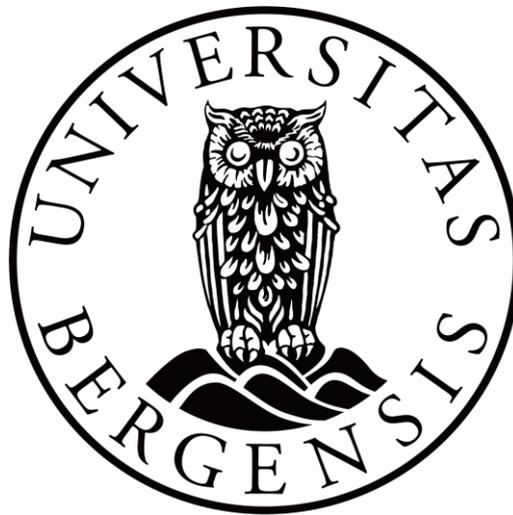**Literature circles as an approach to exploring multimodality through graphic novels in the 5th grade EAL classroom: A case study.**

Aina Brakstad Hopland

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From the bottom of my heart, I would like to thank my fellow students over many years, Birte and Therese. You two are truly the best study buddies anyone could ask for, and I could never have done this without you.

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Aina Brakstad Hopland

Abstract in Norwegian

Dette masterprosjektet undersøkte hvordan man kan bruke grafiske noveller til å utforske multimodalitet i en 5. klasse og hva elevenes perspektiver på læringsutbytte og læringsprosessen i dette prosjektet var.

Det er gjort en del forskning på bruk av grafiske noveller i undervisning, og disse studiene har vist at bruken av slik litteratur kan fremme leseforståelse, samt øke motivasjon og engasjement i bøker. Så langt jeg kjenner til er det lite forskning på å bruke grafiske noveller til å utforske multimodalitet i barneskolen i Norge, der elevenes perspektiver står i sentrum.

Undersøkelsen ble gjort gjennom en case studie i en klasse på 18 elever, hvor 14 var en del av studien. Forskeren var også engelsklæreren til disse elevene, og prosjektet ble gjennomført som en del av den vanlige engelskundervisningen forankret i lærerplanen slik at hele klassen var med på prosjektet, men bare de som ga tillatelse var med i studien.

Resultatene ble tolket ut fra forskerens feltobservasjoner, elevenes skriftlige arbeid og et fokusgruppeintervju med 6 av deltagerne i studien.

Resultatene indikerer at de fleste av elevene er engasjert i litteratursirkelen, de bruker metaspråk som de har etablert før vi startet prosjektet når de diskuterer den grafiske novellen, og de fleste ønsker å jobbe på denne måten med bøker flere ganger. Videre viser resultatene at elevene selv mener de har lært en del om hvordan en grafisk novelle er bygget opp hvordan de ulike semiotiske modalitetene virker sammen for å fortelle historien. I studien kommer det også frem at det er vanskelig å engasjere alle elevene like mye i samme bok over tid, og at noen syns det var vanskelig å ikke la seg distrahere av andre som mistet fokus. I tillegg antyder funnene at elevene kanskje er i yngste laget med tanke på å ha utviklet nok multimodal tekstkompetanse til å gjøre seg nytte av alt materiellet som ble brukt i dette prosjektet. Resultatene viser at det var bildene i den grafiske novellen som engasjerte aller mest når eleven skulle jobbe med oppgavene, og de fleste valgte den rollen i litteratursirkelen som handler om å illustrere scener på en annen måte enn i boken. Studien fokuserer også på sosiokulturell læringsteori i form av samarbeidslæring, og resultatene fra fokusgruppeintervjuet viser at alle deltagerne liker å jobbe i grupper, de fleste føler også de lærer best ved å samarbeid med andre, mens noen mener de lærer best når de jobber alene. Alt i alt så antyder studien at det kan være hensiktsmessig å inkludere grafiske noveller i engelskundervisningen for å utforske multimodalitet.

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List of abbreviations

EAL – English as Additional Language

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Chapter 1 Introduction

1.1 Aim and scope

In the twenty first century digital age, we encounter a vast amount of information in our daily lives through a variety of devices and platforms from social media to news websites and podcasts. The screen is used more in school and the children can access information on the go throughout their school life. As a result, it is increasingly important to teach children about multimodality and how it can shape the way they communicate with and learn about the world around them. Multimodality means the use of multiple modes or means of communication to convey meaning (Jewitt et.al., 2016, p. 1).

Understanding multimodal texts and the way they convey meaning and developing multimodal literacy skills can be a way for children to navigate and make sense of all this information that is literally at their fingertips. This can also help them become active and critical users of multimodal texts and enable them to engage with them in meaningful and creative ways, both on screen and on paper. An implication is that teachers in schools must embrace these new dimensions of literacy and make use of multimodal texts in the classroom.

Sociocultural learning theory, which is presented in chapter 2.3.1, suggests that learning is a social activity and that children learn through interacting with others. With multimodality and sociocultural learning as a backdrop, the intention of this thesis is to investigate the following research question:

How can literature circles promote students' ability to explore multimodality through graphic novels in the 5th grade English as an additional language (EAL) classroom?

I have relied on the following sub questions to investigate this issue:

How do the literature circles impact the learners' engagement with the graphic novel?

What are the students' experiences with the learning process and their perceptions of the learning outcomes?

What do their written responses to the text reveal about the learning outcomes?

How and to what degree is this reflected in their written responses to the text?

To meet these objectives, this study was designed as a qualitative case study carried out in a fifth-grade classroom at an elementary school in Western Norway. Data was collected through field notes, student work and a focus group interview with six of the participants.

1.2 Background and rationale for the study

In today's society children will meet multimodality from an early age. According to Prensky (2001) children are "digital natives" because they have grown up with the new technologies that surround us, which makes them native speakers of the digital languages (p.2). Bennett et al. (2008) contests Prensky's beliefs by claiming that they cannot all be generalized to being digitally native because not everyone has access to advanced technology and not everyone who had access to it relies on it equally (p. 763). Still, the fact that our entire society is digitized changes the way we read and interact with literature. The different modes that are present in multimodal texts leads to a need for the children in school to be taught how to interpret and make sense of all the semiotic modes they are exposed to. In order to develop critical skills and to be able to navigate all the different ways a text can be presented to students, the schools have a responsibility to give the right tools to them.

Multimodal text can be found on screens, but also on paper. One type of multimodal text that is available on paper are graphic novels, which will be explained further in chapter 2.2.1. The popularity and interest in comic books and graphic novels have increased all over the world, including in Norway (Falk, 2022). That might indicate that graphic novels can be a good source to use in the EAL classroom, because it is available and many students might already have seen or read comics and graphic novels in some way or form in their life. As teachers we see which books the students borrow in the library and many Norwegian graphic novels such as the Amulet series and the Nordlys series are popular with the children.

Children and teenagers are according to reports and studies reading less than before. Wagner et al (2021) found that one fifth of Norwegian 10 year olds will have trouble reading an age appropriate text and understanding the content, which is almost twice as many as in 2015. Forleggerforeningen (2021) also found that children read less and that 57% of children between 8 and 19 say it is because they find books boring. They also found that the older the children get, the less books they read. Habegger-Conti (2015) suggests that teachers who

struggle to have students read must rethink what the changes in reading and literacy mean in the 21st century and assure that reading is a part of the EAL classroom. Refstad (2021) found that graphic novels were less used in the English classroom than other genres. Lyngstad (2019) also concluded in her study that graphic novels as a genre was less used by English teachers in Norway than longer literary texts and she claims that the use of texts like graphic novels, comics and illustrated novels could have helped some of the teachers in her study who were struggling with using longer literary texts. This indicate that graphic novels could be beneficial for teachers to use in the Norwegian EAL classroom. According to Serafini (2015) children need to have knowledge of the meaning making systems used when visual elements and multimodal features construct meaning and how to interpret them (p. 412). This might imply that in order to fully understand, and perhaps appreciate graphic novels, students need to know how they can interpret all the semiotic modes in them.

In the basic skills and the core elements section of the curriculum for English, there is an emphasis on communication and developing oral skills. There is also an emphasis on how the term text is used in a broad sense and can have several semiotic modes. Combining the development of multimodal skills and communications skills with using literature circles was used in this study as a way for the students to cooperate on a text that is multimodal.

My experiences have shaped my approach to this study. Therefore, it is, in my opinion, relevant to include a synopsis of my background. I have been a teacher for 17 years and have taught English in all grades from 1 to 10 during these years. My experience, however, is mostly in the grades from 4 to 7, where I have taught several classes each year. I love literature, and have been a keen reader my whole life. Through my years as a teacher, I have read aloud to my students every day, often in English. I have always tried to get students interested in books, and I have read graphic novels myself, and became curious to explore whether and how the multimodality of graphic novels could spark the interest in reading more for students in the EAL classroom regardless of their previous interest in reading literature.

1.3 Previous research

With the increasing popularity of graphic novels in society, there is also an increase in research on using them in the EAL classroom. The research that has focused on what the advantages are, have found that it can increase reading comprehension, visual literacy,

motivation and vocabulary development (eg., Park, 2016; Fredriksen: 2016, Kennedy & Chinokul, 2020: Wong et al., 2017). (Kennedy & Chinokul, 2020) found that when teachers select an age appropriate graphic novel it can both improve the students' reading comprehension and motivation to read. In the current study the aim was to find out the students' own perceptions on using literature circles and cooperative learning as a way to explore multimodality through graphic novels.

Most studies on using graphic novels in the EAL classroom that are concerned with the students' perceptions are focused on lower and upper secondary schools and also focus on the perception of teachers (e.g., Brænden, 2015; Bravell, 2020, Pladsen, 2017). Berentsen (2023) conducted a study focusing on elementary learners' perceptions of advantages and challenges of reading graphic novels in the EAL classroom. She found that learners perceived reading graphic novels as enjoyable and fun, suggesting that it can have a say in increased motivation. Her participants also believed that the images in graphic novels could lead to better reading comprehension. Her study is the one that is closest in content to the current study. Other studies have examined the use of graphic novels in upper and lower secondary schools, such as Beenfeldt (2016) who did a project with students in upper secondary school and found that teachers should consider using graphic novels in the EAL classroom to connect learning English language literature and multimodality and Myrnes (2022) who conducted a study on 9th graders and found that graphic novels were an engaging medium for all readers and engage them in multiple literacies, even the hesitant readers. However, this study is conducted in elementary school and aims to find out how literature circles promote students' ability to explore multimodality through graphic novels in the 5th grade EAL classroom. To the best of the researcher's knowledge no other study on the EAL classroom has explored this in elementary school in Norway, and hence I intend to contribute towards bridging this research gap in this study.

1.4 Structure of the thesis

This thesis consists of five chapters. Following the introduction, chapter 2 presents the theoretical background with relevant theory and previous research. Chapter 3 includes the methods used in the study. Chapter 4 presents the results from the three different data collection methods used and a discussion of the findings in light of the theoretical framework. Chapter 5 presents the conclusion and summarizes the project along with the implications and

limitations of the study.

Chapter 2: Theoretical background

This qualitative study is investigating how literature circles promote students' ability to explore multimodality through graphic novels in the 5th grade English as an EAL classroom? The study draws on insight from various fields of theoretical research, which I will address in the theoretical framework presented in this chapter. The first section will present theoretical perspectives on multimodality, multimodal texts and multimodal literacy. The second section will address the graphic novel as a text genre, including a discussion of graphic novel terms and why graphic novels can be used in the classroom. The third section presents sociocultural learning theory, a cooperative approach to the sociocultural learning theory and literature circles and the fourth section concentrates on the curriculum and how this project is linked to the core elements and competence aims after year 7. This information will be presented in order to establish a foundation for the later discussion of research findings.

2.1 Theories on multimodality

2.1.1 Multimodality and multimodal literacy

According to Jewitt et al (2016), multimodality is a term that was first coined in the mid-1990s and since then has expanded into many academic publications that provide platforms for scholars to use in their research. Multimodality refers to the use of multiple modes or means of communication to convey meaning. Still, multimodality is articulated in various ways across and within the research traditions the concept is being used. This means that when talking about multimodality, a researcher must state clearly what the theory and methodology they use the term within (p. 1).

The term multimodality in this paper is understood as something that makes meaning through different semiotic resources also called modes and that we need to attend to all of them to make a complete whole (Jewitt et al., 2016, p. 3). A graphic novel can involve a combination of different modes or semiotic resources, including for instance visual, linguistic, spatial and gestural. A graphic novel is a visual medium, and the reader has to be visually literate in the sense that they can interpret and analyze visual elements, like color and composition, in order to understand the story. A graphic novel that has text in it, requires linguistic literacy to read the captions, narration and the dialogue. Graphic novels also have

spatial elements, which contribute to the narrative by how the arrangements and layout of visual elements are, and gestural elements which can be visual cues, such as body language facial expressions and movement to convey emotions, action or character traits. A graphic novel combines all of these elements which makes it multimodal, hence the reader must be able to interpret multiple modes of meaning, and the ways they interact, in order to understand the narrative (McCloud, 1993, Nikolajeva, 2005). Eisenmann and Summer (2020) claim that reading books that has images can help children develop their language because images and text have a mutual relationship and when they see an image they will connect the image to the word it represents and remember (p. 55).

Already when students in Norway start school at the age of 5,5 or 6 years old, they are introduced to multimodality. In the classroom of a first grader there are pictures everywhere, creating meaning to words that the young children cannot yet read. From the day a child is born they have communicated through body language, oral language and pictures, and from a very early age they are familiarized with touch screens which have opened the digital world for children before they can read or write. When they start school, the teachers use other modes to bridge the way to writing. The pictures can sometimes stand alone, and the child will be able to say the word, but often the picture needs something else to have meaning. For example, a picture of an eagle must be related to the learning of the Norwegian word for eagle, which is "ørn", and then again related to learning the letter "ø". If the picture of the eagle stands alone, it may be any bird unless the child knows what an eagle looks like (Tønnesen, 2016, p. 15). Felten (2008) states that even if children are living in an image-rich world it does not mean that they naturally have advanced visual literacy skills, and that being literate is more than just being able to read and write (p. 60).

In the New London group's (1996) paper "A pedagogy of multiliteracies: Designing social futures" the members of the group initially sketched out the term multiliteracies and acknowledges that there are several forms of literacy beyond the traditional print-based literacy. Some examples of different literacies are listed below:

- visual literacy which is the ability to interpret and use images
- linguistic literacy, which is the ability to interpret and use written words
- audio literacy which is the ability to interpret, use and create sound or other auditory media
- digital literacy which can be the ability to use digital technologies effectively

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- gestural literacy, which is the ability to use and interpret meaning through gesture movement and facial expressions
- spatial literacy, which is the ability to interpret and create meaning through the use of physical and virtual space

The framework of the New London group emphasizes the importance of incorporating multiple literacies into teaching and learning and it recognizes that social and cultural contexts shape the practice of multiliteracies (New London Group, 1996; Cope & Kalantzis 2012; Skulstad, 2020).

According to Kress and Jewitt (2003), multimodal literacy is the ability to read, interpret, create, and communicate using multiple modes of communication. This involves understanding how different modes such as language, images and sound work together to create meaning in various contexts. Multimodal literacy goes beyond traditional forms of literacy, which typically focus on reading and writing skills. Instead, it emphasizes the importance of understanding how different modes are used in communication and how they can be combined to create more complex and nuanced meanings. For example, a person with multimodal literacy skills may be able to analyze how a particular advertisement uses images, text, and sound to create a persuasive message.

Overall, multimodal literacy is a concept that emphasizes the importance of understanding and using multiple modes of communication in various contexts. It has significant implications for education, as well as for broader issues related to communication and media in the digital age (Kress & Jewitt, 2003). According to Eisenmann and Summer (2020) students today communicate visually and mostly digitally, hence there is a need for fostering skills related to design and images to promote visual literacy. They further argue that with digitalization the importance of several semiotic systems places new demands on the ELA teaching (p.62). This is in accordance with Diamantopoulou and Ørevik (2022) who state that "... English is learned and taught through a multiplicity of modes that reach beyond speech and writing" (p. 6). Teachers can no longer just teach traditional reading of words on a paper, but should teach the students to interact with non linear texts and to decode texts with different semiotic modes by using multimodal representations over alphabetical representations (Eisenmann and Summer, 2020, p. 63).

Multimodal literacy is defined by Skulstad (2020) as the "ability to interpret and use multimodal semiotic resources and multimodal genres in a successful way" (p. 267). She

further argues that not only the use of technology and new genres can be used to develop multimodal literacy, but that a relevant genre to be used can be graphic novels because of how the panels in a graphic novel presents a visual scene (Skulstad, 2020, p. 268).

2.1.2 Multimodal text

The term "multimodal text" refers to texts that use multiple semiotic modes to convey meaning, such as print, visual, or digital elements. Serafini (2015) and, Jewitt (2015), state that traditional printed texts can also be multimodal in terms of the written language, typography and other design features. Maagerø and Tønnessen (2014) ask if there is even anything that can be called monomodal texts today, meaning text that create meaning just by using one semiotic resource. Like Serafini and Jewitt they argue that design features like the quality of paper can create meaning (Maagerø &Tønnessen, 2014, p. 18).

According to Kress and Jewitt (2003) "Modes are broadly understood to be the effect of the work of culture in shaping material into resources for representation" (p.1) The modes can be written or spoken language, images, videos, colors, fonts, sculptures and so on. Kress and Jewitt (2003) further state that a multimodal approach to learning starts by treating all the modes as potentially equally important for making meaning (p. 2).

According to Serafini (2015), a text becomes more complex the more modes it has. He further states that print-based multimodal texts – like graphic novels – use three different modes, which are textual, visual and design (pp. 412 - 413). According to Jewitt (2015), all writing has always been multimodal, including the print-based texts. The reader has to interpret the visual marks, the space, colors, fonts and style. Accordingly, taking a multimodal approach to reading means attending to these semiotic resources in the text, and recognizing that they are more than just decoration (p. 315).

Van Leeuwen (2005) has outlined four principles for interacting with multimodal texts: rhythm, composition, information linking and dialogue. He states that even discussed one by one, these dimensions never occur in isolation, they will always be combined. He explains *rhythm* as coherence and meaningful structure to something that unfolds over time (p. 179). Løvland (2010) elaborates this by explaining rhythm as rhythmical cohesion between the different modes. The change between opposites in a text, like for example the heading and the main text. To find a rhythm in a text there must be a pattern, but sometimes

the pattern is broken which makes the reader stop and pay attention to that part (p.4). Van Leeuwen (2005) explains the *composition* as something that gives coherence to spatial arrangements (p.179), and Løvland (2010) states that in a multimodal text composition concerns where the different elements are placed on the page, to help the reader understand how to orientate themselves in the text. It can be about which pictures and headlines belong together in a newspaper, or how closeness and distance, color or size are important in judging what importance the different elements have in the text or how to read it (p. 4). According to van Leeuwen (2005) *information linking* is the cognitive links between the information, such as between words and images (p.179). Løvland (2010) relates *information linking* to the meaning the different modes can create. Modes can mean different things, but the interaction between them enhances the meaning potential. For instance, a picture can enhance the meaning of a headline in a newspaper, or sad music can affect the atmosphere of a scene in a movie (p.4). The last principle, which is the *dialogue*, van Leeuwen (2005) defines as how dialogic exchanges can be used to understand the relationship between the modes in a multimodal text. Løvland (2010) explains it as a relation between modes that has initiative and response like in a conversation. An example of this can be in a game where the player must respond to an initiative in form of a sound or a task in the game, by clicking on something or moving their body (p. 4).

Like before mentioned, Skulstad (2020) claims that a relevant genre for developing multimodal literacy is the use of graphic novels, because the visual element of meaning is conveyed by the fact that the scenes are presented in a panel, and the illustrator of the graphic novel has chosen colors carefully to present the visual mode. She further states that some panels tell the story by visual elements, but sometimes there are speech bubbles or sound words adding linguistic and audial meaning. In graphic novels there is also gestural design, like the expressions in the faces of the characters, and spatial design in the panels and gutters (p. 268). This is explained in chapter 2.2.2 about graphic novel terms.

According to Løvland (2010), multimodality in texts can be about the combination of words we understand because we know how to read and make meaning of what we read, and pictures that we understand because they look like something real. She further states that we can create meaning in many different ways, with colors, typography, graphics and so on. To put several of these ways of expression in a multimodal text, it is like putting layers of

meaning on top of each other. The layers are not isolated, but together they create meaning (Løvland, 2010, p. 1).

The term text has been extended in the core elements of the Knowledge promotion as will be addressed in chapter 2.4.1, and writing multimodal text is a competence aim after year seven. The aim is to "write cohesive texts, including multimedia texts, that retell, tell, inquire about and express opinions and interests adapted to the recipient" (Ministry of Education and Research, 2019). In an official Norwegian report, the *School of Future* (NOU, 2015:8) which has been directing the core elements of The Knowledge promotion, the word multimodal text is mentioned in connection with reading: "…students must be able to deal with access to much and varied information, and be able to read multimodal texts that have varying purposes and are taken from various contexts" (p. 30). In the basic skills of the Knowledge Promotion multimodal reading is mentioned under English in connection with finding information (Ministry of Education and research, 2019, p. 4).

2.2 Graphic novels

A graphic novel is defined by Chute (2008) as a work the length of a book in the comics medium (p. 453) It is a form of storytelling that combines texts and visuals in a sequential narrative format. The graphic novel combines elements of literature and visual art which can convey complex stories through the combination of words and images. In other words, it is a unique form of storytelling that uses the strengths of several modes. A graphic novel can be a more engaging reading experience than traditional prose or visual art alone, and the combination of modes can allow for a greater depth and interpretation (Chute, 2017; McCloud, 1993).

