at da får jeg med meg alle elevene, spesielt dette her med å ha eh, førlæring på en måte, at du eh, eh, at jeg, eh, som sagt går gjennom ord, eller, sånn at jeg får med meg, er sikker på at alle vet hva det handler om, eller at de kan se på bilder først, eller at de blir litt forberedt

I: Mmmm, mmmm, ja, det er jo det at man har jo mange ulike elever inne i et klasserom, sant (hehe)

L: Ja (hehe)

I: Vi skal treffe alle

L: Ja

I: Mmmm, **vi går videre på visuelle læremidler, hvilke, du har jo sagt litt om hvilke visuelle læremidler du bruker, og hvorfor du bruker akkurat disse**

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L: Ja, ja

I: **Vil du si litt mer om det?**

L: Ja, eh, skal vi se, eh, ja, på visuelle læremidler, ja, (hehe), var det spørsmål 15 vi var kommet til?

I: Ja

L: Ja, eller ja, jeg bruker, ja, av og til så bruker jeg "power point", jeg kan lage en "power point" presentasjon, for å visuelt, ja, at de får se, dette er det vi skal ha om nå, men også kan "power point" brukes som, for å sammenfatte et tema, altså hvis vi har jobbet med noe, så skal de, altså si hvis de har om statene i USA, så får de lage seg en "power point" hver om det, da, og har presentasjon for resten av klassen

I: Mmmm

L: Eller i liten gruppe

I: Jajaja

L: Ehm, og ja filmsnutter, kan jo brukes, ehm, og da kan en få innblikk i en annen kultur, eh, eller språk, eh, eller, lære seg en sang eller, alt etter hva formålet med filmsnuttene er, ehm, kan brukes visuelle læremidler, det kan være billedbøker for eksempel

I: Mmmm

L: Enten at en skanner inn boken og har det på storskjerm eller at det, jeg har også noen billedbøker som er sånne store, som er laget for å være i klasserom, men også en vanlig billedbok og så sitte i en ring, ehm

I: Jaja

L: Ehm, visuelle læremidler kan være, ja, illustrasjoner

I: Mmmm

L: Så da er det jo viktig å, altså, ja, bilder kan jo være med å forsterke det som står i teksten, men det kan også være sånn gjemte symboler i bildet (hehe)

I: Jajaja

L: Ehm, og dataspill kan jo være visuelle, det har jo det formålet at det er motiverende ikke minst, å lære på en litt sånn ny måte, da

I: Mmm, så du tenker at du har gode erfaringer med å bruke disse visuelle læremidlene?

L: Ja, det vil jeg si at jeg har, altså, med dataspill, så er det jo sånn, du sitter ikke en hel time med det, men at du kan bruke det som noe litt sånn lystig form for læring 10 minutter eller et kvarter, eller, ja, eh

I: Mmmm

L: Så … eller alt etter hvilken type spill det er, da, ja

I: Jajaja, mmm, **i hvilken grad vil du si at du tenker over at visuelle læremidler også er tekst når du underviser?**

L: Ehm, eh, ja, jeg ser jo at veldig mange av lærebøkene er bygget opp etter det der BISON-prinsippet med bilde, innledning, siste avsnitt, overskrift og det er jo, ofte er det slik at, ja, vi begynner med å se på teksten og så hva tror du dette handler om? Og overskrift og, ja, ehm

I: Mmmm

L: Så …

I: Så du tenker at det kan være med å bidra til å vise elevene at bilder også er en del av teksten?

L: Absolutt, ja, jeg liker jo veldig godt det visuelle og bilder og sånt selv (hehe)

I: Mmmm

L: Men det er fort gjort å ty til teksten, at jeg synes det er et veldig viktig spørsmål og dette å være bevisst og at det

I: #(uh)# unnskyld (hehe)

L: (hehe), nei, bare si det, du

I: **Er det noe spesielt du gjør for å lære elevene dine å tolke og forstå visuell tekst?**

L: Ja, jeg lar de jo sitte sammen i grupper og snakke om bildene og eh, stille de spørsmål om eh, hva tenker du skjer her, eller hva tror de de tenker, eller, ja, hva forteller bildet, altså, ja, eh, mate de med slike spørsmål, og at de får stille spørsmål til hverandre om bildene, eh, for de må jo læres opp i å tolke, ehm, og må læres opp i å forstå den visuelle teksten, altså, hvis du eh, - du finner det du leter etter, på en måte (hehe) altså, ja, eh, ja, så det er noe med

I: Ja, du nevnte jo også noe med skjult symbolikk og at det kunne

L: Mmm, ja, for eksempel hva de tror ulike bilder eller symbol betyr for eksempel, eh, og det også, symbolikk er jo noe de må, å vite at et kors hører til kristendommen, altså, det er jo ikke noe du vet uten noe form for religionsopplæring, eller det er jo, du lærer deg jo selvfølgelig i samfunnet, men som et lite barn så er det mye som må læres og at vi på skolen hjelper de med det

I: Mmm, du har jo sagt litt om ehm, det med visuelle læremidler, hvordan elevene bedre kan forstå verbalteksten

L: Mmmm

I: Eh, er det noe mer du har lyst til å si om det?

L: Ehm … skal vi se …

I: Du sa noe om at du synes det kan forsterke teksten, og at det kan hjelpe de litt til å forstå

L: Ja, er det spørsmål 18, nå?

I: Ja

L: Eh, ja, og jeg tenker at det, si de svakeste eleven da, der det er vanskelig å lese mye tekst, eller sånn uansett så kan det bli en berikelse da, med bildestøtte, og eh, det kan være en grei innfallsvinkel å snakke om et bilde heller enn å måtte lese en hel tekst, eller en kombinasjon av tekst og bilde er med på å …

I: Ja, absolutt. Men **hvilke visuelle læremidler synes du fungerer godt når du tenker på at elevene skal utvikle interkulturell kompetanse?**

L: Ehm, jeg føler jo, eh, billedbøker, ehm … og, altså, film vil jeg jo si

I: Mmmm

L: Absolutt, å kombinere bok og film er jo helt genialt, ehm, og ehm, for når du se, når du får, og spesielt dette her hvis de har lest boken først eller fått den forklart, eller lest utdrag av en bok, og snakket om temaet rundt, og så når de da får se det også på film, så blir det jo en ekstra effekt på en måte, de har, altså, det er jo veldig sunt å lage seg bilder inne i hodene ved å bare lese en tekst, men også når de ser, så eh, ja, si hvis du skal, ja, de får se hvordan folk ser ut og hvilke klær de har og hvilke omgivelser de er i

I: Mmmm, ja, at det gir på en måte kanskje et bredere

L: Perspektiv, mmm,

I: Bilde?