According to Rimmereide (2013), decoding images and verbal expressions is a relevant skill necessary for literacy (p. 131). She further gives several reasons that graphic novels should be used in the classroom. They will offer the students an opportunity to develop literary skills, to read literature and learn about narrative structures, to learn the importance of images and their function in the text, and to explore new themes and topics (p. 135).

Birketveit (2003) states that using picture books in the EAL classroom can be beneficial because they have the advantage of the meaning being assisted by numerous pictures which can help the students decode an authentic English text without coming across

too many unfamiliar words. The pictures also provide visual support to reluctant readers or readers who have limited skills in reading English (p. 17). These arguments for using picture books in the EAL classroom could also extend to graphic novels. Rimmereide (2013) claims that the use of graphic novels in the EAL classroom is encouraged by teachers and librarians because they enable both competent and reluctant readers to be motivated to read more by engaging in the reading process. In addition, graphic novels are available in a variety of genres (p. 131).

Sperzel (1948) did a 15-week study on fifth graders and did not find any difference in the tests of reading comprehension and vocabulary in the groups reading comics and groups reading other materials (pp. 111 - 113). Arlin and Roth (1978) compared third graders where one group read classic comics and the other read "high interest" books. They found that both groups gained in reading comprehension, and even poor readers matched expected growth. Krashen (2004) interprets the results of these studies as showing that long term readers of comic books are at least equal to the readers of non-comic books in reading, language development and school achievements. He argues that light reading can help the reader develop linguistic competence for reading more complex text and also develop an interest in books (pp. 101 - 103). Similarly, Hayes and Ahrens (1988) did a study that suggested that reading comics can help readers reach a level where they can understand more demanding texts. They found that in a conversation between an adult and a child or even between adults, the less frequent words were much lower than even in light reading, like comics. This was also true for children's books (p. 409).

Krashen (2004) says that even if there is less verbal text in a comic book, that does not necessarily mean that it is easy to read (p. 99). Rimmereide (2013) states that even if the text is not necessarily easy, it can still be a less overpowering challenge for readers, and in particular reluctant readers, to read a graphic novel where they are helped by the images to support the story. She further states that the way a reader reads graphic novels can also vary, some focus on the pictures first and then fragments of the text or the whole text, some read the text and look briefly at the images, and some read the images first, then the text, then shifts back to the images. All approaches help the reader comprehend the story, and images can help the reader fill the gap if they do not understand all of the text. She also points out that this way of reading is relevant to the multimodal society we have today (Rimmereide, 2013, p. 134)

To sum up, all of these scholars mentioned above have argued that graphic novels are a valuable tool to use in the classroom to promote critical thinking, multimodal literacy skills, reading comprehension and also to address different topics in an accessible format.

2.2.1 Graphic novel terms

In order for the students to have a metalanguage which would enable them to discuss the different tasks related to a graphic novel, it was necessary to teach them terms for describing the composition of this type of book. Serafini (2015) claims that before students can make sense of the different elements in a text, they must know what to name the different visual and verbal elements and they need to learn how to notice the visual features of the text (pp. 416-417). He further states that by regarding multimodal texts as events that contain meaning potential and not just a visual object to be perceived, the students can be helped to think beyond what they see, but also what they see means (p. 417). This indicates that students can look at a page in a graphic novel and not just look at the images as support to the text or separate from the text, but that all the modes that are in the graphic novel may contain meaning when put together.

A graphic novel includes panels that show the passing of time and movement through space, word balloons to indicate thoughts, speech and narration and also a language of symbols used to bridge gaps between the images and the text. The term "sequential art" was first coined by Will Eisner (1978), to refer to anything that uses panels to tell a story. Graphic novels are however a narrower term compared to for instance, comics. Comics can be short, even as short as just a panel, whereas a graphic novel has the length of a book, can tell a story fully and also engage in themes that are more often written about in longer literary forms like novels. Many graphic novels deal with serious topics, like violence towards women, poverty, child abuse and so on (Boerman-Cornell & Kim, 2020, p. 2).

The vocabulary term that the students in this study were introduced to are as follows:

1) Gutter

A gutter is the space between the panels in the graphic novel. It is that time when the reader moves from one panel to the next and the reader themselves can think or add things to the story in this space. It is where the reader takes two images and makes it into one (Monnin, 2013, p. 2).

Figure 1 Example of gutters. Generated from The comic factory AI (open source and free)

2) Panels

The panels are visual or implied boundaries that have their own elements of the story that is being told, and the gutters are the glue that binds the panels together (Monnin, 2013, p. 2).

Figure 2 A comic book panel with gutters. Generated from The comic factory AI (open source and free)

3) Word balloons

Word balloons are boundaries that divide the text from the artwork in a graphic novel. Dialogue balloons are actual words or sounds coming from the characters. Thought balloons are the thoughts of the characters and story balloons focus on progressing the story, thereby functioning as a narrator. Sound effect balloons have words to convey a sense of sound in the story (Monnin, 2013, p. 9-11). The depiction of sound effects are not always in a balloon, sometimes they are just words on the page.

Figure 3 Example of word ballons Generated from The comic factory AI (open source and free)

4) Bleed

Bleed is when the art runs off the panel instead of being contained by a border (Brozo et.al, 2013, p. 15).

Figure 4 Example of bleed. The cat's ear bleeds over the border and into the image above. Generated from The comic factory AI (open source and free)

5) Splash

Splash is when the art is spread over one or two pages with a lot going on, and when the reader has to pay close attention to the page. There may be dialogue or panels inserted in the splash-pages, and the splash-page is meant to make an impact on the reader by pulling the reader into the page and the story (McCloud, 1993, p. 102).

Figure 5 Example of s splash page. Generated from The comic factory AI (open source and free)

6) Perspective

In the classroom we also talked about perspectives in the novel. Some panels have bird's eye perspective, some have worm perspective, some are overviews, close ups and extreme close ups.

1. A close up is usually a shot of the character's face and is used to convey different emotions.

Figure 6 Example of a close up. Generated from The comic factory AI (open source and free)

2. An extreme close up zooms in on something that usually is not examined as closely. It could be a snarling mouth, a tear welling up in the corner of an eye or emphasize the importance of an object in the story (Kneece, 2015, p. 131-133).
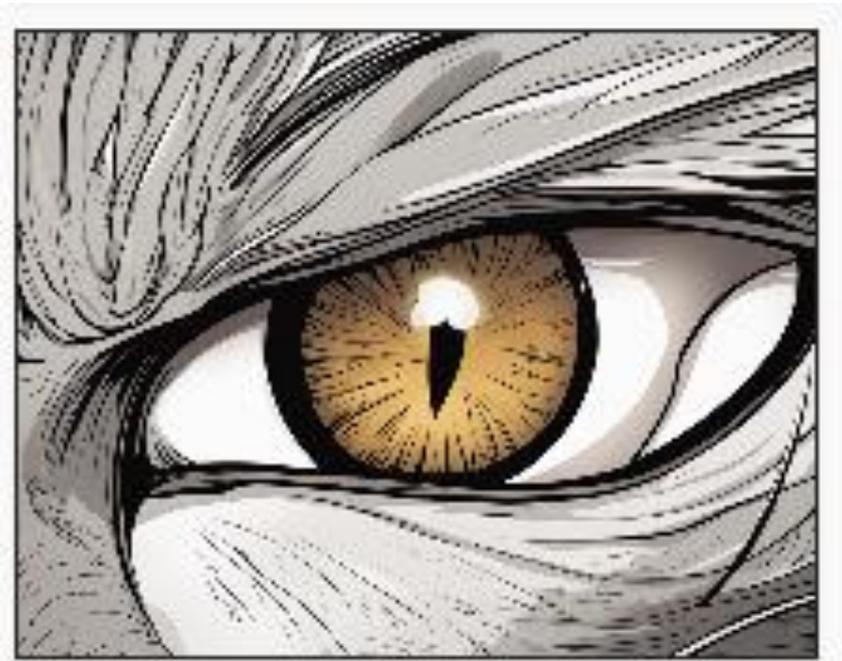
Figure 7 Example of an extreme close up. Generated from The comic factory AI (open source and free)

3. A bird's eye view is when the angle of the artwork is extremely high and looks directly down on what is going on in the panel.

4.

5. A worm's eye view is the opposite, it is when the angle of the artwork is from the ground, as if a worm was looking up.

6. The low angle perspective is when the perspective is upward from below ordinary eye level (Kneece, 2015, p. 136 - 137). This is called frog perspective in Norwegian, and in the classroom, I chose to use the word frog instead of low angle to make it easier for the students to remember.

Figure 10 Example of low angle. Generated from The comic factory AI (open source and free)

These terms are related to the different designs the reader can interact with in a graphic novel. The layout of a page in terms of gutters and the sequence and shape of the panels is related to spatial mode and the composition of the spatial arrangements. The spatial design steers the reader's experience and focus, and can be used by the author to enhance the story by guiding the reader through the sequence of events. The facial expressions and body language enhanced in a graphic novel by for example using different perspectives, gesture movement and close ups relate to the gestural mode and gestural literacy. The different word balloons are related to linguistic mode as well as the audio mode in the way that the reader has to interpret the depictions of sounds in the sound effect balloons. All of the above-mentioned modes and designs are related to the information linking and rhythm as in the meaning the different modes creates and cohesion between the modes (NLG, 1996; Van Leeuwen, 2005: Løvland, 2010).

2.3 Sociocultural learning theory

Sociocultural learning theory was first developed by Vygotsky (1978) as a theory that emphasizes the importance of social and cultural factors in the learning process. It suggests that learning is a social activity, and that children learn through interactions with others in a cultural context, particularly more knowledgeable others who can provide guidance and support. Wood, Bruner, and Ross (1976) expanded on Vygotsky's ideas and referred to this process as "scaffolding" (p. 90), where a more knowledgeable person provides support and assistance to a less knowledgeable person, gradually reducing the amount of support as the learner gains competence.

Sociocultural learning theory also emphasizes the importance of language and cognitive development. Language allows people to communicate and share knowledge with each other, and it plays a critical role in the shaping of thought and perception. Vygotsky (1978) argued that language and thought are closely intertwined, and that language use is a key factor in the development of higher cognitive functions.

Some applications of sociocultural learning theory include cooperative learning, where the students work together in groups to solve problems or complete tasks, and classroom discussions, where students are encouraged to share their perspectives and ideas. Teachers can also use scaffolding techniques to support students learning by gradually reducing support as

students become more competent. This application of sociocultural theory that has an impact on education, and it is used by educators around the world (Rogoff, 1990; Wertsch,1991).

According to Lantolf and Thorne (2007), developmental processes take place through participation in cultural, linguistic and historically formed settings like for example peer group interaction in an institutional context such as schooling (p. 201). Sociocultural perspectives on learning focus on learning in a social context and emphasize the importance of language and are thus compatible with the principles used in the literature circles that provide the backdrop for this thesis. Literature circles will be discussed in more detail in section 2.3.3.

2.3.1 Cooperative learning

Cooperative learning is a pedagogical approach that builds on principles from sociocultural learning theory and emphasizes the benefits of working in groups. According to this approach, students can learn more effectively when they collaborate with one another to solve problems, complete projects, or master new concepts. Spencer Kagan (2021), who is a leading expert on cooperative learning, has developed a range of practical-pedagogical strategies and techniques that promote collaboration and teamwork in the classroom. These strategies include group roles where each member of a group is assigned a specific role to help ensure that everyone contributes to the group's success, structured interactions that encourage students to work together and communicate effectively, and team building activities which can help students develop positive relationships with each other. In addition, Kagan (2021) has developed a variety of cooperative structures that can be used across different subject areas and grade levels. He has also developed strategies for managing student behavior and ensuring that all students are engaged in the learning process. The point of all this is to create a more collaborative and engaging learning environment where all students work together to achieve common goals and develop important social skills such as communication, leadership and conflict resolution, while also improving their academic performance. Kagan's approach has been widely adopted in schools around the world and has been shown to be effective in promoting student learning and engagement (Kagan, 2021). In the school that this research was conducted, Kagan's cooperative learning strategy has been emphasized by the principal and it has been practiced by the teachers across different subjects and levels. Flatås (2021) has written a book in Norwegian, adapted to the Norwegian classroom on cooperative learning, with a description of methods and exercises. Flatås states that with a cooperative learning approach, the students each must get a role and task to do in

the group, because that will make them participate and take responsibility. He compares this to team sports like football, where the different players have different roles and are equally important for the team (pp. 23 – 24). This book is used as a basis for classroom practices by all teachers at the school where the present research project was conducted, and accordingly the development of students' cooperative learning strategies is a central concern. By applying this method, the teacher makes sure that each student in the group have a role, which is the case in literature circles, as explained in the next section.

2.3.2 Literature circles

According to Daniels (2002), a literature circle is a small peer led discussion group where the members read the same text (p.2). The text can be a book, a poem, an article or any type of text. Each member writes notes so they can contribute to the discussion each time the literature circle meets. The group has a schedule for reading and meeting and hold discussions about what they have read. This kind of reading group encourages active reading and promotes critical thinking skills. Literature circles has shown to be effective in improving the students' reading comprehension and motivation to read, and to foster collaboration and social skills. McElvain (2010) did a study on fourth to six grade English language learners in an English- only environment and found that combining collaborative conversation and instruction resulted in improved reading comprehension and increased motivation to read and willingness to participate in class discussions (p. 200). Avci and Yüksel (2011) did a study on the effect of literature circles on fourth grade students and found that the participants reported that they were motivated to read because they could discuss their findings with their friends. The participants in this study also reported that reading the books meticulously and discussing them to correct misunderstandings, resulted in the students understanding the books very well (p.1297).

Teachers all over the world personalize their versions of a literature circle. This kind of literature reading in the classroom is inspired by the adult book clubs, where adults select a book to read, and meet once a month to discuss the book. Teachers using literature circles with their students have taken the voluntary reading club that is popular among adults and transferred it to be used in school (Daniels, 2002, p. 2-3). King (2015) argues that children who are engaged in small groups where they can discuss what they read, can be helped to articulate their affective responses to what they read. This leads to a deeper understanding of the text they read and of themselves as readers. She further states that literature circles may be a good opportunity to develop such text regulated talks. The teacher needs to scaffold how to

read texts this way, and eventually the children may recognize reading as a social process as opposed to a private activity. After modelling the method, the teacher can monitor and assess the reading processes of the member of the reading group (King, 2015, p. 32-33).

Furr (2003) explains that using literature circles makes it easier for students to engage in a discussion about a book because they prepare their tasks beforehand. He further stresses the importance of selecting reading material that is appropriate for the students, which means that the text must be a text that the reader can understand mostly with few pauses. The text must be manageable, not just to read, but also to discuss in English class with the peers in the group. He advises that it is best to read something that is one level below the true reading level of the students. When a teacher is using literature circles for the first time, it is advisable to manage the group constellations, making sure there is one outgoing student in each group. With five or six members in each group, it will be helpful to have one or two students who are more confident in speaking English and taking the lead in each group to assure that the literature circle will work, especially if it is the first time they try this (pp. 1-2). Furr argues that one of the advantages of having the groups read the same text is that it makes it easier for the teacher to monitor the progress of each group, and it also makes it possible to give out assignments to the whole class after the literature circle job is completed. The students write notes or prepare tasks in English for the next time the group meets. This helps them learn that there can be different reasons for reading and there are different perspectives on a text. The teacher should step back and let the students take responsibility for the discussion, but they need some tools to help them in their discussions.

In literature circles there are usually five basic roles for the students in the group. The roles ensure that each member in the group read the text with a different focus. The roles are as follows:

1) Discussion leader

The *discussion leader* is the person in the group that leads the discussion and makes sure that all the participants in the group get to say their part. The leader knows the text well and starts the discussion with some open-ended questions about the text.

2) Summarizer

The *summarizer* retells the story they have read so far, in their own words.

3) Connector

The *connector* looks for connections between the text they have read, and the real world they live in. It could be feelings, or events that happen in the text that they find connections to.

4) Word master

The *word master* finds the most important and/or difficult words in the text.

5) Passage person

The passage person finds passages in the text, often ones that they find puzzling and need the help of the rest of the group to figure out.

6) Culture collector

A sixth role is also mentioned for more advanced groups. This is the *culture collector*, who finds links between the culture they find represented in the story and the group's members' own cultures.

The sum of all these roles can make the students able to have a deeper discussion about the text they are reading, and it makes it easier for them to do so (Furr, 2007, p. 15-18).

Furr states that:

When a reading circle goes well, one can easily see many EFL students operating in something akin to what Vygotsky (1978, p. 86) calls the "zone of proximal development"; that is to say, EFL students are able to discuss issues in English and to solve problems in collaboration with their peers that they could not possibly deal with on their own.

(Furr, 2007, p. 17)

This statement gives an example on how cooperative learning principles and literature circles are closely connected. The roles of the literature circle are given to the students in form of a sheet with instructions. For the classroom project which provided a basis for this thesis, I modified the different roles mentioned by Furr (2007) to the reading of a graphic novel based on what I had taught the students about the multimodal text composition of graphic novels (see chapter 2.2.1).

The roles for the students to have in the literature circles in this project were:

1) Summarizer and discussion director

The *summarizer* and *discussion director*, in addition to writing a summary of what they have read so far, also leads the discussion.

2) Word wizard

 The *word wizard* finds interesting words or sound effects in the text.

3) Layout wizard

The *layout wizard* is a role I created because the class learned about the different layouts a graphic novel can have. This student looks at the layout on the pages they have read, and finds out about perspectives, if there is bleed, splash and so on.

4) Color wizard

The *color wizard* looks at the colors in the book and what they can contribute to the story and how changing them can affect the story.

5) Illustrator

The *illustrator* finds an illustration in the novel that they wanted to draw a different way or with a different perspective. (see appendix I)

2.4 The curriculum

In the current Norwegian National Curriculum, the Knowledge Promotion of 2020 (Ministry of Education and Research, 2019), multimodality is also emphasized in connection with the English subject. The subject curriculum highlights the importance of using various forms of communication, including spoken, written, visual and digital, to express oneself and understand different types of texts. This means that students of English are expected to be able to analyze and interpret multimodal texts and digital media in addition to traditional written texts. They are also expected to be able to create their own multimodal texts using a variety of technologies. The curriculum also emphasizes the importance of developing digital literacy skills in English, such as understanding how to use digital tools to create and share multimodal texts, as well as how to critically evaluate digital information and sources.

In the next sections a more detailed overview of how aspects of multimodal literacy is reflected in the English subject curriculum in addition to the increasing importance of digital

communication and the need for students to be able to effectively navigate and communicate in a variety of contexts and media.

2.4.1 Core elements

The "core elements" in the English subject curriculum refer to the essential components of English language education in Norway. These elements aim to provide a framework for effective teaching and learning of English and at the same time ensure that students receive a well-rounded education in the subject.

The core elements of the curriculum for English are communication, language learning and working with texts in English.

The core elements that are relevant to this thesis are:

> Communication refers to creating meaning through language and the ability to use the language in both formal and informal settings. The students shall employ suitable strategies to communicate, both orally and in writing, in different situations and by using different types of media and sources. The students shall experience, use and explore the language from the very start. The teaching shall give the students the opportunity to express themselves and interact in authentic and practical situations.

> (Ministry of Education and Research, 2019)

In this study the students are to use the language in communicating with each other, and literature circles in light of sociocultural learning principles are meant to give the students a possibility to learn through interaction with their peers, and to express their own opinions in the group discussions, which is in line with this core element.

Possibly the most relevant core element is this one, explaining that the concept of text can be multimodal and much more than just the written word:

> Language learning takes place in the encounter with texts in English. 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. Working with texts in English helps to develop the students' knowledge and experience of linguistic and cultural diversity, as well as their insight into ways of

living, ways of thinking and traditions of indigenous peoples. By reflecting on, interpreting and critically assessing different types of texts in English, the students shall acquire language and knowledge of culture and society. Thus, the students will develop intercultural competence enabling them to deal with different ways of living, ways of thinking and communication patterns. They shall build the foundation for seeing their own identity and others' identities in a multilingual and multicultural context.

(Ministry of Education and Research, 2019)

Using a graphic novel as a text in this project is one way to work with parts of this core element. The graphic novel is multimodal and contains several modes as mentioned above. The students spent time reading and discussing the book, giving them the opportunity to reflect and interpret what they read.

2.4.2 Basic skills

The basic skills in the subject curriculum include oral skills, writing, reading and digital skills (Ministry of Education and Research, 2019). Within oral skills, students are to practice creating meaning through engaging in conversation which is what the literature circles in this project was about. Within writing, the students are to practice expressing themselves in written form, and in the literature circles the tasks included different types of writing assignments. Within reading the students are supposed to read a variety of texts, reflect on them, assess them and have the texts contribute to reading pleasure and language acquisition. Within the digital skills they are to practice using digital tools and resources effectively to communicate in English. In this project we did not use any digital media, so the basic skills we practiced were oral skills, reading skills and to some degree writing skills.

2.4.3 Competence aims and assessment

The competence aims that were relevant to the classroom project which provides the basis for the present research study were the aims after year 7. I pulled out some of the competence aims that best fitted the project itself:

- express oneself in an understandable way with a varied vocabulary and polite expressions adapted to the receiver and situation
- read and present content from various types of texts, including self chosen texts

- read and listen to English-language factual texts and literature for children and young people and write and talk about the content

(Ministry of Education and Research, 2019)

Further it is stated under assessment that the teacher is to facilitate for student participation and use different learning strategies to help the students develop their skills in English. It also says that the students shall have the opportunity to express what they themselves have achieved and how they have improved their skills. The purpose of this study is to find out what the students' perspectives on the learning outcomes from using literature circles are and what their experiences with the learning process were.

Chapter 3: Methods and materials

This chapter provides a detailed account of the research methodology used in this study and the chapter is divided into eight sections. First, I discuss why I chose a qualitative case study approach. The second part is an overview of the study's context and the study's participants. The third section presents the procedures of the classroom project, how I prepared the students, what we did in the classroom and the graphic novel we used. Fourth is a description of the data collection process and in the fifth section, I explain how the data was analyzed. In the fourth part I discuss the ethical considerations related to the project and my role as both a researcher and a teacher. Next I discuss limitations of the methods and material, and finally, the last section discusses the reliability and validity of the research.

3.1 Rationale for choice of method and research design

The objective of this study was to gain insight into the students' experiences with the learning process and the learning outcomes of using literature circles as a way to explore multimodality through graphic novels. To meet this objective, I chose a qualitative research method. According to Creswell and Guetterman (2021), qualitative research could provide a window into the deeper processes involved in a phenomenon (p. 40). A qualitative research study is created through the interaction between individuals and there are "multiple realities, or interpretations, of a single event" (Merriam & Tisdell, 2015, p 9).

There is more than one qualitative research design I could have used for this study. Because it is fieldwork and involves my own students, I could have used an action research design. According to Creswell and Guetterman (2021), action research is used by researchers aiming to improve a specific issue, but this study is not done to solve an educational problem (p. 639). The aim of this study is rather to find out what the students' experiences and perceptions were and thus to provide new knowledge about the pedagogical potentials of graphic novels as an entryway to exploring multimodality in the elementary EAL classroom. Most importantly how the students themselves view the learning process and their own learning outcome. For this reason, a qualitative case study design seemed to be the right choice to meet the aim and purpose of this study (Creswell & Guetterman, 2021, p. 643).

A qualitative case study involves empirical investigation into a phenomenon within it's real-life context. The research design is used when the boundaries between the phenomenon itself and the context is not defined clearly. The case study approach is often

used in social science research, where the focus is on exploring complex phenomena in depth and understanding them within their social, political, and cultural contexts. Qualitative case studies can use a range of data collection methods, including interviews and observations (Yin, 2017; Merriam & Tisdale, 2015; Cresswell & Guetterman, 2021). In order to get insight into the students' experiences and perspectives, I decided to use a combination of field notes, a focus group interview and written work the students handed in as the data I analyzed.

3.2 The context and participants of the study

This study was conducted at a primary school in Western Norway in a fifth-grade class with 18 students, which is a class for which I was an English teacher and knew the students very well. 14 of the 18 students in the class agreed to participate in the study. I performed the literature circle project with the entire class, and we spent two weeks reading the graphic novel *The Amulet* by Kibuishi Kazu and discussing it in literature circle groups (explained in chapter 2.3.3). In fifth grade, they have two 60-minute English lessons per week, and we spent four 60-minute lessons on this project during two weeks in June 2022. In addition to the time we spent at school, the students read the book and did tasks for the literature circle at home, so the time at school could mostly be used for discussion in the groups. After the project was finished, I did a focus group interview with six of the students that participated.

Creswell and Guetterman (2021) mentions purposeful sampling as one possible approach to selecting participants in qualitative research. The researcher intentionally selects individuals who are most likely to provide informative data related to the research questions to explore a phenomenon in-depth (p. 240). Maximal variation sampling is a strategy used when the researcher aims to sample from individuals or cases that differ on some characteristics (Creswell & Guetterman, 2021, pp. 241-242). I chose to do this research in an authentic 5th grade class in order to examine what the students' experiences' with the learning process and outcomes of this project were. For the focus group interview, I selected students that were on different levels of English proficiency to make sure I got the views from students with different starting points.

In this class, the English language skills and reading competencies varied, and the readers ranged from highly proficient English readers and speakers to students who struggle with both reading, understanding, and speaking English. For this project, I chose to use one

graphic novel with all the students, and I also chose a graphic novel that most of the students had already read in Norwegian. In my experience this book is popular among both girls and boys in this age group (10- to 11-year-olds), and I decided to use it for both those reasons. Having the whole class read the same book made it easier to mix the members of the literature circles if someone was absent for one or more of the lessons, and in the focus group interview that I conducted at the end of the project, all the participants had read the same book and worked on the same assignments. This group also knew each other well and had spent the previous year focusing on cooperative learning and thus they were used to working together in groups.

All the students had read a graphic novel before, but none of them had read one in English. Before we started working on *The Amulet*, we talked about the different literary devices and techniques authors of graphic novels use and I showed them examples of panels, gutters, perspectives, use of colors and we went through the terminology (explained in chapter 2.2.2). I showed them the literature circle jobs (explained in chapter 2.3.3), to make sure that they were familiar with all the words and job descriptions before we started reading *The Amulet*. Ideally all the students in each group are supposed to have different jobs, which is what I assigned to them first. I noticed that some tasks were more popular than others, in particular the task of being an illustrator, so instead of forcing them to have 5 different jobs, I let them choose, meaning that in the groups there were several illustrators and in some groups no one was the summarizer for instance. I decided that it was more important that the students were engaged and wanted to participate, then that all of them had different jobs.

I put the groups together by putting all the students who did not consent to being part of this study in one group so I could focus only on the groups who were a part of this study. The other groups I put together by using my prior knowledge of the children. I made sure all groups had both girls and boys and also students on different English proficiency levels. I let them choose which role they wanted to have in the literature circle.

According to Merriam and Tisdale (2015) a participant observer in a study is someone who uses their own knowledge and expertise in interpreting what they observe as it happens (p. 139). Yin (2010) states that being a participating observer means that the observer has to shift between participation and observation, and not neglecting any of the two (p. 122). Since I was a teacher of these children, I am the one giving them the tasks and when I observe them, I look for specific things to try to answer my research question. This made me a participant observer in this study.

3.3 Procedures

3.3.1 The reading project

This section provides a description of how the participants of this study were prepared prior to reading *The Amulet* and how the literature circle project was organized. It was designed to be an integral part of the ordinary English lessons and was anchored in The Knowledge Promotion of 2020 where the core elements for the subject of English are communication, language learning and working with texts in English (Ministry of Education and research, 2019). As mentioned in the theory chapter, in the curriculum there is a broad interpretation of what a text is (se chapter 2.4.1).

Table 3.1 The reading project procedures

An outline of the reading project procedures is provided in Table 3.1 below.

Session:	Aims	Activities
1	- Activate the students' prior knowledge - Model and scaffold reading strategies for reading graphic novels by doing cooperative learning activities - Learn the terminology of the literary techniques and devices used in graphic novels	- Talk about graphic novels and who has read one before - Full class discussion about what graphic novels are - The teacher shows different panels from different graphic novels to illustrate terminology
2	- Further develop terminology - Learn what all the different jobs in the literature circle entails	- All students are given all the different worksheets for the jobs, and we go through all of them and fill in some examples (the worksheets for the literature circle is provided in appendix I)

3 4	- Sit in literature circle groups present the tasks they have worked on at home - Discuss the book and solve the different tasks while in group - Practice conversational English connected to a topic	- Each group sit together and they all do their tasks and then present it to the rest of the group - They talk about what happened in the book, and discuss the layout, colors, different words and show their illustrations - They read the book at home and do the tasks at school

3.3.2 Rationale for selecting the graphic novel in the project

The aim of this study is to examine the students' experiences with working with graphic novels to explore multimodality.

According to Skulstad (2020) it is important to both be able to read and produce multimodal texts, and it should be an integral part of developing all the basic skills in the English curriculum. She further states that the use of new technologies is central in this matter, but print-based genres like graphic novels may also be used to develop the learner's multimodal competence (p. 276). Hence I selected a graphic novel to represent a multimodal text, and the choice of the specific graphic novel used was based on what the students are interested in reading. In my experience, the book series *The Amulet* by Kibuishi Kazu is a popular series for children at this age, and I knew that most of the students had already read one or more of the books in Norwegian. I asked the students if they liked this book before I decided to use it. I bought 19 copies of the book so that the students all had their own book and I had one. Due to the time constraints of the project, the text could not be too long. *The Amulet* has 192 pages and some of the pages contain mostly illustrations and not too many words, which makes the book readable for all levels of English readers in this class. This book would offer the students English vocabulary, images and they would learn what the different parts of a graphic novel are called in English. In addition, they would practice speaking English while discussing not only the text, but also the images and the layout.

The Amulet is about two children who have lost their father and move with their mother to their great grand father's house. In this house the children find an amulet that starts speaking to them. The mother of the children is kidnapped by a monster, and the two children have to go into an alternative world from their basement, in order to save their mother. The book has varied panel sizes, but there is not a lot of bleeding (see chapter 2.2.2), making the pages easy to read. It has a variety of perspectives from overview to close-ups, where the close-ups make it easier for the reader to interpret the emotions of the characters. The colors are mostly dark, brown, yellow, red, and they underline the scary tone of the novel. The narrative pace is varied by making some of the panels bigger to emphasize important or powerful scenes in the story. The gutters are mostly the same size and many of the frames have only illustrations and no words. Even if the story is a fantasy story with monsters and alternative universes, it is about love within a family, hence the story and the children are relatable to the students.

3.4 Data collection

According to Creswell (2012), a qualitative method requires a simultaneous process of analyzing while data is being collected. the researcher collects the data and goes back and forth between analysis and more data collection to look for major ideas There is no single accepted approach to analyzing qualitative data, but there are guidelines. Creswell further states that this research is interpretive, which means that the researcher brings their own perspective into the research (p. 238).

In the next section I will account for the different sources of data that were collected and analyzed in the study. A qualitative report is best written when there is detailed information about a few themes, rather than general information on several themes (pp. 290 - 281).

3.4.1 Documents: student texts

Cresswell and Guetterman (2021) claim that the document a researcher collects can provide valuable information for the researcher to understand the central phenomenon in a qualitative study. The documents are in the language and the words of the participants and they are ready for analysis without any transcription (p. 257). During this project, the students used the literature circle jobs (appendix I) to help them organize and write down their

responses to what they found in the graphic novel (see chapter 2.3.3). All the students read the same graphic novel and were given jobs they would use as discussion prompts to help them explore the novel they read. The jobs were designed to fit the skill levels of the students and to fit the graphic novels. The most popular job turned out to be the illustrator job, where the students were encouraged to draw a scene from the book differently, either in different colors or from a different perspective. These documents were handed in to me at the end of the classroom project, and the data helped me better remember the discussions the students had in their groups and helped me obtain an understanding of how the students interpreted and executed the different jobs. Examples of the documents I collected are attached in appendix H.

3.4.2 Field notes from observations

According to Creswell and Guetterman (2021), observation as a form of data collection has both advantages and disadvantages. The opportunity to record information as it occurs in a setting and be able to study actual behavior is an advantage, but a disadvantage is that you are limited to the place you have access. Observation also requires good listening skills and good attention to the visual details from the observer (p. 248). In this study, the fact that we were limited to the classroom was in my opinion not a disadvantage. It is where the students are comfortable and where all English lessons take place. Observations occur in the natural setting of the phenomenon being studied, while interviews take place in a designated location. Additionally, observational data is obtained through firsthand experiences, while interview data is a secondhand account (Merriam and Tisdale, 2015, p. 137).

Creswell and Guetterman (2021) claim that a participant observer is a form of observational role that a researcher takes on when they take part in the activities and become someone who engages in the activities in the setting they are observing (p. 248). Since I was a teacher for this class, I was a participant observer, and the ethical challenges around that role will be attended to in chapter 3.6. As I observed I also answered questions the students had or looked at and gave feedback on their work. In this study the observation field notes were useful as supplements to the data I collected from the interview and documents that the students handed in. When the students were occupied in the literature circle discussions, I took a more withdrawn stance in order to observe as I circulated between the groups only to engage if the students asked me questions. This gave me the ability to write down what I heard them talking about and to observe if they were engaging in the discussion or not.

I tried to keep focus on observing issues most relevant to my research question, observing the interaction between the students and make notes of what they were talking about. I wrote everything down in a hurry while I was in the classroom, and then after the lesson I would sit down and make my notes more extensive. The field notes are attached in appendix E.

3.4.3 Focus group interview

After the project was finished, I selected six students from the literature groups to participate in a focus group interview in order to elaborate on the information I had from the classroom observation and student texts to try to answer the research question on the students' perspective on this kind of cooperative learning and the learning outcomes.

According to Creswell and Guetterman (2021), maximal variation sampling is a strategy for sampling used when the researcher wants to sample individuals who are different on some characteristics (p. 242). In this case I chose students on different levels of English who I knew had the confidence to express their feelings and tolerate differences in opinions from each other, which also makes this a form of purposeful sampling. I could use this sampling strategy because I knew these students very well as I was their English teacher.

According to Creswell and Guetterman (2021), focus groups involve gathering a group of a few individuals, usually between four and six. The participants in the group share their understanding and provide their views on the topic in question. The researcher conducts an interview by asking general questions and allowing all group members to provide their responses. They further state that this method is beneficial when the group dynamic is expected to provide valuable information and when the participants are similar and willing to collaborate (p. 252). In this case, a focus group interview would save time and give the students a chance to discuss their experiences freely and perhaps make each other think of new ideas to share.

I made an interview guide (see Appendix F) consisting of 15 questions and I made sure the questions reflected the research questions and aspects related to multimodality, literature circles and cooperative learning and could not be answered with just yes or no. I asked them what they thought about the learning process and the learning outcome as well as what they felt they had learned about reading graphic novels. The students in the focus group interview were all part of the project and by using the sampling strategy I did, I made sure that I had informants that could give me insight to answer my research questions.

I went through all the questions informally, allowing for additional questions to be posed. I conducted the interview in Norwegian since the purpose of the interview was to find out what the students' experiences were with this project, and not practicing speaking English. The interview lasted for 20 minutes, and the interview was audio recorded with the participants' and their parents' permission (See appendix C).

According to Merriam and Tisdell (2016) transcribing the interview yourself makes you more intimate familiar with the data than having someone transcribe it for you. It also allows you to write analytic memos as you transcribe, and the interviewer is more likely to be able to fill in the places where the recording might be of poor quality (p 132). I transcribed the interview myself, and the full transcription of the interview is attached in appendix G. The students have been anonymized and are referred to using letters from A to F in the transcription. The interview was conducted in Norwegian to make sure the participants was able to express themselves freely. It may be easier for them to provide authentic responses when they do not have to speak a language that is not their native language. When I quote from the interviews in the present thesis, I translated the quotes to English.

3.5 Data analysis

According to Merriam and Tisdell (2015), the collection of data and the analysis in qualitative research should be a simultaneous process. The researcher must analyze the data as they are being collected, because the researcher does not know ahead of time all the questions that might be asked or where to look next unless the data is being analyzed while they are collected. The data collection process is dynamic and recursive, but not finished when the data have been collected (p. 195).

Coding is the process of labeling and segmenting text to form descriptions and themes in the data (Creswell and Guetterman,2021). The reason we code the data is to try and make sense of the text, label the segments with codes, examine the codes, and look for overlaps and then find broad themes from the codes. This process will narrow the data down to find evidence to support the themes (pp. 279 - 280).

According to Merriam and Tisdale (2015) the process of analyzing data involves comprehending and deriving meaning from it, which includes merging, reducing, and interpreting information gathered from various sources, such as people's responses, the researchers' observations and literature review. In essence, data analysis is about making sense of the data (p. 202).

In my search for making sense of the data and find tentative answers to my research question, I followed the 6 steps of coding data recommended by Cresswell and Guetterman (2021). The steps include organizing the data by reading the documents carefully and write down the first ideas that come to mind, going through the documents, consider the underlying meaning and jotting it down in the margin, finding the text segment codes, which are the labels used to describe a segment of text, reducing the list of codes, using the list of codes to get five to seven themes or categories, which are similar codes put together to form a major idea and go back to the data to find quotes from participants that support the codes. The themes can be chosen by examining the codes that have the most evidence to support them.

Merriam and Tisdale (2015) state that "…data analysis is the process used *to answer your research question(s)"* (p. 202, emphasis in the original). They further state that the analysis of data begins by identifying the segments in the data collected that answers your research question (p. 203). Hence, I had to go back to my research question and break it down to see what I wanted to look for in the data. My overarching research question is:
How can literature circles promote students' ability to explore multimodality through graphic novels in the 5th grade English as an additional language (EAL) classroom?
In order to find this out, the sub questions are:
- How do the literature circles impact the learners' engagement with the graphic novel?
- What are the students' experiences with the learning process and their perceptions about the learning outcomes?
- What do their written responses to the text reveal about the learning outcomes?

To try and provide findings that could answer the research questions, I transcribed the interview and typed out the field notes immediately after data collection. I had to organize and assist the students while I was observing and taking field notes, so I would write down quotations of the comments from the groups, and then after class I could write more extensive notes. My notes include reflections as well as factual notes, so I put the reflections in italic to distinguish them from the factual descriptions. As I read the transcript from the interview and my field notes, I started looking for themes by coding the documents using different colors. In the interview I looked for quotes from the students that could provide evidence of how their experiences with the learning process was, how they perceived the learning outcome and I also looked for evidence of them learning something about multimodality in graphic novels. I then looked at the field notes for evidence of the same, and I could compare the codes I found in the interview with the ones I found in the field notes. For instance, every time the students

expresse a positive attitude to working in groups, I grouped into a code label called "liking group work" and every time they said something about images, I grouped into a code label called "images". When they said something about the graphic novel terms I grouped that into a code label called "technical term". Finally, I looked at the work the students handed in to see if I could find something there to give evidence to any of the research questions. To analyze these documents I used the graphic novel terms that the students had learned prior to starting the project. In the student work I could see whether or not they had understood the different terms as I could see what they had looked for based on their answers. This did not give me any insight in their perspectives, but could give me insight in how they had applied the theory about graphic novels that they had learned, hence see if they had learned something about multimodality. In doing this with all the documents, I tried to look for connections between the codes and to group them together in order to develop a manageable number of broader themes that I could use in my analysis to answer the research questions (Cresswell & Guetterman, 2021; Merriam & Tisdale, 2015). An example of this color coding is provided in appendix J.

3.6 Ethical issues

When a researcher conducts qualitative research that involves human participants in an educational setting, there are many ethical issues to consider. As previously mentioned, I researched my own students and had the role of participant observer, which meant that I had to consider my dual role as a researcher and a teacher, and reflect upon that as I gathered and analyzed data. According to Merriam and Tisdale (2015) participants may change their behavior and present themselves in a more socially acceptable and more favorable manner (p. 148). I do think that this might have been an issue for this study, but at the same time the students were used to me being there in their English lessons as I had been their teacher for several years, so in my opinion and experience they did not behave much more differently than they normally do in a setting like this with doing group work. Merriam and Tisdale (2015) also state that in qualitative research "the interdependency between the observer and the observed may bring about changes in both parties' behavior" and that the researcher must identify that and account for it in the interpretation of the data (pp. 147 - 148).

According to Creswell and Guetterman (2021) the researcher in a qualitative project seeks an in-depth description of a phenomenon, which requires a high level of trust and participant disclosure. To secure the participants' anonymity, the researcher must maintain

confidentiality by for instance assigning aliases to them to use in the analysis of data (p. 265). In this research, I have only taken handwritten notes and when I transcribed the interview, I provided pseudonyms for the participants. When I typed out the field notes, I did not write any pseudonyms as it was not necessary because I did not write down anything that could identify the students in the groups.

Creswell and Guetterman (2021) further state that to gain support from the informants the researcher must inform them of the purpose of the study. Children are especially vulnerable, and a researcher needs to make sure they are protected (pp. 265-266). I informed the students of the purpose of this study right from the beginning. I also work at this school and thus I have already signed an agreement of confidentiality that covers all the students.

This project involved gathering personal data by recording the interview and I notified the Norwegian Agency for Shared Services in Education and Research (Sikt) about the study. Sikt granted permission on May 20th, 2022 (appendix A). I also followed the University of Bergen's internal regulations for storing personal information and gained permission to use personal audio recoding devices (appendix B). I also had permission from my principal (appendix D) and as previously mentioned I obtained informed consent from the parents of the children who participated in the study (appendix C).

I took several steps to protect the participants' rights during this project. I handed out consent letters describing the purpose of the study, and the measures I would be taking in order to protect the anonymity and confidentiality of the children and that although everyone was going to read the book as part of my English teaching, it was voluntary to be a part of the study. All the letters were signed and returned to me prior to the start of the research project. There were a few students in the class that did not want to be part of the study, and I placed them in the same group to make it easier for me not to observe them for the study. That way I could focus only on the other groups for this study and help the last group as in ordinary English lessons.

One of the biggest issues concerning the focus group interview is in my opinion the fact that I was both the teacher and the researcher. In my experience the students will tell the teacher what they think the teacher wants to hear. To try and avoid this I spent a lot of time explaining to the students that I was interested in hearing what they really thought about working with a graphic novel like this and what they thought about the learning outcomes,

including the negative sides.

3.7 Limitations of the material and methods

There can be possible limitations that are related to the choice of material and methods in all studies. As an inexperienced researcher, I may not have chosen the best practices for designing, executing and analyzing the present study, which was limited to one class of 5th grade students that I normally teach English to.

Although the focus group was put together with a broad representation of this particular class, a case study is not research that can be generalized (Creswell & Guetterman, 2021; Yin, 2010; Merriam and Tisdale, 2015). I only performed one focus group interview, which gave me limited insight into the students' experiences with the learning process and their perceptions of the learning outcome. If I had more time, I could have performed several focus group interviews or I could have interviewed the students separately to get a more thorough insight into their perspectives. I could also have used surveys that all the students could fill out in order to give more information to answer the research questions.

As discussed in 3.6, my dual role as a teacher and a researcher made it hard to observe undisturbed and it also may have affected the students directly as I am a person they have a relation to and that may have affected both the way the students worked with the tasks, and the answers they gave. I only used one graphic novel, and using different or several books might have led the students to have different experiences with the learning outcomes. Testing the use of graphic novels in several more classes might also have given more information to answer the research question.