L: Bilde, ja, bilde (hehe)

I: (hehe), ok, vi går til siste tema som er **"literacy"**, jeg har tatt det med på engelsk fordi det ikke finnes noe bra norsk ord for det

L: Nei, stemmer

I: Ja, **hva legger du i det begrepet?**

L: Ja, ehm, altså, ja, eh, når du sier "literacy" så tenker jeg "numeracy", "literacy", at det er litt sånn at det henger sammen (hehe), men, på norsk har vi jo begrepene lesing og skriving og snakke og lytte, som jeg tenker som de fire basis, eh, eh, kunnskapene som en må ha

I: Ja, ja

L: For å, ferdigheter heter det, ehm, å, men, eh, ja, så det er det hovedsakelig jeg tenker på, men jeg er usikker på om kanskje i begrepet, dette her med digitale ferdigheter, eh, blir det litt på siden, kanskje, eller om det blir …?

I: Ja,ja, digitale ferdigheter …

L: Knyttet inn, men hovedsakelig lytte og snakke og lese og skrive, tenker jeg, da som "literacy", ja

I: Ja, ja, men digitale kan du jo si er en del av lesing og skriving hvertfall

L: Jada, ja, mmm

I: **På hvilken måte tenker du at visuelle læremidler kan brukes for å utvikle "literacy" hos elever?**

L: Eh, ja, ehm, det kan, ehm, det er jo slik som jeg har snakket om tidligere at det kan være sånn at de kan få et bilde for eksempel, som de skal snakke om, ehm,

I: Ja

L: Sammen to og to eller i en liten gruppe og det kan også være at de skal dikte en fortelling ut fra det de ser, eh, skrive setninger, altså, eh og eh …. så det

I: Mmmm

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L: Det er absolutt, visuelle læremidler er absolutt med på å hjelpe de å utvikle "literacy", mmm

I: Mmmm, så da har du jo egentlig svart på neste spørsmål og sant, om hvordan du underviser og sagt litt om hva du da liker å gjøre

L: Ja, ehm …

I: Mmmm

L: Altså det er jo veldig mange metoder å bruke og det er eh, jeg tror, eh, jeg tror det er viktig med sånn før og under og etter, eller på en måte, for å skissere det litt mer sånn når du har aktiviteter eller når du har timer at du har fokus på eh, bare på hvordan du, ja, starter en time og at du oppsummerer på slutten og for å få alle med mmmm

I: Mmmm, jajaja, og du har jo også nevnt litt sånne lesestrategier her tidligere også, sånn at …

L: Mmmm

I: Så **hvis du tenker på de måtene å arbeide på, synes du at det fungerer bra?**

L: Ja, ehm, altså, eh, det synes jeg absolutt for å få alle med, dette her med, ja, at en veksler på undervisningen hvordan, at det ikke blir likt for hver time, sant, dette her med, jeg glemte jo det også, det med ordinnlæring for eksempel så går det jo an å, ehm, de må ikke ha en, eller det er flere måter å presentere de på og de kan ha en slags hentediktat, eller de kan eh, det er mange måter å leke seg frem til hvordan en lærer ord

I: Så variasjon og lek?

L: Ja, mmm

I: Ja**, er det noe du tenker ikke har fungert bra?**

L: Eh, ja, hvis du gir de en oppgave, si hvis det er ne skriveoppgave da, ehm, og, du kan jo for eksempel gi de et, bare sånn skriv 10 ord om, eller 10 setninger om eh, urfolk i Amerika for eksempel, sant og, du får egentlig da mer de flinkeste til å prestere noe, eller det var jo en konkret oppgave, men det er veldig lurt å gi de et eksempel på hvordan du vil ha det, og å ha bearbeidet stoffet, men også elevene med å eh, få de til å snakke om det først, snakke sammen som en gruppe, kanskje lage noen tankekart, eller vise et bilde og eh, du varmer de litt opp elevene først for at de skal bli trygge, for at de skjønner godt hva de skal gjøre, og så, eh, da føler jeg det fungerer med at de lærer mer, enn at de sitter og du sier to ord om hva de skal gjøre og så

I: Mmmm

L: Så vet de egentlig ikke

I: Mmmm, jeg føler jo at det som går litt igjen hos deg er jo også det med å samarbeide, eller jobbe i grupper, at elevene samarbeider med hverandre, at det er variasjon, at det er tydelighet for elevene hva de skal gjøre

L: Ja, mmm, ja, stemmer det, rett og slett for engelsk er jo et språkfag der du skal lære å kommunisere og det gjør du ikke alene (hehe)

I: Nei, neineinei (hehe), det er sant, mmm

L: Mmmm

I: Jeg sier tusen, tusen takk for intervjuet!

Intervju D

I: **Da begynner vi med hvilke/hvilket trinn du underviser på?**

L: 1.trinn

I: Du underviser på 1.trinn, ja. **Hvor mange år har du undervist i engelsk?**

L: 4

I: Ja, ja

L: Det var ikke så mye det ene året, da var det bare bittelitt, i små grupper

I: Ja

L: Men, stort sett, i hvert fall 3

I: Ja, ja, er det mest på de lavere trinnene, eller?

L: Ja, det har stort sett vært 1.trinn

I: Mmmm, ja, eh, **hvordan har du satt deg inn i LK20 sine tverrfaglige temaer og kjerneelementer?**

L: Vi har jo jobbet med det i faggrupper på skolen, også har vi laget progresjonsplaner på skolen ut fra LK20, og lest gjennom målene og plassert de på trinn

I: Mmmm

L: Samme med de andre, jeg har sittet sammen med lærerne på 1.-4. trinn, da og laget en plan

I: Mmmm, jajaja

L: For skolen

I: Så bra, **da har du kanskje ikke undervist i engelsk før ny læreplan, da?**

L: Jo, litte grann, jeg underviste jo i 1 år før den nye læreplanen kom, men det var bare 1 år

I: Ja, ja, det tar jo litt tid før det fører til en endring også, sant

L: Ja, spesielt med alt som skjedde det året også

I: Det er sant (hehe), ja, vi hadde på en måte nok med Koronarestriksjoner

L: Mmmm

I: Ja, **vil du si at det virker som om skolen har endret praksis etter at den nye læreplanen kom?**

L: Litte grann, men jeg føler at nå har vi akkurat begynt å bygge opp systemene på nytt, så sånne planer og systemer og ting som lå og var utarbeidet i forhold til prosjektarbeid, i forhold til tverrfaglighet og sånt, det har vi på en måte begynt å bygge litt fra «scratch» igjen, da

I: Mmmm, ja, ja, ja

L: Så det er i endring, vil jeg si, og da er vi en sånn endringsperiode hvor det er litt rart, hvor det ikke er helt det gamle eller helt det nye, vi har ikke helt fått på plass det nye, men det gamle er falt litt bort

I: Ja, ja, ja

L: På en måte

I: Det virker jo som om det er noe dere jobber med kontinuerlig, da?