The students' age is also a limiting factor because they were 11 years old and some of them had limited conversational skills in English, making the classroom discussion sometimes hard to maintain in English. Their young age may also have an impact on how sophisticated and advanced aspects of multimodal text composition they are able to identify and interpret.

The documents I collected from them did not include anything to answer what their experiences and perceptions was, but only told me what they seemed to have learned about graphic novels based on the tasks I gave and the terms I taught them. The interview provided insight into the students' perspectives, but I could have asked them more specific questions on

the tasks in order to answer my research questions in a more nuanced matter (see the interview guide in appendix F).

3.8 Validity and reliability

Validity and reliability are crucial aspects in case study research which ensures the credibility and the robustness of the findings presented in the thesis.

According to Yin (2010) qualitative research must be done in a publicly accessible manner, meaning that your research procedures must be transparent in the sense that what you do must be accessible for other people to review and understand. In addition, all the data collected must be accessible for people to inspect as well (p.19). To ensure that my research would be situated within the knowledge base already established in the field, I did a literature review of the theories and previous research on the topics. This allowed me to find a research gap, form my research questions and choose my research design.

Triangulation is when the researcher corroborates evidence from different individual, data types or methods of data collection (Creswell & Guetterman, 2021, p. 297). This technique can enhance the reliability of the findings. The reliability of this study stems from the fact that I looked for evidence to support the findings in alle the different data that was collected. The research data was collected through multiple methods, such as field notes, student work and an audio recorded focus group interview. The fact that the interview was audio recorded ensured a more accurate representation of the student's voice, as well as the researcher being able to hear and transcribe exactly what the participants said. I could have used member checking, which is the process where the researcher asks one or more of the participants to check the accuracy of the findings (Creswell & Guetterman, 2021, p. 297). However, the project was done close to the summer holiday and there was no time for me to go back to the students before the summer break. Still, I posed some interpretive questions in the interview to make sure that I had understand the participant's answers correctly. To further ensure credibility, the full transcription of the focus group interview as well as the field notes are attached to this thesis.

The current study is limited to one small English class in one elementary school, which make the findings case specific and not generalized. However, by providing descriptions of the study's context, theoretical background, methods and findings, I have tried

to make the study as robust, transparent and reliable as possible. Hopefully the study can provide useful knowledge contribution to the EAL didactic field.

Chapter 4 Results and discussion

This thesis has pursued to find out how literature circles can promote students' ability to explore multimodality through graphic novels in the 5th grade EAL classroom?

As described in the previous chapter, data was collected through field notes and student work as well as a focus group interview to gain insight into the students' perceptions and experiences.

This chapter has been divided into three sections, each of which covers the results and discussion of the analysis of one data collection method. Section 4.1 will present the results emerging out of the field observations. This section tries to provide answers to the research question about how the literature circles impact the learners' engagement with the graphic novel. Section 4.2 contains the results from the focus group interview. This section tries to provide answers to the research question about the students' experiences with the learning process and their perceptions about the learning outcomes and section. Finally, section 4.3 includes the results found in the student work. This section tries to provide answers to the research question about what the students' written responses to the text reveal about the learning outcomes were.

The six participants in the focus group interview will be called A, B, C, D, E and F in the narrative as they are labeled in the transcription. I also refer to each participant as "they" in the narrative in order to keep them completely anonymous. In the student work there are no labels as they are all anonymized, so they simply referred to by the appendices they are. The field notes are my own and will be referred to as what I noticed as the participant observer. All the quotes from the participants are translated into English by me.

4.1 Results from the field notes

The first sub question this thesis investigate is: How do the literature circles impact the learners' engagement with the graphic novel?

To look for answers that could shine a light on this question, I looked for findings in the notes from the field observations. During this project, the students were organized in their literature circle groups and the intention behind having them in groups like this was that it would hopefully promote cooperative learning and give the students the opportunity to discuss, share ideas and tasks with each other.

The general trends that could be found in the field notes are that it seems that the students were very engaged in the book, especially in the beginning when all students looked through the book and were eagerly discussing both the content and the graphic elements, like color and layout. Some students were strongly engaged through the whole session, while others showed less interest as time went by, and sought distractions in other conversation topics or in other books.

The students seemed to have a special interest in the illustrations in the book, by making their own illustrations and discussing the details of the images. They were interested looking at each other's illustrations, and they commented on differences between the books they looked at. By day two some of the students seemed to lack interest in discussing the book. One student actively tried to distract the other group members by speaking about other things (appendix E, p. 2). Furr (2003) stressed the importance of selecting the appropriate material for the students in the literature circle groups, not only to read but also to manage to discuss it in the groups. It is possible that even though most of the students in this class had read this book in Norwegian, it could still be too hard for them to discuss in English, and subsequently the students loose interest.

The students primarily start speaking Norwegian at first, but the observations show that they gradually move on to speaking English, especially when the summarizer in the group starts speaking English and the rest of the group starts to answer in English (appendix E, p 1) This is in line with what Furr (2003) states which is that when the students try literature circles for the first time it helps to have an outgoing student who is comfortable speaking English out loud in each group to get the rest of the group to speak English as well (pp. 1- 2). This might also indicate that the project has aided in expanding the students' English vocabulary by discussing with each other in English. The fact that the summarizer started speaking English and then the rest of the group also spoke English, indicates that one student can affect the whole group, in line with the Vygotsky's (1978) suggestion that learning is a social activity where a person learns by interacting with people who are more knowledgeable. At the same time, the field notes also suggest that there are students who had to ask for help when they came across words they did not understand, which show the importance of supporting the students in overcoming language barriers. The field notes indicate that the students share their perspectives, interpretations and ideas about the book, giving each other feedback on each other's work and supporting each other with translations and discussions, which could promote social skills and communication, in line with Lantolf and Thorne's (2007) claims that developmental processes take place in peer groups (p. 201).

By the second week of this project, the group members mostly knew what to do and the need for support and assistance from me as a teacher could be reduced (cf. Wood, Bruner, & Ross,1976). Instead, they helped each other find answers by discussing in the groups. One of the students said "not everyone does what they are supposed to do when they are supposed to cooperate" (Appendix E, p. 3). According to Kagan (2021), one important difference between cooperative learning and regular group work is that in cooperative learning each group member has their task and their role to play to ensure that everyone contributes to the group's success (see chapter 2.3.2). The problems that this student pointed out show that when some group members do not do their part, it is hard to get the work to move forward. In Kagan's (2021) approach every student in the group is assigned a specific role to help ensure that everyone contributes to the group's success. By using the literature circles and the tasks I made to fit with this particular project, I ensured that everyone had a task to do. By having different roles, the students had a structured approach to cover different tasks of the text. However, since some of the tasks were more popular than others, some of the students had the same job in the literature circle group, which was a decision I made in order to try and keep all the students engaged in their tasks. In my results I found that the students enjoyed working in groups, and even though I did not ask them this directly and none of them said anything to substantiate it, there is a possibility that the fact that they could choose which task they were to do made the group work more enjoyable for them.

Chapter 2.3.3 explains how literature circles work and it gives some theory on how literature circle groups should be made. This project was very teacher led in the sense that I chose the book, the tasks and I also divided the students into the literature circle groups. I put together the groups with the students who participated in this study in a way so that each group had at least one student who I knew would be outgoing and confident enough to speak up and get the discussion started (cf. Furr, 2015). The text should also be manageable and preferably one level below the true reading level of the students. This was hard when everyone in this class were on different levels, but at the same time they were all reading the same book.

The field notes uncovered some challenges, such as students finishing their tasks early, indicating a need for more challenging tasks, and students losing their focus or becoming distracted, indicating that in future literature circles the teacher needs to make sure that the lessons, the tasks and the books are fitting for alle the different students in the class. In future projects like this it might be more beneficial to use several different books for the class.

Forleggerforeningen (2021) found that many children did not read books because they find them boring, which might imply that finding books that are more directly linked to the individual student's interests might be beneficial in order to have the whole class engaged in the book and in the cooperative learning process. In a research perspective this would also mean that the groups cannot be put together by maximum variation sampling or purposeful sampling, but the groups would be decided by the book they read. This could affect the success of the cooperative group work if there are no outgoing students or students comfortable with speaking English and taking the lead in any of the groups. Furr (2003) argues that the advantage of having the group read the same book is that the teacher can easily monitor each group's progress as well as put the group together the way the teacher think will work the best. This is what was done in this class, and there are both advantages such as there being an outgoing student in each group, but also disadvantages, such as some students becoming distracted or finding the book or tasks un-interesting. One student in the present study said they found the book scary but did not want to read a different book. This student would probably have chosen a different book if given the choice.

The field notes indicate that the students started speaking Norwegian in the beginning and also when they were very engaged in a discussion, for example when they discuss whether or not the mother in the book dies (appendix E, p. 3). Still there are times when the groups discuss in English, suggesting that they may have developed their English language knowledge through their active use of the language while discussing the book and performing tasks that required translation and understanding. When I asked them at the end of the project whether they spoke English in the groups one student answered: "yes, a little when we worked on the tasks", and another answered: "no it is hard" (appendix E, p.3), suggesting that the students had different experiences with how difficult it was to discuss in English.

The following quotes from the field observations illustrate how the students drew on the technical terms taught to them at the beginning of the project as they developed a metalanguage when discussing the graphic novel: "These colors are dark, it looks like it is going to be cold", "The book has really nice colors here. Happy colors", and "I want to be the one who checks bleed and such" (appendix E, p. 1). These quotes show that students are using metalanguage by using graphic novel terms, which confirms what Serafini (2015) said about the necessity for the students to know what the different elements in a text are called. In the field notes it is indicated that the students have learnt at least some of this metalanguage as they used the graphic novel terms in their conversations. One of the students say in the first

lesson "I want to be the one that checks bleed and such" (appendix E) suggesting that they know the graphic novel terms presented in chapter 2.2.2, and are eager to explore the book to look for this. When one student in one of the groups showed the others the illustration they made, several students say that they would like to have the task of illustrator for the next lesson (appendix E, p. 1). This indicates that they found the prospect of creating a multimodal text particularly enticing. One student said in their second meeting when everyone had done a task: "Wow, that drawing was nice" and another one said "I want to be illustrator next time" (appendic E, p. 1), followed by other students saying the same. One of the students also said "It was fun to draw" at the end of the project (appendix E, p. 3), which underlines the interpretation of the field notes and the finding that the job of illustrator was the most engaging job for most of them.

The students also found other books that were in the classroom and started to look through them to see if they could find examples of any of the graphic novel elements they had learnt about. "The colors of this book is much happier", "The Amulet has splash here", "yes, but not bleed" are examples of quotes from the students, indicating that they had learnt something about interpreting the graphic elements and were not only utilizing this in relation to The Amulet but transferring this knowledge to other books (appendix E, p. 2). The discussions observed about the interpretations of the book and different elements, such as the depiction of sound effects might indicate that students had developed skills in terms of critical thinking and that they have developed a metalanguage when talking about graphic novels and how they are built.

The participants seem to engage in a multimodal approach to learning when they communicate. They discuss colors, layout and illustrations in the text, while they also read and understand the text with the help of the other participants in the group. The participants chose to make their own illustrations quite different than the ones that are in the book, which could indicate that they used what they had learnt about what the images in the graphic novel mean and found new ways to convey meaning by for instance changing the color or the perspective in the illustrations that are in the book. The participants in one of the groups focused on exploring the sound effects on the pages they had read, indicating that they had learnt something about how the sound effects have an important part in conveying the story in the graphic novel. They also discussed the colors in the book, and quotes like "These colors are dark, it looks like it is going to be cold" and "It is very different with that color. The picture became more happy, even if it is sad" (appendix E, pp. 1-3) might indicate that they

had learnt something about how different modes add to the meaning of the book and that changing something like the color may affect the story and the feelings the reader might get from seeing the images with different colors. As mentioned in chapter 2.1.1 a reader of the graphic novel must be able to interpret the way multiple modes of meaning interact to understand the narrative, and in the discussions that the groups had they mostly agreed that images provide something important to the text, indicating that they at least to some degree realize that images tell an important part of the story too and are not just illustrations to the text. Serafini (2015) has stated that graphic novel as a print based multimodal text use three different modes which are textual, visual and design. The theoretical background on multimodal texts is perhaps more complicated than what 5th graders can be able to put into use during a project like this. However, one of the four principles that Van Leeuwen (2005) outlined for interacting with multimodal texts is information linking, which is the cognitive link between information which can be between words and images. In my observations I found that these students talked about how colors could have something to say about the mood in the panel, indicating that they understood that the images in the graphic novel and the text in the graphic model can mean different things but when they interact the meaning potential is enhanced.

As mentioned in chapter 2.3.2. the school that these students go to has been concerned with the approach of Kagan (2021) for a while, and thus I wanted to explore this approach in my study. Using literature circles was a way to utilize the cooperative learning approach because it involved a book and also specific tasks so that each member of the group had their own task that was needed in order to contribute to the group. In using literature circles as an arena for discussion, the students could hopefully develop higher cognitive functions through communicating and sharing knowledge with each other (Vygotsky, 1978). In the literature circles the students were all the same age, but still some of them were more knowledgeable in some areas, and by making sure the groups were put together by maximal variation sampling, as explained in chapter 3.4.3, I knew that the students could benefit and learn from each other, because I knew them well before the project.

The students were also given the opportunity to give and receive constructive feedback. The field notes indicate that over the course of this project the students may have become more independent in terms of working with the tasks, already in the second lesson the students started working with their tasks without being prompted (appendix E, p. 1). This is in line with the sociocultural learning theories presented in chapter 2.3.

At the end of the project, I asked the students if they would like to cooperate on a book like this in 6th grade, and the students expressed what they thought by showing their thumbs up if they wanted to it, to the side if it was just alright and down if they did not want to. 11 thumbs went up, giving the researcher insight into the students' general perceptions of working with this project. This result indicates that the majority of the students had a positive experience with the project and would like to repeat it the following year.

4.2 Results from the focus group interview

The second sub question this thesis investigate is: what are the students' experiences with the learning process and their perceptions about the learning outcomes?

To look for answers that could shine a light on this question, I looked for findings in the transcription of the focus group interview. The fact that The Amulet represents multimodality through a combination of text and images creates a diverse learning experience where the participants had the opportunity to explore several semiotic modes at the same time.

The focus group interview gave insight into the students' reading habits and preferences in books. Many of them had read graphic novels before, some had tried them in English, but most of them had read them in Norwegian. All of them said that they found it fun to read the book in English and noted how the images in the graphic novel could improve their understanding of the text, and how these visual elements could help them interpret words or sentences that would otherwise be hard for them to understand. The participants further discussed how they could analyze the colors, perspective and how the images could convey sound and smell, indicating that they actively engaged in interpreting and decoding the visual elements to create a more whole understanding of the story.

Some of the participants preferred the format of both text and images that a graphic novel is, because they could benefit from both visual and textual elements, which could indicate that multimodality in texts can enrich the reader's experience by offering several paths to understanding. Several of the participants mentioned that the images in the books helped them understand the story better. This may not necessarily mean that they had developed the skill to explore images as a separate semiotic mode, but rather as illustration to the text that helped them better understand the story. However, Rimmereide (2013) states that images may help the reader fill the gap if they do not understand the text (p. 134), indicating that these students read the book in a way that is relevant to the multimodal society we have

today. Participant D said "..to read the text when you have an image that explains a little and that helped the text" and "..there were two words that were difficult and you could look at the picture and look at the rest of the text and then you could maybe think what the words meant", and participant E said: "you can look at the colors which smells and sounds there were"(appendix G, p. 7). This might indicate that the participants understood how to interpret images and see the relation between the text and the images. Participant C also stated that "the images actually tell us a lot about what it is about" while participant A said that even if they had read graphic novels before they had just read the text and never minded the images, but now they understood that the images actually had quite a lot to say (appendix G p. 4). The statement from participant A clearly suggests that this student had benefited from this project in terms of paying attention to other modes when they read a graphic novel. Participant E also said, "it was pretty fun to see how others would draw it different and what they thought was exciting in the book and such" (appendix G, page 6), which could indicate that the student understood what the images contributes to the story. This is in line with what Birketveit (2003) said about meaning being assisted by pictures that can help students decode an authentic text (p.17). Even if they are perhaps too young to fully take advantage of interpreting images as a mode that has its own meaning, they seem to have some knowledge of it, and in addition used the images to help them understand the story better.

The responses from the focus group interview indicate that the students had a positive learning experience while doing this project. All six of the participants answered positively to the question about whether they liked reading a graphic novel in English, indicating that this is a good genre to use with students this age. Some of them also indicated that they would like to read more graphic novels. This is in line with Berentsen's (2023) conclusion that learners perceive reading graphic novels as enjoyable and fun. They also expressed that they had learnt new words and meanings by asking the teacher or other adults.

The participants expressed that they had learnt to look for different elements in the graphic novel, including colors, perspectives and sounds. Participant F said, "that we can look at the colors", when asked if they had learnt something new and what to look for and participant E said, "That you can look at the colors which smell and sounds there were and such" (Appendix G, p. 4). The participants also confirmed that they had learnt new expressions like "perspective", "bleed" and "splash" tied to the structure of graphic novels during this project. Participant A answered to the question on whether they had learnt something new about how graphic novels are built with " yes, that we have learnt what bleed and splash and such means", participant D said "you can see sound and smell and such, and

then you can see in a way for example bleed" "and participant F said "that we can look at like perspective and such" (Appendix F pp. 3 - 4). This could indicate that they have gotten insight into the structural composition of a graphic novel, and the fact that they need to attend to all the different semiotic modes to make meaning of what they read (cf. Jewitt et al., 2016). The answers they gave suggest that they had learnt something about how the different modes in a graphic novel need to be interpreted to understand the story (cf. McCloud, 1993, Nikolajeva, 2005).

The participants were asked about whether or not reading The Amulet had any effect on their English language skills, and the answers varied from one participant saying that they learnt new English words because if they found a word to be difficult, they would ask someone else and then they would learn it. Another participant pointed out that since they had read the book in Norwegian before, that made it easier to understand in English, while a third participant said that if they do not know a word, they can ask their peers in the group. Another student who is at a high level of proficiency in English said they could not think of a particular word they had learnt, but that the "chances are high that I have learnt something when I have read a book in English" (appendix G, p. 7), suggesting that they felt they had learnt something from the project, but could not say exactly what. The answers the participants give in the interview about learning new things is in line with older studies that have shown that students have developed their reading comprehension skills, vocabulary and language development by reading graphic novels (cf. Spretzl, 1948; Arling & Roth, 1978; Hayes and Ahrens, 1988; Krashen, 2004).

In terms of working in groups, the general trends emerging from the focus group interview was that several of the participants expressed that they enjoyed working in groups because it gave them the opportunity to cooperate, share opinions and understand things better together with their peers. They reported that they found this helpful when they faced difficult tasks or questions. Participant C said that "…I like best to work in groups because then I can hear the others' opinion, and perhaps that teaches me a little then", participant F said "it is, I think I like best to work in groups because then we can like cooperate and find out things together", participant C said "yes, I just like to cooperate and it is like fun, if you do not know it, then the others can like help or we can help them or yes" (Appendix G, p. 9). Some of them reported that they preferred working by themselves, but that it depends on the task and the situation. However, some participants claimed that it was difficult to stay focused in the group and that sometimes they started talking about other things, which made it difficult to engage everyone in the group because some of the group members jumped in and out of the

discussion without contributing. The participants' statements about learning from each other is in accordance with the results that McElvin (2010) and Avci and Yüksel (2011) found in their studies that the learners had increased motivation to read because they could discuss what they found with their peers. On the question on whether or not they would like to use this kind of project again, they seemed to agree that they would like to do it again, but not too often. This might indicate that the participants viewed this project as something they learned from, but that the learning process is something to be used as a variation among other approaches to learning English and reading books.

Several participants mentioned that images helped them understand the text if they did not understand what some of the words meant. Participant C said "I thought it was fun, and if you do not understand it, you can look at the pictures" and participant E said: "Some words are hard… if you understand the words before and after you can understand it… and look at the pictures" (appendix G, p. 3). This is in accordance with Birketveit's (2003) statement that pictures can help the students decode text (p. 17). In response to the direct question on whether or not they had learnt something about reading graphic novels, the participants said that they had learnt that they could look at the colors to understand better, that the colors can show the smell and the sounds, and that you can look for graphic novel elements such as for example bleed. Some of the participants mentioned perspective. Participant F said: "That we can look at perspective, like", "and then we see it from above, then we see like, yes, theirs heads and such, and then we see like where they go and different things" and "then you get like sort of more of an overview"(appendix G, p. 4). Participant D said: "In like the book, it was a bit strange that if someone was a little far away they did not have faces, then it was all skin" (appendix G, p. 4). That might indicate that they had learnt something about perspective and how changing the perspective can also change the reader's experience with the text.

These answers and comments such as "it became very different with that color. The pictures got happier, even if it is sad" (appendix G, p. 1) may indicate that the students have developed some analytical skills in terms of reflecting on how the visual elements can affect the message in the book, which again could encourage critical thinking and understanding of multimodal texts. This is in accordance with what Rimmereide (2013) argues, which is that to be able to decode images and verbal expressions is a necessary skill to learn for literacy and that reading graphic novels gives the students the opportunity to learn the importance of the images and their function in a text (pp. 131 – 135). The students' statements might imply that they are on their way to a more multimodal approach to reading a graphic novel, by not only

looking at the other semiotic modes such as images or depictions of sounds as help to the text, but that together they work as layers of meaning on top of each other (Løvland, 2010).

The participants seemed to see the benefits of working together in literature circles, by improving their English vocabulary and all together the interview implies that the participants had a positive experience with reading graphic novels, especially when they could benefit from group discussions and cooperation to better their own understanding of the text. On the two questions about whether they prefer to work in groups or individually and why they prefer this way, four of the participants said that they learn best when they work in groups. Participant D said, "I like best to work in groups because I get to hear the other participants' opinions and perhaps I learn from that" and participant F agreed and said "I think I like best to work in groups because then we can cooperate, find out things together". Participant E said that "I like the best to work in groups because perhaps if I cannot find an answer, maybe they can help and I can see what the others have answered", and participant C said that " I just like to cooperate and it is fun, like if you cannot find an answer then the other participants can help or we can help them". These four of the six participants indicated that they preferred group work, while participants A and B said that it depends on what they are working on and that on this project, they liked working in groups, but in other projects they prefer to work individually with tasks and go through it quickly (appendix G, p. 9-10).

On the question of how they learn best, participant E said immediately that they learn best working in groups. Participant F said that they prefer a variation, because when they work alone they get the work done more quickly and perhaps have time to go through it and think out the answer themselves, but when they work in groups they can work together with the rest of the group to do the task together. (appendix G, p. 10). Participant D clearly prefers groups because they said that everyone has different meanings and that D can learn from the others. Participant C agreed and said they learn best in groups and participant B agreed because they can help each other find the answers. Participant A is the only one who said they learn best when they work alone. A further stated that they enjoy working in groups, but they learn best when they work alone in their own way (appendix G, page 10). In response to the question on what they found difficult with this cooperative learning method, participant A stated that they could not think of anything, while participant D mentioned that they talked about other things and that it was hard to not get distracted. Participant C agreed that it was hard to get the rest of the group back on track, but when they were focused on the tasks, they were good at doing it (appendix G, page 12). These answers indicate that the participants had

different views on how they learn best, and even if they alle enjoyed working in groups, they did not all feel like they learned best working in groups.

On the question of whether or not they wanted to do this kind of project in the English lessons again, all 6 students said that they would like to do it again, but not too often (appendix G, p. 12). On the questions that were about engagement and enjoyment, the participants expressed an interest in reading graphic novels. Some of them had their only experience with reading Donald Duck comics, while others had read different graphic novels, only in Norwegian (appendix G, p. 3). Some of them had also read several of the Amulet-books before in Norwegian, which as mentioned in section 3.2 in the method chapter is why I chose this book. In response to the question on what they thought about reading graphic novels in English, all six participants said that they enjoyed it. When asked what they did when the words were difficult, they said that they would ask a teacher or their parents. Participant E said that they had read the book in Norwegian and that they enjoyed reading it because they knew what happened and what the words meant (appendix G, page 3).

As mentioned in chapter 2. about multimodality and multimodal text, a graphic novel can involve a combination of several modes like visual modes, linguistic modes, spatial and gestural modes. There may be a possibility that due to the readers' young age they were particularly concerned with the images in the graphic novel, more than the other modes. As before mentioned, several students explained that if you do not understand the words in the text you can look at the images and that the images tell you a lot about what is going on and one student said that they understood that the pictures mattered a lot too, insinuating that the student normally did not pay much attention to pictures when they were reading (appendix G, page 4). This is in accordance with what Berentsen (2023) found in her study, i.e., that the students believed images in graphic novels could lead to better reading comprehension. As mentioned in chapter 2.1.2, Skulstad (2010) claims that using graphic novels for developing multimodal literacy is relevant because the illustrator of the graphic novel has chosen colors to present the visual mode they wanted to show. The participants reported in the focus group interview several times that the images in the book helped them to understand better, which agrees with the findings that Brænden (2015) and Berentsen (2023) obtained in their research where their students also reported that the images helped them understand the story better. This is in accordance with what Birketveit (2010) states about how pictures can help students decode an authentic English text by using picture books, which may be extended to the pictures in graphic novels. It is also in line with what Rimmereide (2013) says about graphic

novels being helpful to reluctant readers where they are helped by the images to support their story. This may imply that English teachers should have more focus on using multimodal texts in the EAL classroom.

4.3 Results from the student work

The third sub question this thesis investigate is: what do their written responses to the text reveal about the learning outcomes?
To look for answers that could shine a light on this question, I looked for findings in the student work.

The general trend from the student work was that the most popular job to have in the literature circle groups was illustrator. From the work collected from the 14 students in the class that participated in the study, there were 11 examples of illustrator, 3 layout wizards, 6 word wizards and 4 summarizer and discussion directors. The task of summarizer and discussion director was perhaps the most difficult one, as it entailed that the students had to read and understand the book in addition to being able to write a summary of what they had read in English. The summarizer also had the job as discussion director when the literature circle groups met, meaning the students who chose this job were also students who are confident in speaking English. 3 of the summarizers wrote down questions for the group to answer, and they also wrote down the answers. The fourth summarizer wrote a more extensive summary but did not write down questions. This might indicate that the student only read the first question on the work sheet, or it could mean that the student knew what he wanted to ask the others and did not need to write it down. Out of the 6 students that chose word wizard, all of them chose to focus on depictions of sound effects and no one chose other words that were interesting to them. 4 students only wrote down the sound effects in the book, but not why they found them interesting. The 3 last word wizards wrote down what the sound effects represented in the text, but not what they found interesting about them. This might indicate that they found it too hard to look at words that were interesting and explain why they thought they were interesting, or it might indicate that this task was too difficult in general, and they did not yet have the competence to analyze words or depictions of sound effects to the degree that they could write something down about it (appendix H).

In chapter 4.1 I noted how I observed that one group read all the sound effects out loud and made the sounds how they thought it would sound, indicating that they paid special

attention to them. The 6 students who did the task of word wizard have only noted depictions of sound effects, which represent sound or action in a graphic novel, the page number these could be found on and some of them also included what details about what they thought the sounds represented in their answers, indicating that they had an understanding of the depictions of sound and how it is used in graphic novels by combining the visual illustration of a sound bubble and the linguistic words that illustrate sound to represent sounds or action in a visual and expressive manner. They did not elaborate what they thought these aspects of a graphic novel gave to the story in their written answers (appendix H). (appendix H). This might indicate that they have understood what a depiction of a sound effect in a graphic novel is and how they interpret them into meaning in the story they are reading. However, since none of the students chose other words or elaborated on why they thought the depictions of sound effects they did write down were interesting, these texts might imply that they did not have the textual or analytical competence to think about the task to that extent.

Below in figures 11 and 12 are examples from the students who wrote something in the third column of the task sheet for the word wizards, which was where they could write down why they though the word or depiction of sound effects were interesting. More examples of student work are attached in appendix H.

Figure 11 Student work word wizard 1

Figure 12 Student work word wizard 2

Only three students chose to have the job as layout wizard, which was a task where they needed to check boxes if they found any graphic novel features and they could write comments. None of the three students wrote any comments on how the panels affected the story, which might indicate They have however noted down pages that they found different graphic novel elements, which indicate that they have to a degree developed their multimodal text competence in terms of being able to recognize these elements in the text. They were able to identify examples of splash, bird's view, frog's view and close ups, which were all terms that we spent time on before we started this project. However, none of these three students wrote any comments on how the panels and perspectives affected the story, which could be an indication that their text competencies are not developed enough to write anything about this, that this was also a too difficult task for them or that we had spent too little time discussing this matter before the project started. One of them wrote "hmmm no" in response to this question, which might imply a degree of hesitation or confusion with regards to the task. The layout wizard the students wrote down the pages where they found examples of the different graphic novel elements in the book. This indicates that they had developed their multimodal analytical skills by becoming aware of what these different terms mean and what they look like, even if none of them elaborated on how the panels and perspectives in the book affected the story.

Below in figures 13 and 14 are two examples of the student work that was handed in by the layout wizards.
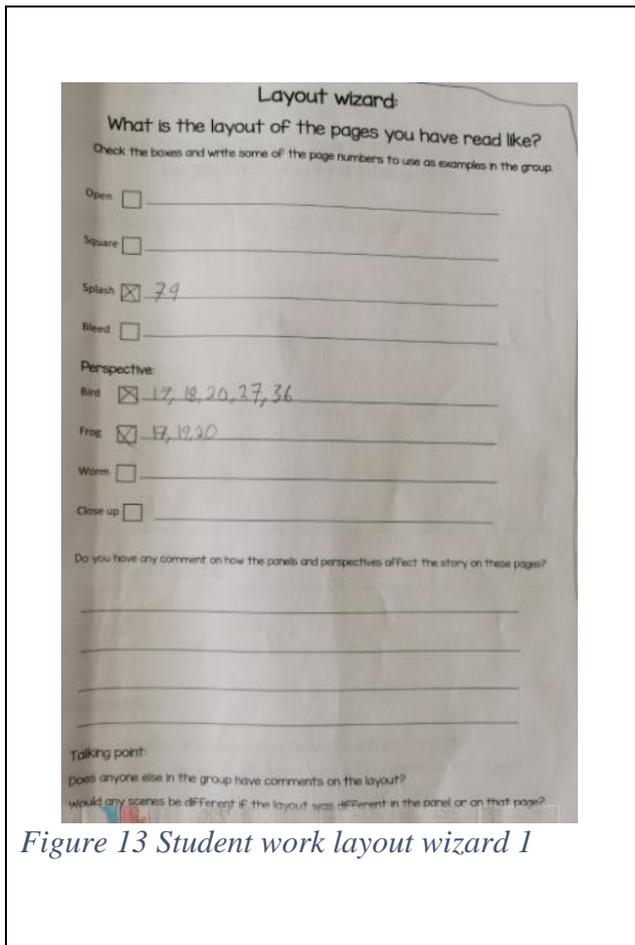
Figure 13 Student work layout wizard 1
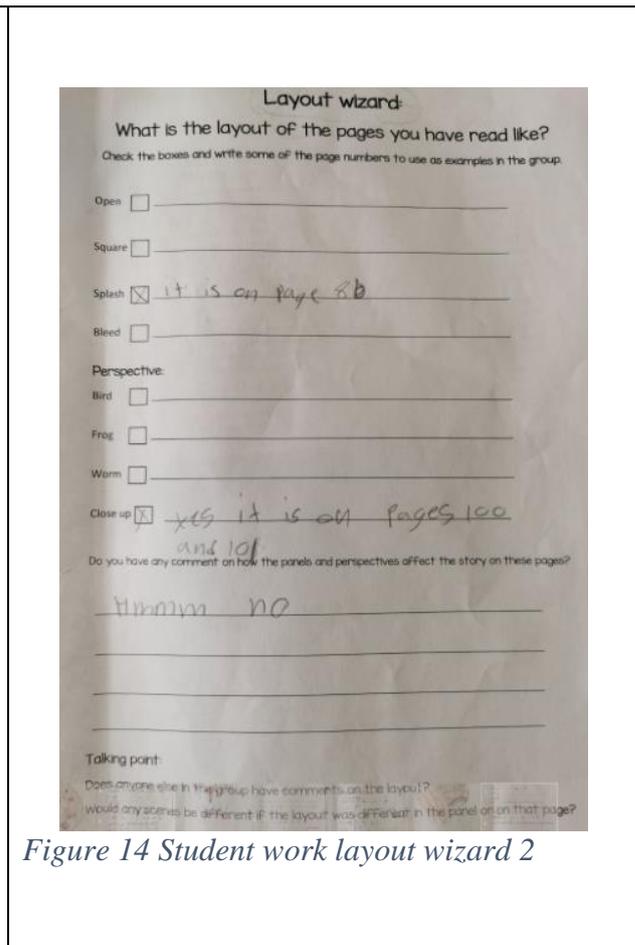
Figure 14 Student work layout wizard 2

In the student work handed in by the 4 summarizers and discussion directors show that they were to some extent able to write summaries of something they read. However, this might be something they already knew how to do and it can thus not be concluded that this is something they learnt specifically from working on this project. The 4 students all showed that they were able to pull the most important information from what they had read and write it down in a summary. There was a difference in length and extent of the summaries, indicating that some of them might had more textual competence and were able to remember more and write more details in the summary. 3 of them wrote down questions for the literature circle group to bring back for the next meeting. Only 4 samples of this task are not enough to make any conclusions, but they seem to have learnt how to summarize a story, which I expect is something they have also done previously in other classes as well as in English. Their abilities as discussion directors in the literature circle groups is not reflected in the student work.

Below in figures 15 and 16 are a few examples of the student work that was handed in by the summarizer and discussion director. More examples are attached in appendix H.

Figure 115 Student work summarizer and discussion director 1

Figure 126 Student work summarizer and discussion director 2

In the 11 examples of illustrator jobs the students drew alternative representations of scenes or characters from the book. Some of them were from different perspectives and some of them had different colors or changed some of the details in the illustrations. Not all of the students wrote down the page numbers, so it was hard to identify which scene from the book they had drawn. Two of the students answered the talking points at the bottom of the work sheets, which was what they could ask the others in their literature group to have them say something about the illustration, but some of the illustrators answered the talking points themselves. That made it easier to see what they thought about when they had drawn.

Below in Figures 17-21 are a few examples of illustrations done by the students. I was not able to obtain permission from the author to use images from The Amulet, so I have explained what the scene looks like in the book. More examples of the student work are attached in appendix H.

Figure 17 student work illustrator 1

In the book the perspective in this scene is from behind the character as he lands on his head before he falls on his back.
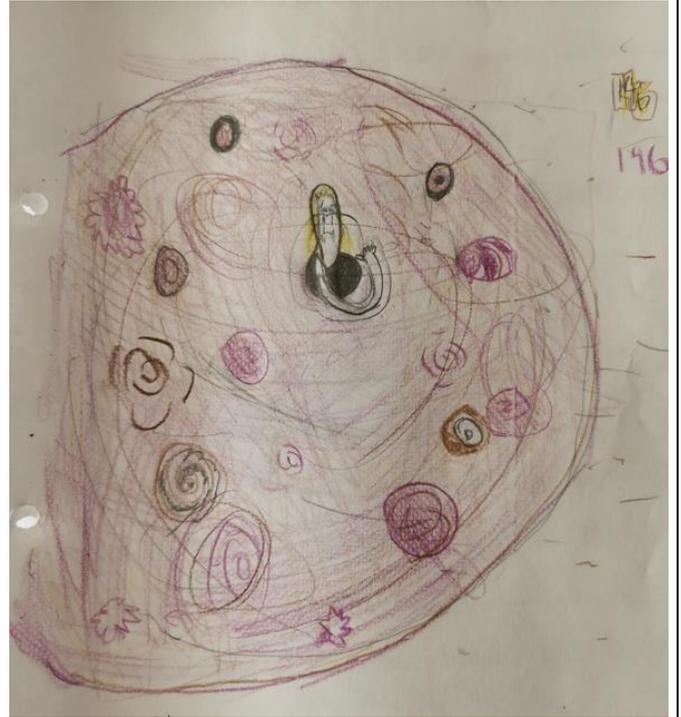
Figure 18 student work illustrator 2

In the book this scene is drawn much closer, where the reader can see the expression of the character's face.
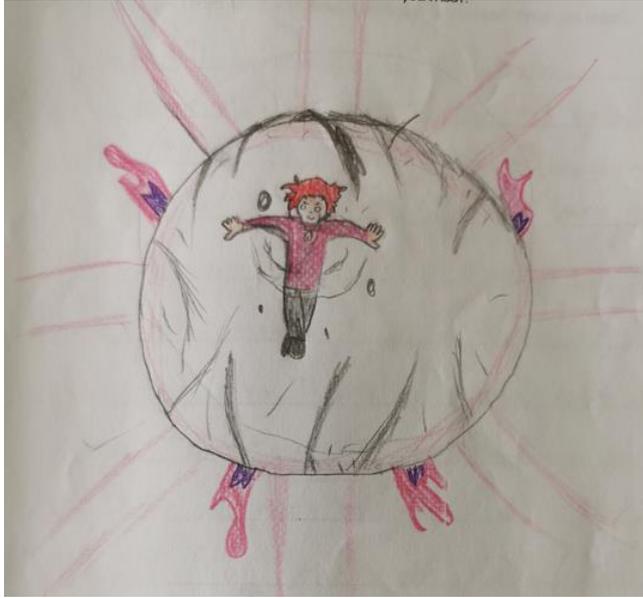
Figure 19 student work illustrator 3

In the book this scene is seen from a worm's view below the character, looking up to see what the character is looking at.

Figure 20 student work illustrator 4

In the book this scene is seen from the same perspective, but with darker colors. The student has also added red tears and what seems to be a black eye to the character on the right.
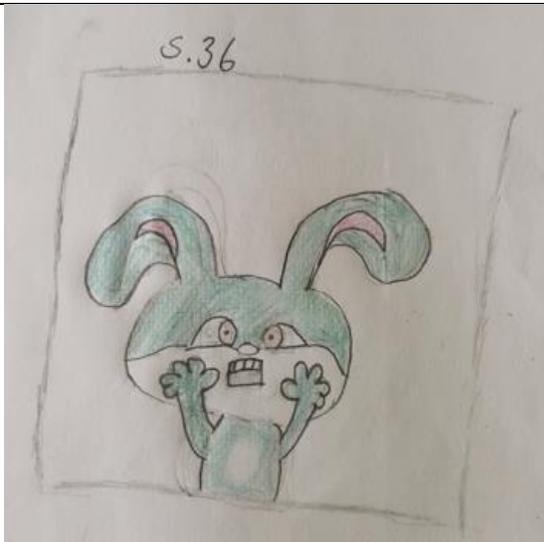
Figure 21 student work illustrator 5

In the book this scene has a bird's eye perspective where the reader can see the characters from above. The character is laying on the bed, but we cannot see the expression on it's face. The three other characters are sitting on the floor on makeshift beds and there are two candles standing in front of them.

The work of the illustrators illustrates most clearly that the students learnt something about multimodality. There were 11 tasks handed in, and in all of them students had drawn the scenes differently, either by changing the perspectives, changing the colors or adding new things to the illustrations. Some of them had also added depictions of sound effects to their drawing, which again indicates that they had learnt to pay attention to this particular feature of graphic novels. This is in line with Serafini's (2015) claims that students must learn to notice the different visual and verbal elements in a text and that they must be helped to think not only about what they see, but also what they see means (p. 417). This is also Skulstad's (2020) argument for using graphic novels in the teaching of multimodal literacy. The colors and panels are carefully put together by the illustrator of the graphic novel and the speech bubbles and depictions of sound effects add linguistic and audial meaning (p. 268).

When the illustrators drew scenes differently than in the book, that indicates that they had an understanding of how the colors and perspectives in the images have their own meaning and that the changing of these modes can change how the reader interprets the images and thus also the story. Løvland (2010) stated that meaning can be created in different ways, for example with colors, graphics and typography and that they are used as layers which make meaning together. When the students change the colors, perspective or the words in an image or a scene, it may indicate that they have an understanding on how these layers work together to create meaning. This project was a short project, only lasting two weeks. In addition, the students were as young as 11, which means that they may not have enough experience to fully take advantage of the things they were taught about graphic novels and semiotic modes beforehand. What was found in the student texts may indicate that they should have more training in this in order to be able to fully understand the meaning when all the semiotic modes work together.

In figure 17 the student has drawn the rabbit when he lands on his back and we see the facial expression that the rabbit has when he lands, which gives the reader the perspective of the rabbit when he lands, while in the book we see the rabbit as he is falling and then from behind when he lands with his head first. Behind him we can see one of the main characters holding her hands in front of her face as the rabbit lands. The student seem to have changed the perspective so that the reader can see how the rabbit feels when he lands instead of how the main character feels when she sees him land. In figure 18 the student has drawn the mother of the main characters in the book as they have to leave her behind. In the book the image is a close up of the mother right after the main character had to let go of her hand where the reader can see her facial expression. The student has drawn this scene from further

away which give the reader the impression that more time has passed since they parted, and that the main character sees the mother from further away. In figures 19 the student has changed the perspective from a worm's view in the book, to a bird's view, which might indicate that this student wanted to change the reader's attention from what was going on above the character, to what the character was going through. In figure 20 the student has drawn the scene similar to the scene in the book. The student has changed the colors in the scene from darker colors to quite bright colors, and they have also changed the color of the tears as well as adding what seems to be a black eye to one of the characters. The scene in the book is in a panel right after the car the characters were in crashed, and perhaps the blood tears and the black eye indicate that the character was hurt in the car crash and the student tries to include that in the image. The changing of color might indicate that the student has tried to make the image happier, even if the scene is sad. In figure 19 the student has drawn the rabbit up close laying on the bed and the expression of the rabbit indicate that the rabbis is scared. In the book, the scene is an overview of a room where a mother and two children si and talk about moving to a new house. One of the children did not want to move there. We can not see the rabbit's face in the book, but the student has drawn only the rabbit. This indicate that the student tried to change the perspective from the main character's point of view to this rabbit that seems to be unhappy with the move also. This might indicate that the students have learnt and is able to utilize the knowledge they have on how the different semiotic modes in a graphic novel works and how changing perspectives and colors can change how the story is conveyed story. However, this task only had talking points at the bottom of the work sheet, meaning that they did not write down anything on how their illustrations changed the scene that they chose, because they were going to discuss it in their literature circle groups. Skulstad (2020) claims that graphic novels are a relevant genre for developing multimodal literacy (p. 268), and from the student work handed in by the illustrators, there is an indication that the students have understood how the illustrator chose colors and perspective carefully, and by changing that, they may also change how the reader view the text.

Chapter 5: Conclusion

According to Falk (2022) graphic novels have become more popular in Norway over the past few years. As mentioned in this thesis, there are several previous studies on using graphic novels in the EAL classroom and the learning outcomes that can come from them, but few of these studies have focused on the students' own perceptions of multimodal reading in a context of elementary EAL education. The current study, which took place in a class of 5th students, aimed to investigate how a cooperative setting like literature circles could be said to promote the students' ability to explore multimodality through graphic novels. To try and answer this question, the study has utilized a qualitative case study approach using observation notes, focus group interview and student work. This final chapter will first provide a summary of the results in accordance with the three sub research questions, second a consideration of potential didactic implications that the results may have for teaching and learning EAL, and third limitations of the study and possibilities for future research.