L: Ja, det er det

I: Ja, mmm, så det er jo bra. **Det står jo også litt i LK20 om tekstbegrepet, hvilken forståelse har du av det?**

L: På 1.trinn blir det jo veldig utvidet tekstforståelse, det blir det, så alt av multimodale tekster, inkludert videoer og bilder og det er veldig, veldig mye bilder vi bruker

I: Mmmm, så da kan du, **vil du si at det utvidede tekstbegrepet det påvirker de læremidlene du bruker i 1.klasse?**

L: Veldig, altså, fordi jeg mener at de kan skape en tekst uten å skrive

I: Mmmm

L: Og det er jo veldig av de elevene som ikke kan skrive på norsk ennå, som sliter med å få til bokstavene der, så det er ikke veldig mye skriving de gjør på engelsk

I: Nei (hehe)

L: Det å produsere egne tekster og lese egne tekster, det er mye tegneserier og mye bilder, heller høre på lydbøker og med en setning med tekst og masse bilder enn å ha så mye fokus på spesifikk ord og tekst, sånn forståelse

I: Ja, jajaja, jeg forstår

L: Så vi er jo på en måte nødt til å ha det utvidede tekstbegrepet, da, for at de skal kunne oppleve tekst på 1.trinn

I: Ja, ja

L: Uten å ha så mye skrift (hehe)

I: Ja, jajaja (hehe) ja, det er slik det er før de kan lese, sant. Vi går over til LK20 med tverrfaglig tema Demokrati og medborgerskap

L: Mmmm

I: Sånn i forhold til engelskfaget**, hvordan tenker du at det faget kan gi elever forståelse av at den måten de tolker verden på kun er en av mange?**

L: Jeg tenker at, fordi engelsk blir brukt i hele verden, så er det en måte å introdusere dem til hele verden, og vi gjøre det bevisst. I neste uke skal vi lese en bok, Eileen Browne sine Handa-bøker, om en jente, en afrikansk jente, sånn på engelsk, og da blir de på en måte introdusert gjennom det til andre kulturer og andre måter å leve på, da

I: Mmmm. Kan du si en gang til hva den boken het?

L: Eh, «Handa's surpise» og «Handa's hand», det er to bøker, jeg tror det er en tredje i den serien også, men det er de to jeg har

I: Ja

L: De ligger på Youtube som innleste lydbøker, også har jeg fysiske bøker også

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I: Ja

L: Da ser vi på bilder og leser og på en måte forteller om denne jenten som bor i en landsby, på landsbygda i Afrika og hvordan hun lever og så stopper vi opp og ser på bildene og ser på hvordan er det forskjellig fra der som du bor?

I: Mmmm, så det er noe du tenker på når du velger ut hvilke læremidler du skal bruke?

L: Ja, helt klart. Å passe på, for hvert tema har vi forskjellige deler av verden eller forskjellige barn eller forskjellige ting som vi introduserer, da

I: Ja

L: I forhold til at de barna de leser om og de barna de ser på både sanger og filmer og i bøker ofte, er fra forskjellige deler av verden, og det er veldig lett å gjøre på engelsk fordi det finnes så stort og bredt utvalg av barnebøker, rett og slett

I: Ja, det er sant, det er sant

L: Billedbøker og små fortellinger og tegneserier og alt mulig rart.

I: Ja, det er kanskje lettere på engelsk enn i norske bøker, sant?

L: Helt klart, for det er ikke alt som blir oversatt til norsk

I: Nei, nei, **er det noe du synes fungerer bedre enn andre ting når det gjelder disse type læremidler?**

L: Eh, ja, det er jo det. Det er mye av det som er beregnet på eldre barn, eller det er en sånn dissonans, enten er språket for vanskelig fordi det er jo ikke morsmålet deres, ellers så er teksten for barnslig for den er beregnet på 2-3 åringer.

I: Ja, ja, det kjenner jeg til, jeg kjenner meg igjen i det, ja (hehe)

L: Ja, det er på en måte sånn, det å finne ting som både treffer innholdsmessig og som treffer språkmessig blir en utfordring når man skal på en måte lete ut og finne sitt eget, da. En ting er å bruke lærebøker som er beregnet på innlæring av ord og begreper, innlæring av språk, som andrespråksbøker, men jeg synes det er viktig å få inn de der mer autentiske språkopplevelsene, da

I: Mmmm, jaja, absolutt, mmm, ok, vi går videre til interkulturell forståelse og språklæring, eh, og **hvordan tenker du at elever sin utvikling av interkulturell kompetanse henger sammen med språklæring, da i engelskfaget?**

L: Jeg tenker at det er hele formålet med engelskfaget for de små

I: Mmm

L: Det er å utvide verden

I: Mmmm

L: At sånn, de snakker ofte om det, hvorfor skal jeg lære engelsk, spør de om, og da er det, jammen hva skal du gjøre når du skal på ferie til Spania i sommer? Hva skal du gjøre hvis du møter et barn ved bassenget og har lyst til å leke med dem?

I: Mmmm

L: Snakker de norsk, tror du?

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I: Mmm (hehe)

L: (hehe) Nei, så de snakker engelsk, da? Jaaa, også jeg hadde en hel time om å lære å spørre noen «har du lyst til å leke med meg?», «har du lyst til å kjøpe is med meg?», og sånne ting, da

I: Mmmm

L: Og det er hele motivasjonen og formålet med å lære engelsk for de minste er det å på en måte utvide verden fra det lille landet vi bor i, da, til mer åpent, både i forhold til å kunne se på ting på nettet, å se på Youtube-videoer og spille spill med andre barn fra andre land. Det er jo mange av dem som har tilgang til masse forskjellige sånne online spill, og møter barn når de er ute i verden og sånn

I: Ja, at det liksom er, da er jo engelsk liksom døråpneren til å …

L: Det er døråpneren til å møte andre kulturer og bli kjent med resten av verden

I: Ja, ja

L: Rett og slett, så hele den på en måte inngangen deres inn i det interkulturelle og det er billetten for å bli interessert og nysgjerrig på verden rundt, da

I: Mmmm, **men i hvilken grad tenker du over interkulturelle aspektet når du underviser i engelsk?**

L: Jeg har jo en, jeg har jo disse, en time i måneden, en engelsktime i måneden der jeg har, der jeg leser en bok eller vi ser en tegneserie eller noe sånt noe, og da er det, da snakker vi om hvor du kommer fra og hvilken kultur og hva vet vi om stedet der denne boken kommer fra?

I: Mmmm

L: På forhånd og så tenker vi over det interkulturelle perspektivet i forhold til forståelse og hvordan skal vi møte noen som kommer fra den kulturen her?

I: Mmmm

L: Sånn på en måte, og så bruker jeg, jeg bruker en halvtime av samfunnsfag, faktisk, i engelsktimen for å få til en litt ekstra lang engelsktime, men også få inn det kulturelle perspektivet der. Det er det privilegiet jeg har som 1.klasselærer, at jeg kan på en måte stjele en halvtime her og der (hehe), å ha en og en halv time i stedet for en time engelsk den uken

I: Ja, ja, sant, så, det høres litt ut som om du tenker at noen av de temaene i engelsk er samfunnsfag, at det er kanskje liksom derfor du tar det samfunnsfag, stemmer det?

L: Ja, det er nettopp det, det er forståelse og medborgerskap, og det er mye, altså halvparten av det vi gjør i samfunnsfag er forståelse og medborgerskap og hvordan være en god venn og hvordan bli kjent med andre som er annerledes enn deg, hvordan møte nye mennesker og

I: Ja

L: Det er det vi gjentakende jobber med hele 1.klasse i samfunnsfag omtrent, halvparten av pensum omtrent, og da er det en måte å introdusere de for nye mennesker, da, uten å måtte putte nye kulturer inn i klasserommet, fordi jeg har jo ikke mennesker fra alle verdens hjørner å putte inn i klasserommet (hehe)

I: (hehe), nei, jeg vet jo ikke helt hvor du underviser, men det er jo litt varierende rundt omkring, sant, hvor eh,….

L: Jeg har jo noen innvandrerbarn og innflyttere og noen som ikke snakker helt norsk og det blir jo på en måte mer forståelse for dem også når de, for de får også, hvordan gjøre de i boken, hvordan gjør de i Norge, hvordan gjør de det i ditt land?

I: Ja, ja, du tenker kanskje at det er en slags annerkjennelse ved det, å snakke om det?

L: Ja, å snakke om at forskjellene er der, å snakke om at det er lov å være nysgjerrig på forskjellene, det er lov å spørre, men hvordan spør man og hvordan omtaler man det etterpå?

I: Ja, ja, jajaja

L: Vi har snakket mye om det at æsj og ekkelt og rart og sånn, det er ikke greit å si

I: Nei, nei

L: I forhold til andre kulturer og andre matvaner og andre hus man bor i, og, ja, at det ser forskjellig ut, da

I: Ja, så dette er jo, det høres jo ut som noe du tenker mye gjennom når du underviser

L: Mmmm

I: **Men er det, er det noen eh, metoder eller materialer som du synes fungerer godt når det gjelder interkulturell kompetanse?**

L: Jeg er veldig glad i å bruke barnebøker, jeg.

I: Ja

L: Rett og slett bare billedbøker

I: Ja

L: Jeg har bygget meg opp et lite bibliotek selv også, men også ligger det jo hundrevis av bøker opplest på Youtube hvor forfatterne selv leser boken sin høyt også får du en lesestund, rett og slett. Og da får du andre aksenter og andre stemmer og sånt også

I: Det er sant

L. Det synes jeg er ganske positivt

I: Mmm

L: Og sanger også, er det massevis av, sånn barnesanger om tema, med bildestøtte til, da

I: Mmmm, hva tenker du er grunnen til at billedbøker fungerer så godt?

L: Fordi det er veldig mye forståelse i, det er veldig mye gjentakende språk som gjør at jeg kan introdusere en frase eller en setning før vi begynner og det er nok til at de kan henge med på språket gjennom hele boken fordi den frasen gjentar seg og gjentar seg, eh, så er det veldig mye fortellinger bygget opp etter eventyrprinsippet, sånn Det var en gang, karakteren blir introdusert og ting som gjentar seg og går igjen som de kjenner fra andre billedbøker som de har lest på norsk før

I: Mmmm

L: Og enkle karakterer, så det er ikke veldig komplekse, ofte komplekse følelser og sånne ting, det er dyrekarakterer og barn som er hovedpersonen i mange av fortellingene, det er ting de kjenner til fra

før av, samtidig som at de har billedstøtten siden det er illustrert gjør at de kan lese mye av handlingen ut fra bildene

I: Mmmm

L: Og da trenger de ikke å forstå alle ordene for å forstå meningen bak det

I: Jajaja

L: Men de får fortsatt høre ordene og får bygget seg opp en, får en knagg å henge det på senere, da, hvis de da har lest om, denne uken skal de lese om dyr, denne uken har de lest om ti forskjellige dyr, når jeg da spør etterpå «What's your favorite animal?» så har de faktisk svar fordi de har lært «favorite» før og det er nærme favoritt og de skjønner hva det betyr og de har lært alle dyrene ved å lese boken og da igjen klarer de å svare noe de har hørt i boken uten at de egentlig har eksplisitt lært at apekatt er «monkey»

I: Jajaja, på en måte å bruke billedbøker og sånt, man lurer jo inn litt ekstra språk, sant eh

L: Mmmm

I: Det er jo eh, kanskje uten at de tenker gjennom det at det er vanskelig, sant?

L: Den språkvegringen kommer veldig fort, den kommer veldig ofte, spesielt når de blir litt eldre så blir det sånn «Det kan jeg ikke, det vet jeg ikke hva er» men når de da i stedet for å fokusere på jeg kan ikke, jeg kan ikke, å forstå fortellingen de blir fortalt

I: Ja

L: Så får de den språklæringen uten den vil ikke, kan ikke – holdningen dukker opp, da, ofte

I: Mmmm, du har jo litt om, - vi går videre til visuelle læremidler, du har jo sagt litt om at du bruker billedbøker og Youtube og eh, sanger og sånt, med bilder. **Er det noen andre visuelle læremidler du bruker?**

L: Bildekort, med ord. Altså det står ord på fremsiden også er det bilde på baksiden og hvis jeg sier et ord så kan jeg holde opp bildet mens jeg sier ordet slik at de ser kroppsspråk, på en måte

I: Mmm

L: Hvis jeg for eksempel sier «Go, get your book», så peker jeg på boken som ligger i klasserommet for at de skal forstå hva de skal gjøre, eller holder opp en blyant mens jeg sier «Find the pencil»

I: Mmmm, så da tenker du at det er en del, når du bruker de visuelle hjelpemidlene så hjelper det, du gjør det for å hjelpe elevene til å forstå?

L: Ja

I: Ja

L: Fordi de har jo ikke lære ordene ennå, det er første året de har engelsk, de har akkurat begynt å lære

I: Ja

L: Og da er det, det å hjelpe dem å forstå uten at jeg trenger å si det på norsk, da

I: Mmmm

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L: Fordi hvis jeg hele tiden gjentar det på norsk så venter de bare på at jeg skal si det på norsk så prøver de ikke å forstå

I: Det er sant, det er sant, mmm

L: Jeg snakker så mye som mulig engelsk

I: Ja, ja, ja, så du har gode erfaringer med å bruke den måten å jobbe på?

L: Mmmm, ja, de har, små barn har egentlig språkører, de har lyst, de suger til seg språk, når man bruker det, men da må man bruke det, og de må på en måte høre det og forstå det og ta det inn over seg

I: Ja, at de blir vant med det fra begynnelsen av

L: Ja

I: Ja, mmm, du sa jo litt at du tenkte at, på tekstbegrepet at du hadde et utvidet tekstbegrep, og, og, - **i hvilken grad vil du si at du tenker over at visuelle læremidler også er tekst når du underviser?**

L: Hele tiden

I: Ja

L: Fordi at, altså de skriver ikke på engelsk, de tegner i stedet.