5.1 Summary of main findings

The first research question this thesis asked was how the literature circles impacted the learners' engagement with the graphic novel. The findings related to this question was found in the observation notes. The students were engaged in the reading of the graphic novel, they commented and discussed the different semiotic modes, such as depictions of sound, illustrations and layout. Most of them are engaged in the beginning of the project, however some of the students are less engaged as after a few lessons, indicating a need for more variations to meet the different needs of the students. The field notes also found that the students spoke English when someone else in the group would speak English first, but also that when they engaged in discussions, such as when the mother in the story dies, they changed to speaking Norwegian. On the thumbs up-question at the end of the project, 11 students showed that they would like to work with a book like this again in the 6th grade.

The second research question this thesis asked was what the students' perceptions about the learning process and learning outcomes were. The findings related to this question found in the focus group interview. The results seem to indicate the students had learned to use some of the meta language that they were taught before the project started and that knowing how a graphic novel is built has contributed to them being able to discuss the different elements in the graphic novel using correct terms, indicating that they understood

what the different modes were doing to enhance the story. The study found that the students reported that images in graphic novels helped them understand the story, which is also found in other studies (Brænden, 2015; Berentsen, 2023). The focus on layout, images and colors in the answers they gave indicate that by learning about these semiotic modes the students might have developed a deeper understanding of how the different modes work together to convey meaning in multimodal texts. Most of the students stated that they learned more by working together because they could discuss their findings with each other. However, a few said they learned more by working alone, but they still enjoyed group work and seemed to see the benefit of cooperative learning in a project like this. Most of the students also expressed that they had some learning outcome from this project, such as learning more about how graphic novels are built and how they can be interpreted. All but one of the participants in the focus group interview were sure they had learned more English from the project. In the final question to the participants in the interview on whether they would like to do this kind project again, they all agreed that they would like to, but not too often, which aligns with what Berentsen (2023) found in her research on 7th graders, that the students enjoyed reading graphic novels as a variation in the EAL classroom.

The third research question this thesis asked was what the student texts reveal about learning outcomes. The study found that when given the choice, most of the student preferred to do the job of illustrating scenes, indicating that out of everything, the images was what caught their attention the most. The analysis of the student texts indicate that the students have learned something about multimodality and how the different modes work together to form meaning in a graphic novel. The illustrators changed perspectives and details in their versions of the images compared to the original, indicating that they know that changing these things might change how the story is interpreted by the reader. This supports Skulstad (2020) claims that graphic novels can be a relevant genre to develop multimodal literacy. However, the findings also reveal that some of the tasks given to them was too challenging, which might indicate that these students either had too little time to practice or perhaps that they are too young to be able to fully understand the multimodal aspect of the graphic novel.

5.2 Didactic implications

While a case study cannot generate generalizable findings, some possible implications for teaching and learning should nevertheless be considered. First and foremost, the present study illustrates the importance of establishing a metalanguage about multimodality with the

students before they start reading graphic novels, as this will give the students the necessary tools to be able to discuss and analyze the different elements in such a text. Furthermore, the study found that most students enjoyed reading a graphic novel, which supports the notion that implementation of graphic novels and also picture books in EAL classrooms, may enhance students' motivation for reading, in line with the arguments of scholars such as Skulstad (2020), Birketveit (2003) and Rimmereide (2013) who all suggest using this type of literature as part of the EAL teaching. Using graphic novels in the classroom that are accessible to everyone might help this entice the students to want to read more in general. In terms of learning potential, the findings of the present study suggest that students' encounter with graphic novels may both improve reading comprehension and vocabulary, in addition to promoting the development of multimodal literacy that is needed in today's society. The findings in this study might imply that using literature circles in the EAL classroom could be a beneficial way to have students engage in discussions of literature, especially when they get to choose which role they have in the literature circle. In terms of exploring multimodality, the findings suggest that literature circle roles may help students look for multimodality in the books they read and discuss it with each other with the literature circle tasks as a backdrop for the discussions. However, this study suggests that the teachers should try and find books that are fitting to the students and also spend more time explaining the literature circle jobs, or perhaps making the tasks easier than what they seemed to be for these 11-year-olds.

Taking all this into consideration the findings in the current study suggests that graphic novels should be considered as a part of the EAL teaching in Norway.

5.3 Limitations of the study and possibilities for future research

This study is a very small case study involving 14 student participants in a 5th grade EAL class in Norway and the focus group interview was done with only 6 students. Hence, a study of a larger scale and/or with participants from a different educational context, might have generated different results. The students in this study are very young at 11 years old. Some of the tasks seemed to be too complicated, which might have affected their ability to respond in an elaborate manner, thus also potentially affecting the richness of the data in the current study. Another limitation of this study is the restraints on time and the students' perceptions of the learning process and learning outcome from this project were only based on the two weeks that we spent on this project. The students also just read one graphic novel,

even if they had access to other graphic novels in the classroom. Accordingly, the result from this study is based solely on the students' engagement with The Amulet. Other books might have enabled their insight into and understanding of a wider range of multimodal elements. Moreover, my dual role as both teacher and researcher might have affected the students' willingness to respond freely and honestly to my questions. There is a chance that they answered what they thought I wanted to hear as their teacher. Another possible limitation is the researcher's interpretations of the data analysis. In a qualitative study there is always a chance for researcher bias, even with complete transparency and the researcher being aware and not trying to apply the bias to the process.

Future research in this area could include case studies on older students who are more mature and can read graphic novels that are more complicated and are also able to understand the tasks better. A larger sample and also several samples could provide more insight in terms of comparing different cases. Time restraint was an issue in this project, so future research might benefit from using a longer time to teach the students about the different semiotic modes and also give them time to get used to working with literature circles and more experience with reading graphic novels. Perhaps also interviewing teachers in elementary schools in order to get their perceptions as well as the students' might be interesting as there is little research on the use of graphic novels in elementary schools in Norway.

I have aimed to make this study robust, transparent and trustworthy by providing detailed information about its theoretical foundations, context, methods, themes, and findings. It is my hope that the insights gained from this study will be valuable contributions to the field of EAL didactics.

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Appendices

Appendix A – Evaluation and approval from Sikt

Sikt

Meldeskjema / "What are the pupils' experiences with the learning process and their per... / Eksport

Meldeskjema

Referansenummer
385055

Hvilke personopplysninger skal du behandle?

- Stemme på lydopptak

Prosjektinformasjon

Tittel
"What are the pupils' experiences with the learning process and their perceptions of the learning outcomes of using literature circles as an approach to exploring multimodality through graphic novels in the 5th grade English classroom? Which implications does this have for using literature circles in primary school? "

Sammendrag
Som masterstudent i utdanningsvitenskap med fordjuping i engelsk didaktikk ved Universitetet i Bergen gjennomfører eg skuleåret 21/22 ei forskingsarbeid. I prosjektet vil eg undersøke korleis elevane i 5. klasse opplever å utforske multimodalitet ved å lese ei grafisk novelle og diskutere denne i grupper saman på skulen. I veke 21 og 22 vil eg bruke klassens engelsktimer til dette prosjektet. Eg utarbeider eit pedagogisk opplegg rundt den grafiske novellen som heiter Amuletten. Dette er en populær bokserie for barn i fantasysjangeren. Ein del av elevane har lese boka på norsk frå tidlegare av.

Dersom personopplysningene skal behandles til flere formål, beskriv hvilke
Opplysningene skal slettes etter prosjektets slutt.

Begrunn behovet for å behandle personopplysningene
Jeg trenger digitalt lydopptak av et forkusgruppeintervju med 5 elever etter undervisningsopplegget er gjennomført. Jeg skal også bruker notater fra observasjon og skriftlig arbeid som data. Jeg er lærer på denne skolen og har denne klassen i engelsk til vanlig.

Ekstern finansiering
Ikke utfyllt
Type prosjekt
Master

Kontaktinformasjon, student
Aina Hopland, aina.hopland@student.uib.no, tlf: 91775003

Behandlingsansvar

Behandlingsansvarlig institusjon
Universitetet i Bergen / Det humanistiske fakultet / Institutt for fremmedspråk

Prosjektansvarlig
Hild Elisabeth Hoff, Hild.Hoff@uib.no, tlf: +4755582361

Er behandlingsansvaret delt med flere institusjoner?
Nei

Utvalg 1

Beskriv utvalget
Elever i en 5. klasse på skolen jeg jobber. 18 elever i klassen.

Beskriv hvordan du finner frem til eller kontakter utvalget
Undervisningsopplegget gjennomføres som en vanlig del av min engelskundervisning for alle elevene, forankret i læreplanen. De elevene jeg henter data fra blir de som de foresatte har godkjent på forhånd i samtykkeskjema.

Aldersgruppe
10 - 11

Hvilke personopplysninger vil bli behandlet om utvalg {{i}}? 1
- Stemme på lydopptak

Hvordan innhentes opplysningene om utvalg 1?

Gruppeintervju

Vedlegg

Intervjuguide _Aina_Hopland.docx

Lovlig grunnlag for å behandle alminnelige personopplysninger
Samtykke (Personvernforordningen art. 6 nr. 1 bokstav a)

Hvem samtykker for barn under 16 år?
Foreldre/foresatte

Deltakende observasjon

Lovlig grunnlag for å behandle alminnelige personopplysninger
Samtykke (Personvernforordningen art. 6 nr. 1 bokstav a)

Hvem samtykker for barn under 16 år?
Foreldre/foresatte

Annet

Beskriv
Skriftlig arbeid som elevene jobber med i timene og i lekser.

Lovlig grunnlag for å behandle alminnelige personopplysninger
Samtykke (Personvernforordningen art. 6 nr. 1 bokstav a)

Hvem samtykker for barn under 16 år?
Foreldre/foresatte

Informasjon til utvalg 1

Mottar utvalget informasjon om behandlingen av personopplysningene?
Ja

Hvordan mottar utvalget informasjon om behandlingen?
Skriftlig (papir eller elektronisk)

Informasjonsskriv

samtykke_foresatte_Aina_Hopland.doc

Tredjepersoner

Innhenter prosjektet informasjon om tredjepersoner?
Ja

Beskriv tredjepersoner
Elevene skal spørres om hva de syns om denne undervisningsmetoden. Tredjepersonen er da meg.

Hvilke personopplysninger skal du behandle om tredjepersoner?
- Stemme på lydopptak

Hvilke utvalg avgir personopplysninger om tredjepersoner?
- Utvalg 1: Elever i en 5. klasse på skolen jeg jobber. 18 elever i klassen.

Samtykker tredjepersoner til behandlingen av personopplysningene?
Ja

Mottar tredjepersoner informasjon om behandlingen av personopplysningene?
Ja

Dokumentasjon

Hvordan dokumenteres samtykkene?

- Manuelt (papir)

Hvordan kan samtykket trekkes tilbake?
De kan sende meg en mail, ringe meg eller sende meg en tekstmelding.

Hvordan kan de registrerte få innsyn, rettet eller slettet personopplysninger om seg selv?
De kan sende meg en mail, ringe meg eller sende meg en tekstmelding.

Totalt antall registrerte i prosjektet
1-99

Tillatelser

Vil noen av de følgende godkjenninger eller tillatelser innhentes?
- Annen godkjenning

Annen godkjenning
Godkjenning fra rektor om å få gjennomføre.

Godkjenninger

samtykke_rektor.docx

Sikkerhetstiltak

Vil personopplysningene lagres atskilt fra øvrige data?
Ja

Hvilke tekniske og fysiske tiltak sikrer personopplysningene?
- Kryptert lagring
- Adgangsbegrensning
- Andre sikkerhetstiltak

Hvilke
Ale materiell blir innelåst i skap på mitt kontor på skolen der jeg jobber og elevene går. Det digitale opptaket vil bli kryptert under lagring og slettes når det er transkribert og anonymisert.

Hvor blir personopplysningene behandlet?
- Private tjenester

Retningslinjer/tillatelse til å behandle opplysninger på private enheter

bekreftelse_privat_utstyr.pdf

Hvem har tilgang til personopplysningene?
- Student (studentprosjekt)

Overføres personopplysninger til et tredjeland?
Nei

Avslutning

Prosjektperiode
23.05.2022 - 30.11.2023

Hva skjer med dataene ved prosjektslutt?
Data anonymiseres (sletter/omskriver personopplysningene)

Hvilke anonymiseringstiltak vil bli foretatt?
- Lyd- eller bildeopptak slettes
- Personidentifiserbare opplysninger fjernes, omskrives eller grovkategoriseres
- Annet

Alt materiell vil makuleres og slettes når prosjektet er over og masteren er levert inn. Oppgaven leveres 20. november i stedet for 1. september.

Vil enkeltpersoner kunne gjenkjennes i publikasjon?
Nei

Tilleggsopplysninger

Dette er en klassen jeg som lærer har i engelsk og skal ha videre. Det pedagogiske opplegget jeg skal bruke som grunnlag for forskningen er forankret i lærerplanen i engelsk for 5.-7. trinn og skal gjennomføres av alle elevene som en del av min engelskundervisning. Jeg vil bare bruke data fra elever der de foresatte har samtykket, selv om alle elevene gjennomfører. Jeg legger ved boksirkeljobbene som elevene skal bruke i timene under. Boken er den første boka i serien Amuletten. Den heter Steinvokteren og er en grafisk novelle for barn og unge som disse elevene kjenner til fra før.

Andre vedlegg

colour_wizard.docx

illustrator.docx

layout wizard.docx

summarizer.docx

word wizard.docx

Appendix B - Approval for use of personal recording device

UNIVERSITET I BERGEN
Institutt for fremmedspråk

Til den det måtte angå

Dato
07.04.2022

Bekreftelse ved bruk av privat opptaksutstyr

Institutt for fremmedspråk bekrefter med dette at Aina Brakstad Hopland født 21.05.1980 er student ved masterprogrammet i Erfaringsbasert master i undervisning med fordypning i engelsk ved Institutt for fremmedspråk, Universitetet i Bergen.

I forbindelse med gjennomføring av intervju til masteroppgaven, trenger Aina Brakstad Hopland å nytte privat opptaksutstyr. Institutt for fremmedspråk bekrefter med dette at vi godkjenner bruken av privat opptaksutstyr.

Disse forholdene ligger til grunn for bekreftelsen
• studenten må sette seg inn i relevant regelverk, og følge dette
• studenten må bruke en sikker løsning for håndtering av personopplysninger, som for eksempel SAFE (Sikker Adgang til Forskingsdata og E-infrastruktur)
• persondata skal så raskt som mulig fjernest fra privat enhet og ikke deles utover det som er tillatt i regelverket/godkjenningen av prosjektet

Nyttige lenker
SAFE
Datatilsynet - Personvernregelverket

Denne bekreftelsen skal signeres av student og administrasjonssjef ved Institutt for fremmedspråk.
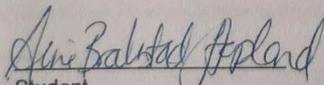
_____
Student

_____
administrasjonssjef,
Institutt for fremmedspråk

page 1 of 1

Institutt for fremmedspråk
Telefon 55582340
post@if.uib.no

Postadresse
Postboks 7805
5020 Bergen

Besøksadresse
Sydnesplassen 7
5007 Bergen

89

Spørsmål om deltaking i forskingsprosjektet:

 "What are the pupils' experiences with the learning process and their perceptions of the learning outcomes of using literature circles as an approach to exploring multimodality through graphic novels in the 5th grade English classroom? Which implications does this have for using literature circles in primary school? " ?

Oversatt: «Kva er elevane sine opplevingar av læringsprosessen og oppfatting av læringsutbyttet ved å bruke boksirklar som ein tilnærming for å utforske multimodalitet gjennom grafiske noveller i engelskundervisninga på 5. trinn. Kva for implikasjonar har dette for å bruke boksirkel i barneskulen?

Dette er eit spørsmål til deg om bornet ditt kan delta i eit forskingsprosjekt der føremålet er å finne ut korleis elevane opplever læringsprosessen og læringsutbyttet av å bruke ein boksirkel for å utforske multimodalitet ved å lese ei grafisk novelle på engelsk. I dette skrivet gjev eg deg informasjon om måla for prosjektet og om kva deltaking vil innebere for ditt born.

Føremål

Som masterstudent i utdanningsvitenskap med fordjuping i engelsk didaktikk ved Universitetet i Bergen gjennomfører eg skuleåret 21/22 ei forskingsarbeid. I prosjektet vil eg undersøke korleis elevane i 5. klasse opplever å utforske multimodalitet ved å lese ei grafisk novelle og diskutere denne i grupper saman på skulen.

Kven er ansvarleg for forskingsprosjektet?

Universitetet i Bergen er ansvarleg for prosjektet.

Kvifor får du spørsmål om å delta?

I veke 21 og 22 vil eg bruke klassens engelsktimer til dette prosjektet. Eg utarbeider eit pedagogisk opplegg rundt den grafiske novellen som heiter Amuletten. Dette er en populær bokserie for barn i fantasysjangeren. Ein del av elevane har lese boka på norsk frå tidlegare av.

Kva inneber det for deg å delta?

Dersom du seier deg einig i at ditt born kan delta i studien vil datamateriale bli samla inn gjennom:

- Skriftleg arbeid elevane gjer i timane og heime
- Mine notat frå klasseromsobservasjonane.

På bakgrunn av dette materialet vil eg invitere 5 elevar til eit fokusgruppeintervju for å kunne danne ei djupare forståing av deira erfaringar og perspektiv på å jobbe på denne måten. I dette gruppeintervjuet vil samtalen bli tatt opp i eit digitalt lydspor. Samtalen vil foregå på norsk.

Alle personopplysningar vil bli behandla konfidensielt, og alle deltakarar (både elever og skulen) vil bli anonymisert i oppgåveteksten. Prosjektet er meldt til Personvernet for Forsking, Norsk Samfunnsfaglig Datatjeneste A/S.

Dersom de ønskjer å sjå intervjuguiden eller opplegget eg skal nytte i timane på førehand, eller de har spørsmål om prosjektet så ta kontakt med meg på mail eller telefon.

Det er frivillig å delta
Det er frivillig å delta i prosjektet. Dersom de vel å la bornet delta, og bornet ønskjer å delta, kan de når som helst trekkje samtykket tilbake utan å gje nokon grunn. Alle personopplysingane til bornet knytta til prosjektet vil då bli sletta. Det vil sjølvsagt ikkje påverke dykkar born negativt dersom de ikkje ønskjer at bornet skal delta eller dersom de seinare vel å trekkje dykk. Eg gjer merksam på at sjølve undervisningsopplegget er forankra i læreplanen i engelsk og skal gjennomførast for alle elevane som undervisning i engelsk, men det er sjølvsagt frivillig å vera ein del av denne studien.

Ditt personvern – korleis vi oppbevarer og bruker opplysingane til bornet

Eg vil berre bruke opplysingane om dykkar born til føremåla vi har fortalt om i dette skrivet. Eg behandlar opplysingane konfidensielt og i samsvar med personvernregelverket. Då eg er lærar til desse elevane vil informasjonen behandlast likt andre opplysningar i skulen sitt eige system.

Min rettleiar ved Universitetet i Bergen er Hild Elisabeth Hoff og ho vil berre ha tilgang til det eg skriv som er anonymisert.

Kva skjer med opplysingane til ditt born når eg avsluttar forskingsprosjektet?

Alt datamateriale vil bli sletta når prosjektet avsluttast i juni 2023.

Kva gjev meg rett til å behandle personopplysingar om ditt born?

Eg behandlar opplysingar om ditt born basert på samtykket ditt.

På oppdrag frå Universitetet i Bergen har Personverntjenester vurdert at behandlinga av personopplysingar i dette prosjektet er i samsvar med personvernregelverket.

Dine rettar

Så lenge ditt born kan identifiserast i datamaterialet, har du rett til:

- innsyn i kva opplysingar vi behandlar om ditt born, og å få utlevert ein kopi av opplysingane,
- å få retta opplysingar om ditt born som er feil eller misvisande,
- å få sletta personopplysingar om ditt born
- å sende klage til Datatilsynet om behandlinga av personopplysingane til ditt born.

Dersom du har spørsmål til studien, eller om du ønskjer å vite meir eller utøve rettane dine, ta kontakt med:

- Aina Brakstad Hopland. Epost: aina.hopland@alver.kommune.no. Tlf: 91775003
- Universitetet i Bergen ved rettleiar Hild Elisabeth Hoff. Epost: Hild.Hoff@uib.no. Tlf: 55 58 23 61
- Universitetet i Bergen sitt personvernombod: Janecke Helene Veim. Epost: personvernombud@uib.no

Dersom du har spørsmål knytt til Personverntjenester si vurdering av prosjektet kan du ta kontakt med:
- Personverntjenester, på e-post (personverntjenester@sikt.no) eller på telefon: 53 21 15 00.

Venleg helsing

Aina Brakstad Hopland

Samtykkeerklæring

Eg har motteke og forstått informasjon om prosjektet ''What are the pupils' experiences with the learning process and their perceptions of the learning outcomes of using literature circles as an approach to exploring multimodality through graphic novels in the 5th grade English classroom? Which implications does this have for using literature circles in primary school?'' og har fått høve til å stille spørsmål.

Eg samtykker til at:

☐ Bornet mitt kan delta i eit gruppeintervju som det blir laga digitalt opptak av.
Aina kan bruke notat frå observasjonar av mitt born som datamateriale.

Aina kan bruke skriftleg arbeid frå mitt born som datamateriale.

Eg samtykker til at opplysingane om mitt born kan behandlast fram til prosjektet er avslutta og deretter slettast.