I: Ja, ja

L: Det er deres måte å skape tekst på

I: Ja, jajaja, **vil du si at du eh, eh, prøver å undervise elevene til å tolke og forstå visuell tekst også?**

L: Ja, og det jobber vi med både, vi har akkurat begynt å jobbe med, eh, de første delene av BISON-blikket i norsk også, at de skal se på bildene, og se på overskriften for å forstå

I: Mmmm

L: Og da er det, de får alltid beskjed om at jeg forstår ikke hva det er her, ok, se på bildet, hva tror du det handler om? Så stopper vi opp når vi leser bøker også, hvis de sier at de ikke forstår så stopper vi og så ser vi på bildet og så på siden, ok, hva er det bilde av, hva tror du som skjer, så kan de rekke opp hånden og prøve å tolke det de ser

I: Mmmm

L: Og det gir en sånn …ja, veldig overførbart egentlig

I: Mmm, mmm, og det blir jo litt, når du jobber på 1.trinn, sant, så er det jo, og de ikke kan lese ennå, så skal de jo på en måte både lære seg å, å avkode ord, men også å forstå visuell tekst, sant. Det er eh, ja #(uh)#

L: #ja# Hvis vi starter med begge to samtidig, så får en ikke det, det er veldig mange større barn som går rett på teksten, og så hopper de over overskriften, og så hopper de over bildene, så har de ikke merket at det er der en gang, det er teksten de skal lese og da er det teksten som er viktig og det å utvide det til at lesing også involverer å se på bildet og se på overskriften

I: Mmm, så det å fokusere på de visuelle læremidlene også, det kan hjelpe elevene til å forstå selve verbalteksten, da?

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L: Mmm, ja, at det er enklere å forstå det vanskelige ordet du ikke skjønner hva er hvis du har sett på bildet og du har sett at, å, ja, det er et bilde av noe som jeg kanskje, vi hadde en tekst om en snømann, og når de da møtte ordet snømann så var det på en måte lettere å lese det lange ordet, det som er veldig langt for de små leserne

I: Mmmm

L: Når de hadde da sett at det var et bilde av en snømann ved siden av så kan de gjette, når det begynner på s n ø så, å, ja, snømann

I: Mmmm, mmm, men **når du tenker på sånn eh, utvikling av interkulturell eh, kompetanse, hvilke visuelle læremidler synes du fungerer godt, da?**

L: Det må være, så lenge det er noe som er autentisk

I: Mmm

L: Altså, en ting er visuelle læremidler som er laget av en nordmann som skal prøve å etterligne et engelsk klasserom for eksempel, da er det en annen ting å faktisk se på bilder av et engelsk klasserom

I: Mmmm, ja, det er sant, det er et godt poeng, mmm

L: Sånn at de hvertfall noen ganger får, - det er greit å kombinere, å bruke læreboken du har rett og slett fordi det er lagt opp til å være enkelt, og så kanskje starte der, men gå videre og ta med et bilde av, eller en video av, hvordan ser det faktisk ut for en 1.klassing som skal gå på skolen i England eller USA?

I: Mmm

L: Og så snakke om hva de ser da, hva er likt med klasserommet vårt og hva er forskjellig og hvorfor tror du det er slik og

I: Mmm

L: Og, ja, ja at det er noe autentisk også, ikke bare laget av en nordmann for at norske elever skal kunne forstå engelsk

I: Nei, det er sant, da får du kanskje ikke hele bildet, sant

L: Nei, da får du det halvveis bildet av, en tolkning av hvordan de tror det er

I: Mmm, ja, da er det jo den som har laget boken sin tolkning, sant, ja

L: Mmmm

I: Det er sant, mmm, vi går over til siste emnet «literacy» og jeg har brukt det begrepet fordi det ikke er noe godt norsk ord norsk begrep, da, men **hva legger du i det begrepet «literacy»?**

L: Eh, tekstforståelse

I: Ja

L: Men basert på det utvidede tekstbegrepet holdt jeg på å si

I: Mmmm

L: Det har ikke nødvendigvis så mye å gjøre med avkoding, det har med forståelsen å gjøre

I: Mmmm

L: Du kan vurdere «literacy» ut fra å lese en tegneserie for eksempel

I: Mmm

L: Ved bare la elevene se på bildene og fortelle historien ut ifra de

I: Mmm

L: På lik linje som de kan lese en tekst, holdt jeg på å si, en ren skrevet tekst, da

I: Mmmm, så da tenker du jo at, - altså tegneserier er jo et visuelt læremiddel, at det kan brukes til å, for å utvikle «literacy» hos elever?

L: Ja

I: Ja, mmm, bra, eh … **nå har jo du jo egentlig sagt litt om hvordan du underviser for å utvikle «literacy» da hos dine elever, sant at du bruker autentiske litteratur, og tegneserier og bruker mye bilder**

L: Mmmm

I: **Er det noe annet du vil si om måten du underviser?**

L: Jeg har valgt til tross for at læreboken sier at vi ikke skal gjøre det og at det er lagt opp til at de skal lære å lese og skrive på engelsk så har jeg valgt å hoppe over akkurat det, altså den eksplisitte lære hvordan man skriver ord og leser ord på engelsk – delen.

I: Mmm

L: De har jo fått, de har blitt introdusert til tekst og det er bilder med små tekster under ofte i oppgavene deres

I: Mmmm

L: Men jeg ber dem ikke om å lese teksten, jeg ber dem ikke om å skrive svar, da tegner de heller svaret sitt

I: Mmm

L: Ehm, fordi jeg føler at det er forvirrende å putte til en ting til i den første på en måte ordinnlæringen og begrepsinnlæringen og forståelsen av språklyder, å putte inn alfabetet og læring inn i det når de samtidig prøver å lære seg alfabetet på norsk

I: Ja, ja, ja, ja og så er jo norsk mer lydrett enn engelsk så det vil jo kanskje også forvirre de litt når de prøver å lydere på norsk og så skal de ikke gjøre det på engelsk

L: Ja, og samtidig så blir det da at noen av lydene er, spesielt vokalene, er veldig mye som er helt forskjellig

I: Mmm

L: Og så er det plutselig bokstaver som de har lært på norsk, som vi bruker på norsk, som er lydrett på norsk, som vi ikke får lov å bruke på engelsk, og den over… det blir en del forvirring av det, en ekstrajobb, da

I: Mmmm

L: Jeg føler at det å fokusere på å ha språkopplevelser, å lære seg å snakke, muntlig først

I: Mmm

L: Er viktigere, så kan de heller begynne å skrive, de har så vidt begynt å skrive noen få ting nå

I: Mmmm

L: Sånn helt nå på våren

I: Ja, ja

L: Så mye av, ja, den delen, da, av engelskundervisningen venter vi litt med

I: Jajajaja, eh, du har jo undervist i noen år før, **har du opplevd at det har fungert bra, å jobbe slik?**

L: Ja, jeg har opplevd at de plukker det opp ganske fort når de kommer, de begynner ordentlig med det på 2.trinn, da begynner vi gjerne med alfabetet, og snakker om bokstavene og hvilke lyder lager de på engelsk for det er litt forskjellig fra norsk, og det at de ikke har er jo å begynne med, slik som vi har begynt i norsk, da, introdusere språklydene og se på alfabetet og begynne å skrive helt enkle ord, men da har de allerede en bank med ord de kan ta fra, de kan bruke til å skrive

I: Mmm

L: De har allerede en del overførbar kunnskap fra norsk, som for eksempel ordskriving, ordsammensetning og mellomrom og forming av bokstavene og sånt har blitt lettere fordi de har lært det på norsk

I: Mmmm #så da tenker#

L: #de «catcher# de «catcher» det opp ganske fort i 2.trinn, da

I: Mmm

L: Fordi de allerede har lagt grunnlaget først

I: Mmm, ja, og de har liksom lært mange ord muntlig, da har de jo en bank å ta av sånn

L: Ja, ja

I: Ja, ja, det er sikkert lurt

L: Da kan de skrive «cat» og «bat» fordi de vet at, de er ganske, de ser ordlikhet, sånne ting som de har lært om i norsk

I: Mmm, ja

L: Og de kan da overføre en del slike kunnskaper når de har lært et, de trenger eksplisitt å lære et par ord, å lære et par lyder og så kommer mye automatisk fordi de har ordene og de har skrivekunnskapen, den fysiske bokstavformingen og en del slik bakgrunnskunnskap og språkkunnskap fra norsk som er veldig overførbart, så det kom veldig fort da de kom i 2.klasse, rett og slett

I: Mmmm, **er det noe som du synes ikke fungerer når det gjelder, eh, å utvikle «literacy» hos elever?**

L: Det er jo, eh, det er jo noen som strever og fordi vi har så stort fokus på det muntlige så er det noen som strever med å delta muntlig, vi har jo opplevd noe språkvegring og noen som nekter å si noe i engelsktimen

I: Mmm

L: Som nekter å svare på engelsk, ehm, og fordi det er så stort fokus på det muntlige og det muntlige går så fort frem så er det det, og så hører jeg jo noen ganger at den, at noen ganger får de ned veggen, noen av de

I: Mmm

L: Den sta, jeg forstår ikke, jeg kan ikke, jeg kan ikke engelsk, jeg, jeg vet ikke, jeg kan ikke engelsk

I: (hehe)

L: Så bare stopper det der og så vil de ikke prøve en gang

I: Nei, jeg kjenner til det, ja, så … men om du hadde gjort det på en annen måte så er det jo ikke sikkert at det hadde eh…

L: Det er ikke sikkert det hadde blitt noe bedre, nei

I: Nei, noen vil jo møte på vanskeligheter uansett om du hadde hatt fokus på skriftlighet eller muntlighet, sant, mmm

L: Mmmm

I: Men jeg kjenner igjen den veggen som går ned … - har du noe mer du vil si om «literacy»?

L: Nei, jeg tror jeg har dekket det meste

I: Ja, jeg har fått veldig mye god informasjon

Appendix H – Example from the coding process

Intervju A		Attitude	Practice
Intercultural learning		Fremmedspråklige barn, barn med tre språk -> bevisst på hva jeg velger av temaer «det er bare tullete» -> om å putte tann i vann (ens egen kultur som rett) ICESPELL -> 18 bøker om barn fra ulike land Utgangspunkt i navnet ditt, personlig, alle kjenner til det-> vellykket opplegg	Billedbøker Youtube Menneskerettighetsforkjemper fra Australia Lære om engelskspråklige land -> valg i Australia Urbefolkningen i Australia -> Kathy Freeman "English as a world language" -> inkludere større deler av verden i undervisningen «Throw your tooth over the roof" om tannfelling I ulike deler av verden Billedbok om navn fra annet land, «Amalie Sofie Jose Jessica» -> stå i en ring og fortelle om navnet sitt
Learning materials/methods		Fin oppgave-> snakke om språkene våre Viktig med læremidler (sliter med at alt er digitalt) Bra å bruke bilder/berømte personer Ulikt nivå -> tilpasning Det tar tid med tilpasning Bevisst på å velge billedbøker med forfattere som ikke er fra USA/UK Elsker Explain basic ICESPELL – fornøyd (I love that page), 18 bøker med ferdig opplegg om barn fra ulike land Irriterende med kun utdrag av bøker (i læreverk) Vil lese hele bøker Materiell/metode må være gøy og motiverende Ikke bra: digitale læremidler (virker ikke alltid) Bra: Tekster både elever og lærere liker, tilpassede tekster, lese i små grupper, Reader's theater	Billedbøker Ingen fysiske bøker Alt på nett Ingen e-bøker Litt fra alle forlag Lager mye selv Bruker sakprosa Lett å finne bilder på nettet Gjør det de gjør i andre fag Bruker det jeg synes er bra Finne bøker om Kathy Freeman til elevene Explain basic -> app som kan brukes til å få opp bilder og tekst på digital tavle ICESPELL – nettside med bøker med undervisningsopplegg til Ser alltid først på bok før lærer snakker Reader's theater: på nettbrett
Language		Bevisst på flere språk og manglende norsk/engelsk	Snakke om språkene Diskusjon om tekst i kollegiet Bruker BISON

| | | Hvorfor tre polske snakker norsk sammen? -> de er norske
Tekst: bilder, kunst, skrift
Stor variasjon i nivå
Vil at elevene skal lese engelsk i autentiske tekster
Elevene kan så mange ulike språk
«jeg må inn i hodet deres flere ganger» (jobbe med dette kontinuerlig)
Bevisst på at engelsk er et verdensspråk og ulike typer aksenter av engelsk
Viktig å lære uttale
Barn liker å høre om det visuelle
Bøker for barn må ha tydelig skrift
Literacy: alt du ser med øynene, alt du kan få inn, lese og se på
Liker å bygge ordforråd
Viktig med ulike typer tekster
Du må kunne lese og forstå
Lettere å lære en 9 åring å lese og forstå enn en 14 åring
Tenke gjennom og vise at de forstår | Snakke om ulike språk i verden og i klassen -> sammenligner språkene
Engelsk som verdensspråk
Jobbe med ulike engelske aksenter fra hele verden
Explain basic -> pil under tekst og ord mens lærer leser (elever har nettbrett)

Bok om jente med navn -> elever skriver engelsk historie om eget navn
Se på bildene, hvordan er de tegnet, kunstneriske uttrykk, farger, stille hvorfor-spørsmål
Reader's theater: elever får tekst og bilde på sitt nettbrett og kan lese høyt for andre/med andre |
| | | | |