(Signert av føresette, dato)

Appendix D - Signed consent form from the principal

Til rek

Førespurnad om å få utføre forsking på eigen skule

Bakgrunn og formål

Som masterstudent i utdanningsvitenskap med fordjuping i engelsk didaktikk ved Universitetet i Bergen gjennomfører eg skuleåret 2021/2022 eit forskingsarbeid. I prosjektet vil eg undersøke elevane sine opplevingar av læringsprosessen og læringsutbyttet av å bruke ei grafisk novelle for å utforske multimodalitet i engelskundervisninga.

Kva inneber det å delta i studien?

I veke 22 og 23 vil eg bruke klassens engelsktimer til dette prosjektet. Eg har utarbeidd eit pedagogisk opplegg rundt den grafiske novella som heiter Amuletten. Dette er ei populær bokserie for barn i fantasysjangeren.

Datamateriale samlast inn gjennom:

- Skriftleg arbeid elevane gjer i timane og heime
- Eigne notat frå klasseromsobservasjonane.
- Fokusgruppeintervju med 5 elevar. I dette gruppeintervjuet vil samtalen bli tatt opp som digitalt lydspor.

Kva vil skje med informasjonen?

Alle personopplysningar vil bli behandla konfidensielt, og alle deltakarar (både elevar og skulen) vil bli anonymisert i oppgåveteksten. Prosjektet er meldt til og godkjent av Personvernet for Forsking, Norsk Samfunnsfaglig Datatjeneste A/S.

Frivillig deltaking

Dei føresette og elevane vil bli informert om at det er frivillig å delta i prosjektet og at dei når som helst kan trekke tilbake samtykket utan å gje nokon grunn. Eg vil gjere dei føresette merksam på at sjølve undervisningsopplegget blir forankra i læreplanen og skal gjennomførast for alle elevane som undervisning i engelsk, men at det sjølvsagt er frivillig å vera ein del av denne studien.

Dei vil og få tilbod om å sjå intervjuguiden og det pedagogiske opplegget eg skal nytte i timane på førehand. Du kan ta kontakt med meg om du har andre spørsmål om prosjektet.

Med venleg helsing

Aina Hopland.

Tillating til forskingsarbeid ved

Eg gjev hermed Aina Hopland tillating til å gjennomføre forsking i sin engelskklasse våren 2022.

23/5-22

Dato og signatur

Appendix E - Field notes from classroom observations

Field notes

Elevene er delt inn i 4 grupper hvor den ene gruppen er en jeg ikke skal observer fordi de har ikke gitt tillatelse. Ved å plassere dem i en egen gruppe var det lettere for meg å ikke observere dem. . Jeg deler ut boken Amuletten og gruppen får i oppgave å se på boken og sammen ble enige om hvem som skal gjøre hvilken jobb.

Observasjoner:

Dag 1 - 31. mai 2022

« Boken har skikkelig fine farger her. Glade farger. Happy colors»

«Disse fargene er mørke, det ser ut som det skal bli kaldt»

«jeg vil være den som skal sjekke bleed og sånt»

Jeg observerer at elevene er veldig engasjerte og blar gjennom boken med ivrighet. En elev har allerede begynt å lese i boken. Den ene gruppen er raskt i gang med å fordele jobbene.

En elev sier at boken er litt skummel. Jeg spør om hen vil ha en annen bok som ikke er så skummel. Men hen vil lese den samme boken som resten av klassen.

Jeg observerer at elevene allerede er i gang med å diskutere boken. De fleste snakker norsk i denne første timen. I lekse har elevene å lese fram til side 79 i boken. Selv om de snakker norsk fremdeles, er jeg positivt overrasket over hvor engasjert samtlige i gruppene er.

De siste ti minuttene av timen har alle gruppene fordelt jobbene og de sitter og leser i boken.

Dag 2 - 2. juni 2022

Elevene finner fram bøkene sine og gjør ferdig jobbene som de har hatt i lekser. Noen elever har spørsmål, så jeg går rundt og hjelper de som har spørsmål.

Når ti minutter er gått, går elevene i gruppene. Den som har jobben som summarizer er den som starter med å presentere sin oppgave.
Jeg merker meg at de som er mest stødig i engelsk skriftlig og som jeg vet liker faget godt, er de som velger seg jobben som summarizer. Jeg merker meg at når summarizer setter tonen med å lese på engelsk, så gjør snakker stort sett de andre på gruppen engelsk også.

Elevene i gruppene går gjennom sine oppgaver etter tur og alle blar opp på de ulike sidene som det blir diskutert fra.

Jeg merker meg at de er spesielt interessert i layout og at de snakker mye om bildene og ser på dem.

En elev har illustrert en scene fra boken som flere elever på de andre gruppene vil se også.

De andre som har valgt illustrator viser sine tegninger til sin egen gruppe og til de andre gruppene.

«Oj, den tegningen var fin»

«Jeg vil være illustrator neste gang»

Flere elever sier de vil også det.

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En gruppe snakker om bildene i boken. En elev har skrevet om fargene til alle bildene i hele boka. En elev spør om noen har en hudfarge å låne vekk til tegningen sin. Gruppen begynner å diskutere om «hudfarge» er en farge. Diskusjonen blir høylytt, og de har skiftet over til å snakke norsk.

Mot slutten av timen er det noen elever som gjør på andre ting eller snakker om andre ting. På en gruppe sitter en elev og leser videre i boka, mens de andre på gruppen diskuterer sine jobber.

Eleven som leser er i sin egen verden og ser ikke ut til å ense at resten av gruppen diskuterer. Eleven ser ut som hen liker boken.

Den ene gruppen spør om de kan begynne på neste ukes oppgaver fordi de er ferdige å diskutere denne ukens oppgaver.

«Jeg syns boken har mange ekle bilder»

Noen elever går bak og henter noen av de andre grafiske novellene som ligger bak i klasserommet og tar med tilbake til gruppen. De ser i noen andre bøker og snakker om at fargene og layout er annerledes.
«Fargene er mye finere i den boka. Mye gladere liksom»

«Amuletten har splash her» (viser sider med splash)

«ja, men ikke open, og lite bleed»

De fleste elevene er fremdeles engasjerte, det er noen som ikke virker så interessert i å diskutere. Jeg merker meg at de elevene som trenger mye variasjon og elever som jeg vet ikke er så glad i engelsk blir stille og sier ingenting, eller prøver å engasjere andre med å snakke om andre ting.

Dag 3 - 7. juni 2022.

Gruppene setter seg sammen og skal lese videre fra s. 79 og resten av boken. En elev vil ikke være med på dette lenger og prøver å få kontakt med andre elever. Det fører til en del støy i starten.

Et par av elevene har lest boken ferdig og spør om de kan starte på oppgaven de har valgt.

«Hva betyr dette ordet»? spør en elev på norsk og peker. En annen elev på gruppen svarer med oversettelsen.

Veldig mange sier de har lyst til å være illustrator denne gangen. De leter etter scener de vil tegne annerledes.

Noen elever er raskt ferdige med sine oppgaver og henter seg andre grafiske noveller de vil se i. En gruppe finner en bok og leiter etter «Splash» i den boka. De finner det og viser til de andre gruppene.

Jeg merker meg at elevene er litt for raskt ferdige med oppgavene, og det burde kanskje være mer oppgaver og kanskje mer utfordrende oppgaver, spesielt til de elevene som leser og jobber kjapt. Jeg tenker at de kanskje kunne sittet hver for seg denne timen når de leser og jobber, og heller sittet sammen i neste økt når de skal presentere og diskutere. Det hadde kanskje blitt mer ro da.

Dag 4 – 9. juni 2022

De første 10 minuttene skal elevene se over jobbene sine før de skal sitte i grupper. En elev har ikke lest, og sitter og leser veldig fort. Noen elever sitter og ser ut i luften. Det er helt stille i klasserommet.

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Gruppene begynner å vise sine jobber. En elev har skrevet et summary som hen leser opp for de andre. Eleven har og laget spørsmål som hen stiller til de andre på gruppen, og de svarer på engelsk. En annen elev har tegnet en scene i fugleperspektiv og alle ser på siden i boken for å finne scenen.

Jeg merker meg at elevene nå vet hva de ulike oppgavene handler om, og de er mye mer selvgående denne gangen enn forrige gang.

En gruppe diskuterer en side og er litt uenige om det er splash eller ikke splash. En elev sier til meg at hen vil ha en annen jobb neste gang, og jeg sier at vi er ferdig med prosjektet for denne gang.

Eleven ser litt skuffet ut, og jeg sier at vi kan jo gjøre dette med andre bøker.

«The ending was exciting, I wonder where they go»

Elevene på gruppen nikker. Et par sier at de vet hvordan det går fordi de har lest resten av serien.

«Det ble veldig annerledes med den fargen. Bildet ble mer glad, selv om det er trist» sier en elev om en tegning fra en annen elev.

En elev har funnet alle sound effects i boken og de slår opp på sidene og sier lydene høyt på ulike måter. De ler en del og alle prøver. Et par grupper diskuterer på tvers av gruppene om moren dør. De snakker norsk.

På slutten av denne timen tok jeg en kjapp fellesvurdering av selve boka Amuletten. Tommel ned, til siden eller opp. 2 stykker hadde tommel ned, resten tommel opp.

Kommentarer da vi avsluttet:

«Ikke alle gjør det de skal når de skal samarbeide»

Jeg spurte om de snakket engelsk på gruppene

«Ja, litt når vi jobbet med oppgavene»

«nei, det er vanskelig»

«Jeg måtte se i den norske boka når jeg ikke skjønte et ord»

«Jeg spurte bare en voksen hjemme»

«Det var gøy å tegne»

«jeg syns det var gøy å finne alle ordene når jeg var word wizard.

«jeg syns det var helt greit å være layout wizard»

Jeg spør om de kunne tenke seg å jobbe med samarbeid om en bok på denne måten i 6. klasse med tommel opp, ned eller til siden. 11 tomler opp.

Appendix F - Interview guide

Semi-structured focus group interview guide

Outline of themes and topics to be covered during the interviews

• For at jeg skal kjenne igjen stemmen din – si navnet ditt høyt.

1. Liker du å lese bøker? I så fall hvilken type bøker liker du?
2. Har du lest en tegneserie på norsk eller engelsk før vi leste denne? Hvilken?
3. Hva syns du om å lese en grafisk novelle på engelsk?
4. Har du lært noe nytt om hvordan man leser en grafisk novelle/tegneserie?
5. Hva har du lært om tegneserier og hvordan de er bygget opp?
6. Syns du det er lettere å lese engelsk på denne måten eller er det lettere å lese en bok som har mest tekst og lite bilder?
7. Hva syns du om å jobbe med litteratursirkel på denne måten?
8. Lærte du mer engelsk av å jobbe med dette prosjektet og kan du fortelle mer om hva du har lært?
9. Hva har du lært om å lese bilder og samspillet mellom tekst og bilder?
10. Hva syns du om Amuletten? Likte du boken?
11. Har du lyst til å lese flere tegneserieromaner? Hvorfor/hvorfor ikke?
12. Liker du best å jobbe i grupper eller alene? Hvorfor/hvorfor ikke?
13. Lærer du best når du jobber i grupper eller når du jobber alene?
14. Var det noe som var vanskelig med å jobbe på denne måten?
15. Er dette noe du kunne tenkt deg å gjøre flere ganger i engelsktimene?

Appendix G - Transcript of focus group interview

Intervju med fokusgruppe 14. 06. 2022. Og så hvis du begynner å si navnet ditt. A, B, C, D, F, E.

Ok. Første spørsmål. Det er todelt. Liker du å lese bøker og hvis du liker å lese bøker, hvilken type bøker liker du å lese?

A: Jeg liker bøker og liker litt sånn morsomme. Og så litt spennende.

B: Jeg og liker morsomme og spennende bøker.

Aina: Mhm, C?

C: Eh,er ikke så veldig glad i å lese, og så liker jeg, hvis jeg skal lese så er det liksom litt sånn spennende og ja sånne ting, for eksempel sånn Cluebøker og sånne ting.

Aina: Cluebøker ja, ja. Eh, D?

D: Jeg liker veldig godt å lese og liker å lese for eksempel sånn, litt sånn ungdomsbøker på en måte.

Aina: Ja?

D: og litt sånn drama.

Aina: Litt drama. Ja. F?
F: Ja, jeg og liker å lese, og så liker jeg sånne rare og morsomme bøker.
Aina: ja, så bra.

E: jeg liker sånn passelig å lese og jeg liker å lese spennende tegneserier og sånn.

Aina: Ja! Det var noen som hadde oppe hånden, C?
C: ja, jeg mente ikke Cluebøker, men sånn CLUE
Aina: Ja Clue, ja det er de eh, krimbøkene sant?

C: Ja

Aina: JA, jeg har jeg har lest de. Kjempebra. Ikke vær redd for den (telefonen som tar opp) jeg, min stemme no kommer jo innpå så jeg må, jeg må høre gjennom mye. Ok, bra, er det noen andre som har lyst til å si noe til det? Nei?
Ok, eeeh, før vi leste denne. Har du lest en tegneserie på norsk eller engelsk før og hvilken tegneserie har du lest da?

A: Jeg har nå lest noen Donald Pocket

Aina: ja.

A: Det er det eneste.

Aina: Ja, du har ikke lest på engelsk?
A: nei

Aina: nei. B?

B: Tror bare Donald

Aina: Donald?

Ja, C?

C: Ja, jeg har lest sånn Nordlys

Aina: Nordlys ja, den har jeg sett.

C: På norsk.

Aina: på norsk ja. Mhm. D?

D: jeg har lest Donald. Eeh, det leste jeg ganske mye før. Og så har jeg lest..ehh..hva var det nå det het igjen. (ler) når glemte jeg hva den het.
Aina Ja, det gjør ikke noe

D: mm, tegneserie da, på norsk

Aina: på norsk,mhm. F?

F: Jeg har lest Amuletten, det eh 8 bøker bare på norsk.

Aina: Du har lest alle Amulettenbøkene

F: og så Donaldbøker, eller blader.

Aina: Ja

E: Jeg har lest Donald tegneserier og alle Amulettebøkene til 8 og Nordlys og Spilledåsen.

Aina: Ja. Og, men alt på norsk sant?

E: Ja.

F: Jeg har og lest spilledåsen.

Aina Ja

C, det har jeg også.

Aina. Ja, og C og, ja, mhm.

C: og så alle Amulettenbøkene.

Aina: Ja. B?

B: og så har jeg lest noen Amulettbøker og.

Aina: ja

D: ja, jeg og har lest første amulettboken og så har jeg lest, før så leste jeg sånn Tommy og Tiger'n

Aina: ja, de er morsomme. Du har lest de på norsk og, sant?

D: Ja

Aina: ja, mhm. Ja, kult!

D: og så litt på engelsk

Aina: Har du lest Calvin and Hobbes heter de på engelsk, har du lest de på engelsk? Ja, så bra!

Det har jeg faktisk brukt litt i engelsklekser til de som går i 6. klasse nå. Før. Calvin and Hobbes.

Ja, men så bra. Eh, så kommer spørsmålet: Hva syns du om å lese en sånn her type bok på engelsk, og da er det lov å være helt ærlig. Det er viktig.

A: Jeg syns det var kjempegøy.

Aina: du syns det var gøy? Mhm

B: jeg og syns det var gøy

Aina: Du syns det var gøy? Bra.

C: Jeg syns det var gøy og så hvis man ikke kan forstå det så kan man se på bildene

Aina: Ja, det er et poeng, at du kan se på bildene når ikke du forstår. Bra

D: Jeg syns det var ganske gøy, men det var litt vanskelig å forstå. Liksom hva det stod for det var litt vanskelige ord.

Aina: vanskelige ord ja, mhm

D: litt vanskelig, ikke så mye

Aina: Hva gjorde du når du lurte på ord? Slo du de opp, eller spurte du noen andre?

D: Jeg spurte for eksempel en lærer eller foreldrene mine

Aina: Ja, hva ting betydde

D: og da har jeg lært hva det betyr da

Aina: Ja, så du har lært noen nye ord, mhm, så bra. F?

F: Jeg og syns det var gøy, men så liksom ja, noen ord er vanskelig, men du kan jo se det liksom, eller hvis du skjønner ordet foran og etter så kan du se liksom hva det betyr.

Aina: mhm

F: og se på bildene og da

Aina: ja, det er helt riktig, veldig bra. E?

E: jeg syns det var veldig gøy og spennende å lese de bøkene fordi jeg har allerede lest de på norsk , da vet jeg jo mesteparten og hva ordene er

Aina: mhm

E: og hva det handler om og sånn (klarer ikke høre hva hen sier, på 04:17)

Aina: så bra. Ja det hjelper litt at vi har lest de på norsk. Det er litt… skal bare sjekke at denne (opptakeren) fortsatt går, og det gjør den, bra. Ok, så bra. Eeeeh, så dere syns det var, generelt syns dere det var gøy å lese en sånn bok på engelsk, ja så bra. Eh, så lurer jeg på om, og nå trenger vi ikke

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ta det sånn en etter en, nå kan de ta opp hånden de som har lyst til å si noe. Eh..har du lært noe nytt om hvordan vi kan lese en tegneserie? Har du lært noe nytt om, liksom, hva vi kan se etter og hva vi kan se på? F?

F: At vi kan se litt på fargene

Aina: mhm

F: og forstå litt bedre da og ja

Aina: ja, forstå litt bedre ut fra farger, ja så bra. E?

E: at man kan se på fargene hvilken lukt og hvilke lyder det var og sånn

Aina: ja, at du kan se lydene og lukt og sånt, ja, mhm. D?

D: Du kan se lyd og lukt og sånn, og så kan man og på en måte se sånn for eksempel sånn bleed.

Aina: ja, absolutt. Bleed kan du se etter – om det går ut over sidene og sånn. Mhm. Bra. C?

C: og så liksom bildene forteller egentlig ganske mye om det det handler om , spesielt sånn i tegneserie eller bildebok.

Aina: Ja, det gjør det faktisk, så du ser kanskje mer på bildene enn du kan lese i teksten, mhm, ja. Og A?

A: jeg er litt enig med C at før, selv om jeg har lest tegneserie så har jeg nok lest teksten og ikke brydd meg om bilder

Aina: mhm

A: skjønte at bildene har egentlig ganske mye å si de og

Aina: det er helt sant. Ja, så bra. Veldig bra. Flott, e er det noen flere som har lyst til å si noe om de har lært noe nytt? F?
F: at vi kan se på sånne perspektiv, liksom

Aina: mhm

F: og så ser vi liksom det ovenifra, da ser vi liksom, ja hodene deres og sånn, og så ser vi liksom hvor de går og litt forskjellig

Aina: Ja

F: Da får du liksom mer oversikten på en måte

Aina: Absolutt, veldig bra. D?

D: i boken liksom, det var litt rart at hvis noen var litt langt unna så hadde de ikke ansikt, da var det bare helt hud

Aina: Ja, det er sant. Ja du så ikke , de hadde ikke tegnet på ansiktene på de, stemmer det, det husker jeg, mhm, veldig bra. Ja, kult. Eh, ja og da, da hopper vi egentlig over til neste spørsmål som handler litt om det samme då, om du, om du har lært noe nytt om tegneserier og hvordan tegneserier er bygget opp. Har dere lært noe nytt utfra dette prosjektet? A?

A: ja, at vi har lært hva bleed og splash og sånt betyr

Aina: Ja

A: for det hadde jeg aldri hørt om fra før liksom.

Aina: Nei, nei så bra. Så du har lært noe nytt. Dere andre da? C?

C: Ja, jeg er enig med A

Aina: ja, du er enig med A ja. B?

B: jeg og

Aina: du og? Ja

F: Jeg og

Aina: Har dere, altså alle føler de har lært noe nytt om hvordan man har bygget opp en sånn tegneserie

Flere sier ja i bakgrunnen, kan ikke skille ut hvem eller hvor mange

Aina: Så bra, veldig bra. Så kommer et spørsmål. Syns du at det er lettere å lese engelske tekster sånn, eller syns du det er lettere å lese en bok som har mest tekst og lite bilder? A?

A: jeg hadde egentlig sånn. Det har ingenting å si om det er mest bilder eller tekst, begge deler er gøy

Aina: du syns, du liker begge deler

A: Ja

Aina: C?

C: Jeg liker og sånn bilder

Aina: du liker at, du syns det er lettere å lese når det er bilder?

C: Ja

Aina: mhm. E?

E: jeg liker, lettere når det er, det er lettere når det er bilder og

Aina: Ja, til teksten. F?

F: ja, det er lettere når det er sånn tegneserie og så bilder til, da forstår du det enda bedre hvis du ikke klarer å finne ut av hva ordene betyr og sånn.

Aina: Veldig bra. Eh, D?

Aina: Er du enig, var det det du sa?

D: ja, jeg er enig med F

Aina: Ja, enig med F. Eh, B?

B: jeg bryr ikke meg så veldig om det er bilder eller bare tekst

Aina: nei, du syns det er lett uansett. Mhm. Så bra. Ehm, neste spørmål. Hva syns dere om å jobbe med, med, i sånne grupper, på denne måten at vi skulle snakke om tingene etter vi hadde gjort jobbene. C?

C: Jeg syns det var gøy, men liksom, de andre liksom tegner, de har sånn tegnekonkurranse og prøv og si litt sånn feil og på spørsmålene og sånne ting. Det er litt vanskelig å samarbeide med de.

Aina: ja, det skjønner jeg, for de på en måte saboterte litt

C: Ja

Aina: mhm, ja. Eh, E?

E: det var ganske gøy å se hvordan andre ville tegne det annerledes og hva de syns var spennende i boken og sånn

Aina: Ja,så bra. F?

F: det var gøy, men liksom, ja. Men innimellom så fikk vi det ikke til liksom

Aina: nei, og det var jo første gangen vi prøvde dette, sant

F: Ja

Aina: så

F: Ja, men det var gøy og det var, gikk helt fint.