Intervju B		Attitude	Practice
Intercultural learning		Engelsk: bra fag å snakke om kultur Ta opp emner, historie, hvordan det er forskjellige plasser i verden Veldig relevant for faget Den rette billedboken kan gi ærlige beskrivelser av verden «I am not a refugee» Lite interkulturell tema i lærebøkene Spennende å eksponere elever for variasjon av engelsk Viktig å vise at vi er en sammensatt verden Kjekt for alle å kunne møte noen som de kan kjenne seg igjen i Billedbøker best for interkulturell forståelse	Billedbøker Sanger Små videoer Det runde bordet Bok om indianerjente fra Canada
Learning materials/methods		Synes alltid billedbøker fungerer Billedbøker må være tilpasset, blåse opp på tavle/PP, eller fra nettsted Elever bedre fokus ved billedbøker på storskjerm -> «månebedotten» Viktig med «rett» bok Finnes ikke ferdige oppgaver til bøkene vi leser «Tom the cat» - med musikk, fint Godt å ha en lærebok som har ferdig laget plan å se etter Kjekt å jobbe tverrfaglig	Variert undervisning Sang og dans hver time Billedbøker -> ikke stopp opp ved gjennomgang Bøker Små snutter fra Youtube Get epic -> nettsted med billedbøker, opp på skjerm og få både bilde og tekst Det runde bordet -> lærerstyrt pratestasjon, snakke om bøker, stille spørsmål, samtale, trygge elever, tilpasse til forskjeller Lager oppgaver til bøker og snutter fra nettet «Tom the cat», lager oppgaver, plukker ut ord og uttrykk, elever tegner tegning/tegneserie, skriver inn noen ord Bruker lærebok digitalt Flashcards «Skolen min» Jobber med samme tema i både engelsk og andre fag (kroppen f.eks.) Elevene har ikke bøker Har Salaby

Language		Tekst: Vidt begrep, film og sanger m.m. Ikke kun lære om UK og snakke pen engelsk og høflighetsfraser, engelsk har blitt noe helt annet Alle deler av verden inkludert ->verdensspråk Engelsk som supplement til samfunnsfag og norsk Tenker mye på interkulturelle aspekt ved språklæring Stor forskjell på hvor mye elever vil snakke Elever elsker å kommentere bilder Tror de forstår samspillet mellom tekst og bilde, det faller naturlig for dem Gode billedbøker: skaper forventninger til teksten, gi den mer innhold enn det som står (verbalteksten) En dobbelthet som kun kommer frem med tekst og bilde sammen Elevene lærer å tolke bilder ved å snakke om bildebruk i bøker Literacy: nesten de grunnleggende ferdighetene, hvordan elever uttrykker seg muntlig, skriftlig og digitalt -> tilhører alle fag Godt med visuell støtte for svake elever Trenger ikke forstå alle ordene, bilder forenkler forståelsen Kan finne mening i tekst uten å forstå alt Lytter, får inn litt, setningsoppbygging, ord, fraser Fascinerende å gå fra ikke å lese til vipps å kunne lese De som er veldig flinke i engelsk, kan få med seg de andre (eller noen blir stumme) Overgang til grammatikk og mer lesing og skriving utfordrende uten at det blir for kjedelig	Elever klarer å fokusere når de ser bilde og tekst Sanger med ulike engelske dialekter -> variasjon i det auditive Det runde bordet -> Samtale, grammatikk, tolke og forstå visuell tekst, gå dypere inn i teksten, kommenterer bilder Snakker om fargebruk, hvordan de ser ut, om noen farger går igjen og hvorfor Alt er med å utvikle Literacy på en måte Godt med visuell støtte for svake elever Mest muntlig frem til nå, elever lærer fraser, lese i kor og «chunks of words» Mer og mer lesing nå Gjør alt i fellesskap Øver mye og gjentar, så kjenner de igjen og husker Aktive og varierte aktiviteter

Intervju C		Attitude	Practice
Intercultural learning		Før: fokus på å kunne kommunisere på engelsk, ikke så mye på interkulturelle aspektet, mer en oss/de-holdning Nå: Fokus på likheter, at elever kan relaterer seg, vi er alle like til tross for ulike kulturer, mer bevisste på egen kultur, verden har blitt mindre, veldig internasjonal, lever tettere med folk fra ulike kulturer, handler om respektere hverandre Utfordre elever til å endre tankesynet på andre og egen forståelse av verden gjennom litteratur, språk og film Engelsk er verdensspråk -> handler om identitet og hvordan en snakker engelsk Spennende med engelskfaget -> mye historie og samfunnsfag i faget, lære om urfolk og kolonisering Elever skal lære at vi skal leve sammen, må få forståelse av andre, motsatt av høyrevridd nasjonalisme Viktig å lære av historien og komme videre, unngå at triste ting gjentar seg Å se film kan gi ekstra visuell støtte til å se hvordan folk ser ut, hvilke klær de har, omgivelser -> gir bredere perspektiv/bilde	Visuell støtte, bilder sier mer enn 1000 ord Dataspill Film, se og få følelsen av hvordan andre har det Litteratur og billedbøker for å få frem at verden er kulturavhengig Historier om nasjoner, deres syn på verden gir innblikk i gamle tankesett, relevant for i dag Stiller reflekterende spørsmål Bruker bilder Bruker tekst, historier fra andre land Lese bok sammen, høytlesing eller elever leser for hverandre -> samtaler om boken, elevene setter seg inn i andre sine perspektiv og reflektere over det de leser Kombinere bok og film, lese utdrag av bok eller hele, så se film
Learning materials/methods		Utforske hvilken litteratur som finnes Tenke kreativt utenfor boksen Ingen lærebøker er optimale -> lærer må avgjøre hva som er best, tidkrevende Viktigste er å følge læreplanen Viktig med bilder fordi det kan forsterke det som står i teksten + gjemte symboler i bildet	Lage prosjekter Tenke utenfor lærebokundervisning Trekke inn og bruke litteratur Lager PP -> visuelt Filmsnutter Sang Billedbøker (scannet og opp på skjerm eller lese fysiske bøker) Illustrasjoner

		Formålet med dataspill er at det er motiverende -> lære på en ny måte Elever må læres opp i å tolke og forstå visuell tekst Lurt å gi elever eksempler på hvordan løse skriftlige oppgaver	Dataspill Elever sitter i grupper og diskuterer bildene, stiller spørsmål og blir stilt spørsmål Får bilder og snakker om det i par eller liten gruppe Variere metoder Leke Lage tankekart og bruker tid på å forberede elevene Elever samarbeider
Language			Tekst: ikke kun ren tekst, men multimodale tekster, tekst og bilder kombinert, brosjyrer og tegneserier -> et utvidet tekstbegrep -> gir elever et bredere perspektiv på hva som er tekst Viktig å bruke hele spekteret av litteratur og digitale hjelpemidler slik at de lærer språket Språklæring henger sammen med interkulturell kompetanse Å bruke BISON bidrar til å vise elever at det visuelle også er tekst Viktig å være bevisst dette, lett å ty til kun verbaltekst For svake lesere kan visuell støtte bli en berikelse Kombinasjon av bilde og tekst er bra Literacy: Basiskunnskapene, lesing, skriving, snakke og lytte + digitale som en del av løesing og skriving Ordinnlæring -> viktig å få alle med, tydelighet på oppstart og avslutning av timer, variere undervisning Engelsk er språkfag og må læres sammen med andre	Eksponere elever for alle mulige tekster, ikke kun lærebok Variert undervisning -> bredere måloppnåelse ved å få med deg alle typer elever, både svake og sterke Lære om ulike dialekter og aksenter Elever lager PP -> sammenfatte tema og presentere for klassen/liten gruppe Bruker tekst og historier -> mater elever med ord og uttrykk Førlesinginsaktiviteter, f.eks. gå gjennom ord og uttrykk, vise bilder og forberede dem BISON Lære elever om symbolikk og stille elever spørsmål om det ved gjennomgang av visuell tekst Elever dikter fortellinger ut fra bilder, skrive setninger etc. Hentediktat Leke seg frem til å lære ord

Intervju D		Attitude	Practice
Intercultural learning		Introdusere elever til hele verden Formålet med engelskfaget: utvide verden fra det lille landet vi bor i, døråpneren til å møte andre kulturer og bli kjent med resten av verden Inngangen inn i det flerkulturelle Billetten til å bli interessert og nysgjerrig på verden rundt Hvordan gjør vi det i Norge? Hvordan gjør de det i boken? Hvordan gjør de det i andre land? -> Det er lov til å spørre og være nysgjerrig, men hvordan spør man og hvordan omtaler man det? Autentisk litteratur viktig for å utvikle interkulturell kompetanse, ikke visuelle læremidler som er laget av nordmann som prøver å etterligne hvordan det ser ut andre steder -> bedre å se bilder som faktisk er derfra. Ellers får du kun er tolkning av hvordan en nordmann tror det er	Via bøker -> introduserer elever for andre kulturer og andre måter å leve på Handa's verden -> hvordan lever hun? Hvordan er det forskjellig fra der du bor? For hvert tema: forskjellige deler av verden og forskjellige barn, forskjellige ting Lett å lære om verden på grunn av stort utvalg av bøker for barn Lese bøker fra ulike steder: prøve å få forståelse for hvordan det er der boken kommer fra, hvordan vi kan møte noen derfra Bruker en halvtime av samfunnsfag for å få mer tid til det kulturelle aspektet -> handler om medborgerskap og forståelse og passer å jobbe med det samme i samfunnsfag og engelsk Begge fag: være en god venn, hvordan bli kjent med andre, introdusere for nye mennesker, mennesker som er annerledes enn deg Ikke lov til å si æsj og ekkelt og rart i forhold til kulturer og matvaner og hus (det som ser forskjellig ut) Barnebøker fungerer veldig bra mtp interkulturell læring Bruke lærebøker, men supplere med bilder og videoer fra f.eks. klasserom i andre land, se på hva som er likt, hva som er ulikt, og hvorfor tror du det er slik?
Learning materials/methods		Faggrupper -> laget progresjonsplaner på skolen i fellesskap (plassert mål på trinn)	Endringsperiode, ikke helt på plass med ny læreplan

			Korona -> begynt litt på scratch Stort og bredt utvalg av bøker for barn på engelsk Utfordring å finne ting som både er innholdsmessig bra og språkmessig passende Youtube: hundrevis av bøker -> lesestund Visuelle hjelpemidler hjelper elevene til å forstå, viktig i begynneropplæringen og trenger ikke å si det på norsk også	Tegneserier, bilder, lydbøker, fokus på setning med tekst og mange bilder -> forståelse Eileen Browne: Handa's surprise og Handa's hand Youtube: innleste lydbøker Fysiske bøker Variasjon i de kulturer og steder elevene blir introdusert for Sanger (med billedstøtte) Filmer Tegneserier Billedbøker En engelsktime i måneden: leser en bok/ ser tegneserie, snakker om kultur og stedet der boken kommer fra Har laget meg et bibliotek Bildekort Bruker kroppsspråk
Language			Tekst: utvidet tekstforståelse, multimodale tekster, videoer, bilder Mener at de kan skape tekst uten å skrive -> oppleve tekst uten skrift Verdensspråk Viktig å få autentiske språkopplevelser Formålet med engelskfaget: lære engelsk for å kunne kommunisere med andre i verden Billedbøker fungerer fordi: gjentakende språk, ofte eventyrprinsipp someelever kjenner igjen «det var en gang», karakteren introdusert, ting gjentar seg -> kjenner igjen fra norske bøker. Enkle karakterer, dyr eller barn som hovedperson, billedstøtte gjør at de kan lese mye av handlingen ut fra bildene -> de trenger ikke ord for å forstå	Produsere egne tekster, lese egne tekster Bøker: ser på bilder og leser Forteller til eleven Lære engelske fraser for å kunne kommunisere med barn fra andre deler av verden Barnebøker på Youtube: Ulike aksenter og stemmer -> positivt med gjentakende språk Sanger rundt et tema Billedbøker bra: introdusere fraser/setninger i førlesingsperioden, lettere for elever å følge med på språket når de hører frasen gjenta seg. Elevene får høre ord, lærer ord, øker forståelsen uten å ha fokus på eksplisitt å lære apekatt =monkey Elever tegner i stedet for å skrive

		Språkvegring: bøker gir språklæring uten at den «kan ikke»-holdningen dukker opp	BISON – lærer å se på bilder for å forstå
		Bra å snakke minst mulig norsk -> da lærer de det ikke på engelsk, bare venter til det blir sagt på norsk også	Vurdere literacy ved å la elever lese tegneserie, se på bildene og fortelle ut fra dem. Har ikke fokus på å lære elever å lese og skrive på 1.trinn, kun bli introdusert for små tekster i tilknytning til bilder
		Barn har språkører, lyst til å lære og suger til seg språk, men de må bruke det og høre det, forstå det og ta det innover seg	På 2.trinn fokusere mer på engelsk alfabet, bokstaver og lyder
		Viktig å utvide det til at lesing også involverer å se på bildene + at bildene gjør det lettere å forstå verbalteksten	På grunn av kunnskaper om skriving på norsk, kan de skrive ord som cat og bat, de ser ordlikhet fordi de ha lært å se etter det på norsk, de kan overføre kunnskaper
		Literacy: språkforståelse, basert på utvidet tekstforståelse, ikke nødvendigvis avkoding, har med forståelse å gjøre	
		For 1.trinn er det forvirrende å drive med leseinnlæring i norsk og samtidig lære engelsk alfabet samtidig, spesielt siden lydene er ulike, da spesielt vokalene + lydrette bokstaver og ord på norsk som ikke er det på engelsk	
		Viktig å fokusere på språkopplevelser og det muntlige først, heller vente med skriving til slutten av 1.trinn	
		Dette har fungert bra tidligere, de plukker det raskt opp på 2.trinn, de har allerede en bank av ord å ta av og det letter skriveopplæringen i engelsk og overførbar kunnskap fra norsk -> de har lagt grunnlaget først og kan overføre kunnskaper -> mye automatikk pga bakgrunnskunnskap og språkkunnskap fra norsk er overførbart	
		På grunn av stort fokus på det muntlige, kan vi oppleve språkvegring, det er som om veggen går ned og de ikke vil si	

		noen ting fordi de tror de ikke kan engelsk. Ikke sikkert det ville vært bedre om vi også fokuserte på det skriftlige	