Aina: Ja, du syns det var greit å snakke, sitte i grupper, syns dere det er greit å sitte i gruppene å snakke om

F: mhm

Aina: ja, eh, D?

D: jeg syns det var veldig gøy jeg

Aina: Du syns det var veldig gøy. C?

C: jeg syns det var gøy, jeg vil liksom gjøre mer av det, de var liksom på av og til, og så av og til var de sånn av og sånn. (De andre på gruppen)

Aina: ja, og det går jo an å sette inn nye grupper en annen gang hvis vi skal gjøre dette flere ganger sant

C: ja

Aina: Eh, A?

A: jeg og syns det var gøy, men det hadde ikke vært gøy hvis vi hadde hatt sånn hele tiden

Aina: Nei

A: Når du bare har det sånn av og til, så blir det veldig gøy

Aina: Ja, sånne små prosjekt på en måte, ja. Liker at det er litt forskjellige måter vi lærer på rett og slett.

A: Ja

Aina: ja, og så er det jo sånn at i en klasse så er det jo ikke alltid at alle syns at alt er like interessant å være med på , men veldig bra. Eh.. Så er det spørsmål , er neste spørsmål eh, lærte du noe mer engelsk av å jobbe med dette prosjektet og hva har du eventuelt lært. F?

F: Nei jeg lærte mer liksom, men jeg vet ikke akkurat hva, men liksom jeg leste flere ord på engelsk og fikk, eh, forsto mer

Aina: Ja

F: Har allerede lært nye ord

Aina: det er helt sant, bra. E?

E: eh, jeg følte at jeg lærte noe mer engelsk fordi at jeg hadde jo lest boken på norsk, da leser jeg samme ordene bare på engelsk så følte at jeg lærte noe nytt

Aina: Så bra. D?

D: jeg lærte på på en måte nye engelske ord da, fordi som jeg sa, hvis jeg syns et ord var vanskelig så spurte jeg en voksen og da forklarte jo de og nå kan jeg jo det.

Aina: mhm. Ja, flott. C?

C: jeg lærte noe om det du sa, om bleed og sånn. Å bygge opp en tegneserie

Aina: ja, det gjorde du. Mhm. Følte du at du lærte noe engelsk? Nye ord for eksempel?

C: litt

Aina: litt? Ja B?

B: tror ikke jeg lærte så mye engelsk.

Aina: nei, tror du det har med at du kunne engelsk veldig godt fra før av?

B: ja

Aina: Det tror egentlig jeg og. A?

A: jeg kommer ikke på sånn et spesielt ord jeg har lært, men sjansen er veldig stor for at jeg har lært ett eller annet når jeg har lest en bok på engelsk

Aina: ja, veldig veldig bra. Supert, eh. Ok. Eeh, altså noen av spørsmålene går jo kanskje litt sånn i ett med hverandre da, men det neste spørsmålet er, eeehm, hva har du lært om å lese bilder, dere har svart litt på det allerede, å lese bilder og tekst og sammenhengen mellom de. Sammenhengen mellom bilde og tekst, har dere lært noe om det? Vi har allerede sagt litt om det da, men. D?

D: nei, det var jo liksom, det var jo liksom litt lettere da, å lese teksten hvis du hadde et bilde som forklarer litt, og det ga teksten litt og, så hvis du forsto mesteparten av teksten og det var for eksempel to ord som var vanskelige, så kunne man se på bildet og så kunne man se på resten av teksten som stod der og, og så kunne du kanskje tenke ut hva ordene betydde.

Aina: Ja, veldig bra, så du kunne bruke bildet som hjelp til teksten.

D: mhm

Aina: ja, bra. Dere andre?

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E: samme som D sa.

Aina: same? Så dere har, så dere føler dere har lært, eee, lært litt om at, at, eh, det med at du kan lese hele bil.., eh hele siden med både tekst og bilde på en måte, ja. Så bra. Eee, neste spørsmål, hva syns du om Amuletten, likte du boken? Eh, A.

A: ja jeg har jo aldri lest den før på norsk, men jeg syns det var en veldig god bok

Aina: du syns det var en god bok, får du lyst til å lese videre?

A: ja

Aina: ja, B?

B: jeg syns den var veldig gøy

Aina: du syns den var veldig gøy

B: den på norsk og.

Aina: du har lest den på norsk. C?

C: Jeg syns den var gøy og spennende og så har jeg lest den på norsk.

Aina: ja, så bra. D?

D: jeg syns den var veldig bra

Aina: du syns den var veldig bra, har du lyst til å lese flere?

D (nikker)

Aina: ja, så bra

D: men helst på norsk

Aina: helst på norsk, ja det skjønner jeg

F: jeg syns det var ganske gøy

Aina: ja, du s..

F: de andre har jo og vært gøye

Aina: ja, for du har jo lest alle ja. E?

E: Jeg syns den var ganske gøy, men det som er så irriterende er at ny aldri kommer ut

Aina: nei, dere venter på nummer 9 ja

E: det er den siste boken

Aina: åja, det skal være den avsluttende boken, åja, så den kommer ut?

E: ja

Aina: ja, ok, ja, det visste jeg ikke , jeg har ikke, jeg har egentlig ikke satt meg inn i de andre, jeg har bare sett på denne her da. Ok, nå skal jeg bare dobbeltsjekke (opptakeren) og det ser veldig bra ut,

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flott. Ok, eh og så er neste spørsmål, eh. Har du lyst til å lese flere tegneseriebøker , eh, og hvorfor eller hvorfor ikke, altså gjorde dette at du fikk lyst til å lese flere sånne grafiske noveller? A?

A: egentlig, får ikke, og på en måte litt vanskelig å svare på sånn at jeg, leste jo veldig lite av det fra før

Aina: ja

A: kanskje litt mer, men jeg tror ikke det blir veldig mye

Aina: nei, du foretrekker bøker med mest tekst? (eleven må ha nikket siden jeg svare ja etter dette spørsmålet)

Aina: ja, ee, D?

D: jeg syns det var gøy å lese sånn, grafisk novelle og jeg syns det var veldig gøy

Aina: ja

D: jeg syns det var veldig gøy, så jeg har kanskje lyst til å lese litt flere, men jeg liker kanskje bedre sånn tekst med, som ikke er tegneserie, men som har ganske lite bilder.

Aina: ja, men hvis du skulle lese flere engelske bøker, hvis du for eksempel går på skole og får liksom beskjed om at vi skal lese bok, ville du lest en sånn bok eller ville du lest en bok med bare tekst da tror du?

D: kanskje en sånn, for det er litt lettere

Aina: litt lettere ja

D: å forstå

Aina: å forstå ja, mhm

D: sånn som jeg sa, bildene forklarer litt

Aina: absolutt, mhm, F?

F: ja, det var liksom gøy å, jeg ville jo kanskje, eller er litt vanskelig å si, det er jo gøy med masse med masse tekst men så blir en lei det

Aina: ja

F: det er og gøy med tegneserie for det er masse bilder

Aina: ja, så begge deler er egentlig bra. E?

E: jeg syns det var ganske gøy å lese de, så jeg skal lese flere

Aina: du vil lese flere grafiske noveller, ja så bra

C: ja, samme for meg

Aina: ja, du syns det var gøy, mhm, så bra. Eee, og så er neste spørsmål, og her må dere og være helt ærlig, det er lov å være ærlig. Liker du best å jobbe i grupper eller liker du best å jobbe aleine, og hvorfor liker du bedre å jobbe, eller kanskje du liker begge deler. Eh, D?

D: mmm, jeg liker best å jobbe i grupper for da får jeg høre de andre mening og så kanskje det lærer meg litt da

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Aina: mhm, veldig bra. F?

F: det er, jeg tror jeg liker best å jobbe i grupper siden da kan vi liksom samarbeide, finne ut av ting sammen

Aina: ja

F: forstår ting bedre når vi snakker sammen og sånn

Aina: veldig bra. E?

E: jeg liker best å jobbe i grupper fordi kanskje hvis jeg ikke finner ut et svar så kanskje de kan hjelpe og så se hva de andre har svart

Aina: ja, bra. C

C: ja jeg liker bare å samarbeide og så er det gøy liksom, hvis man ikke vet det så kan liksom de andre hjelpe eller vi kan hjelpe dem eller ja

Aina: ja, så bra. A:

A: liksom, det kommer an på, det kommer veldig an på hva vi jobber med

Aina:

A: men at det, det, det eksperimentet du hadde nå liksom, da syns jeg det er veldig gøy å jobbe i grupper

Aina: ja

A: men ellers så jobber jeg bare i en bok, da liker jeg å bare være jobbe alene og bare gå gjennom det kjapt

Aina: ja, jeg skjønner. B?

B: Samme som A

Aina: ja, mhm, så bra, kjempeflott, liker svarene jeg får folkens, altså jeg hadde likt de uansett, men dere, det er kjempekjekt å intervjue dere. Eh, med mer… Og så kommer neste spørsmål, det henger litt sammen med det som jeg nettopp spurte om da og dere har, føler kanskje at dere allerede har svart på det, men jeg spør likevel, lærer du best , lærer du best når du jobber i grupper eller lærer du best når du jobber alene, eller kommer det litt an på? E?

E: jeg lærer best når jeg jobber i grupper

Aina: Ja, du føler du lærer best da, mhm. F?

F: med mer, egentlig begge deler siden hvis jeg jobber aleine får jeg liksom gjort det fort ferdig og, og kanskje gått i gjennom det og liksom tenke på det jeg mener er svaret liksom, men hvis vi jobber i grupper så kan vi samarbeide så kan vi finne ut av det sammen

Aina: ja

F: så det er liksom begge deler

Aina: begge deler ja, mhm. D?

D: det syns, jeg tror jeg lærer best når vi jobber i grupper for da har alle hver sin mening og kanskje det kan lære meg litt og så kan vi liksom..ja..

Aina: ja, så bra. C?

C: eller jeg pleier egentlig å like mye eller lærer egentlig litt bedre i grupper

Aina: ja, du føler du lærer bedre i grupper

C: Ja, det er litt sånn gøyere å samarbeide og sånne ting

Aina: ja, mhm. B?

B: jeg liker best grupper for da vi hjelpe hverandre å finne ut svaret

Aina: ja,du liker best grupper. A?

A: egentlig så føler jeg nesten jeg lærer mer når jeg jobber alene

Aina: ja, du føler det ja. Ja, mhm, så bra

A: men det er ganske gøy å jobbe i grupper

Aina: ja

A: men jeg lærer mest…

Aina: du føler du lærer mest når du får kjøre din egen greie?

A: mhm

Aina: Ja jeg skjønner, ja men flott. Ehm, nå er det to spørsmål igjen. E, var det noe som var vanskelig med å jobbe på denne måten, og noen av dere har allerede svart på det, men si det gjerne en gang til. Hva som var vanskelig med å jobbe på denne måten? B?

B: ingening som jeg kommer på

Aina: nei, ingenting? D?

D: kanskje at vi kanskje glemte oss litt bort på gruppene og snakket litt om andre ting, men så kom vi på en måte inn igjen i det da

Aina: Ja, så bra

D: Så da ble det litt litt (…)snakket jeg litt om andre ting

Aina: ja, begynte å snakke om

D: men det er litt vanskelig å ikke bli så distrahert

Aina: ja, det skjønner jeg, og det, sånn er det jo ofte i en klasse når man jobber i grupper. C, hadde du oppe hånden?

C: hva var spørsmålet igjen?

Aina: liksom om, eh,, hva var det som, var det noe som var vanskelig med å jobbe på denne måten? Du sa jo noe om det i sted

C: eeeh, det var litt sånn vanskelig å få de andre til å liksom med inn i det og så liksom på en måte, på en måte ble hele gruppen liksom inn i den tingen og så

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Aina: ja

C: vi kom liksom ikke noe ut av det liksom og begynte å jobbe med det andre men vi var der liksom hele tiden hvis vi først begynte på det

Aina: ja. Neimen så bra. Og så er det ett spørsmål igjen. Er dette noe dere kunne tenkt dere å gjøre flere ganger i engelsktimene neste år, i sjuende, åttende, niende, tiende. Kunne dere tenkt dere å jobbe med sånn type prosjekt igjen? A?

A: ja, litt innimellom, men ikke sånn kjempeofte

Aina: nei, innimellom

A: men liksom et par ganger i året kunne vært gøy

Aina: et par ganger i året, ja. B?

B: ikke hele tiden, men av og til

Aina: av og til, ja. C?

C: liksom ikke hele tiden, men mer enn aldri liksom

Aina: mer enn ikke i det hele tatt, mhm. D?

D: enig

Aina: enig med C

D: ja, enig med alle tre egentlig

Aina: litt av og til

D: litt av og til, men ikke hele tiden

Aina: ja. F?

F: ja, jeg og er egentlig enig med at vi kan ta det av og til, men liksom ikke hele tiden og ikke nesten aldri liksom

Aina: nei, og E?

E: jeg syns det var veldig gøy, så jeg vil gjøre det, men ikke hele tiden

Aina: nei. Så vi, dere kunne tenkt dere å gjøre det flere ganger i løpet av..eh.., og andre bøker og andre type prosjekter

(Flere sier ja og mhm, men vet ikke hvor mange eller hvem)

Aina: mhm, veldig bra. Er det, det, da er vi ferdig med de spørsmålene , er det noen andre ting dere har lyst til å si om dette prosjektet? Ingen? Nei, det går helt fint, dere har allerede sagt masse. Flott. Da, det jeg gjør da er at jeg stopper . (opptaket slutter der).

Appendix H – Student work

Illustrator:

Draw a scene from the pages you have read in a different way than how it is illustrated in the book. Explain your choices to the group next time you meet.

Talking points:

What do you think about the way I illustrated the scene?

Would you draw something from these pages differently?

Illustrator:

Draw a scene from the pages you have read in a different way than how it is illustrated in the book. Explain your choices to the group next time you meet.

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Illustrator:

Draw a scene from the pages you have read in a different way than how it is illustrated in the book. Explain your choices to the group next time you meet.

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Talking points:

What do you think about the way I illustrated the scene?

Would you draw something from these pages differently?

Illustrator:

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Would you draw something from these pages differently?

Illustrator:

Draw a scene from the pages you have read in a different way than how it is illustrated in the book. Explain your choices to the group next time you meet.

S.36

Talking points:

What do you think about the way I illustrated the scene? this is good

Would you draw something from these pages differently? :have a colorse with bacrouncle
: Miskit have a chis in the heamd

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Illustrator:

Draw a scene from the pages you have read in a different way than how it is illustrated in the book. Explain your choices to the group next time you meet.

Talking points:

What do you think about the way I illustrated the scene?

Illustrator:

Draw a scene from the pages you have read in a different way than how it is illustrated in the book. Explain your choices to the group next time you meet.

S.79 more colour and big boat
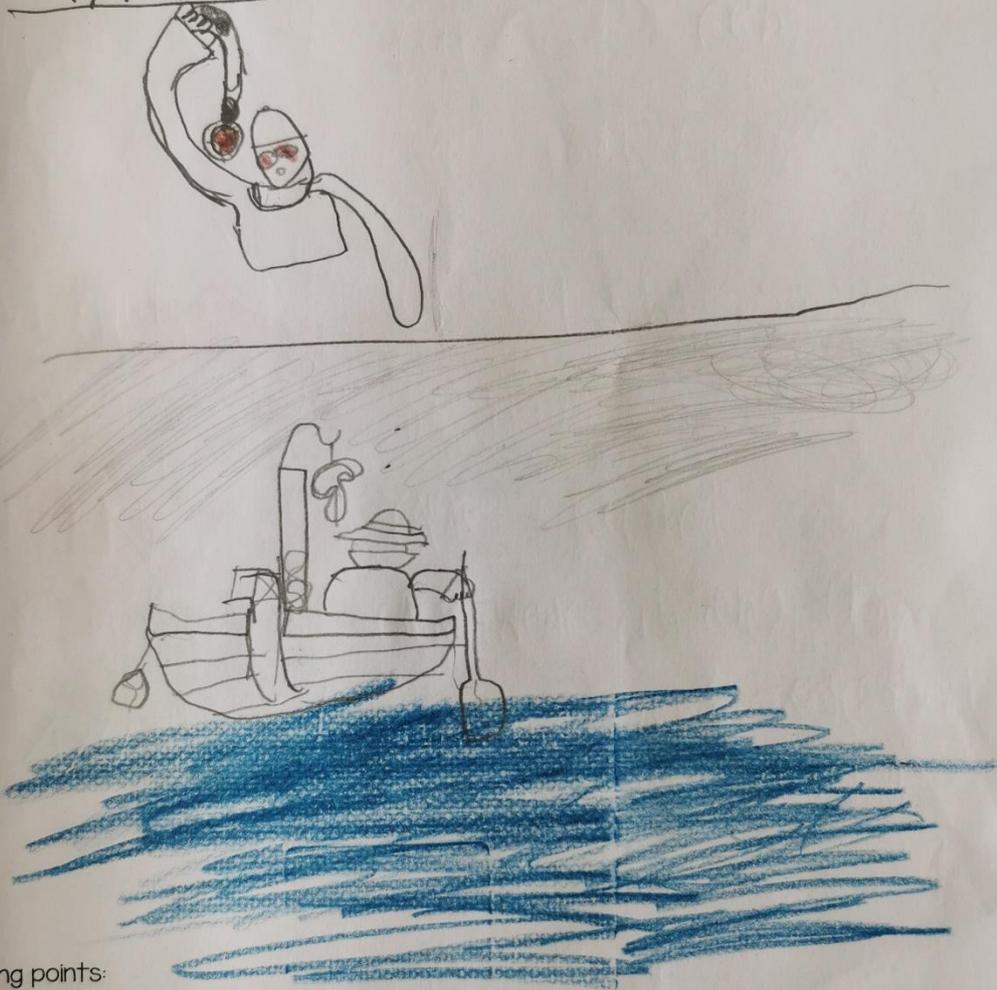
Talking points:

What do you think about the way I illustrated the scene? good

Would you draw something from these pages differently? take awey a hat and colour backs

Emly kill the goast monst

Layout wizard:

What is the layout of the pages you have read like?

Check the boxes and write some of the page numbers to use as examples in the group.

Open ☐ _____

Square ☐ _____

Splash ☒ It is on page 8b _____

Bleed ☐ _____

Perspective:

Bird ☐ _____

Frog ☐ _____

Worm ☐ _____

Close up ☒ x19 it is on pages 100 and 101

Do you have any comment on how the panels and perspectives affect the story on these pages?

Hmmm no _____

_____

_____

_____

Talking point:

Does anyone else in the group have comments on the layout?

Would any scenes be different if the layout was different in the panel or on that page?

Layout wizard:

What is the layout of the pages you have read like?

Check the boxes and write some of the page numbers to use as examples in the group.

Open ☐ _____

Square ☐ _____

Splash ☒ _79_____

Bleed ☐ _____

Perspective:

Bird ☒ _17, 18, 20, 27, 36_____

Frog ☒ _17, 19, 20_____

Worm ☐ _____

Close up ☐ _____

Do you have any comment on how the panels and perspectives affect the story on these pages?

_____

_____

_____

_____

Talking point:

Does anyone else in the group have comments on the layout?

Would any scenes be different if the layout was different in the panel or on that page?

Layout wizard:

What is the layout of the pages you have read like?

Check the boxes and write some of the page numbers to use as examples in the group.

Open ☐ _____

Square ☐ _____

Splash ☒ _78 75 6, 187, 12 97_____

Bleed ☐ _186, 787_____

Perspective:

Bird ☒ _side 4_____

Frog ☒ _3, 8, 67_____

Worm ☐ _____

Close up ☐ _1, 52_____

Do you have any comment on how the panels and perspectives affect the story on these pages?

_____

_____

_____

_____

Talking point:

Does anyone else in the group have comments on the layout?

Would any scenes be different if the layout was different in the panel or on that page?

Word wizard:

Write some words or sound effects in these pages that you find interesting.

Word/sound effect:	Page:	Interesting because:
Krunk!!	6	thats car crashed in the tree.
HWEEEEE	69	thats Amulet lit up
Skssh	58	Navin coming aut with that monster
Hssssss	52	thats monster is a angry!
Whad!	5	thats car crashed in the ground
Krak!!	4	thats car clashet in the fence
Click	41	thats flasc ligth turned on

Talking points:

Does anyone have other words they found interesting in the story?

Why do you think these words/sound effects are important for the story?

Word wizard:

Write some words or sound effects in these pages that you find interesting.

Word/sound effect:	Page:	Interesting because:
Hooohk!	4	tut tut fen fence
Krank	4	car crashed infence
Whud	5	the cat hit show
Aww	7	boaring
Krrkk	6	cat crashed
Kruhk	6	crashed ih the the
NO!!!	9	dad ih the car hana the outsiya as oppsaya and crashed.

Talking points:

Does anyone have other words they found interesting in the story?

Why do you think these words/sound effects are important for the story?

Word wizard:

Write some words or sound effects in these pages that you find interesting.

Word/sound effect:	Page:	Interesting because:
Krrrk	43	door open
VRRRN	83	charging
Hweeeee	98	do you hjelp
snap	111	han knipser i hendene sine
vakvakvak	127	sjllllert prøver og leite
VRRRN	130	den flyr
shint	135	nan skifter noccos

Talking points:

Does anyone have other words they found interesting in the story?

Why do you think these words/sound effects are important for the story?

Word wizard:

Write some words or sound effects in these pages that you find interesting.

Word/sound effect:	Page:	Interesting because:
Shunt	137	
Skrce	148	
krrrk	112	
Hweee	166	
Brush	36	
Splash	161	
Boosh		

Talking points:

Does anyone have other words they found interesting in the story?

Why do you think these words/sound effects are important for the story?

Word wizard:

Write some words or sound effects in these pages that you find interesting.

Word/sound effect:	Page:	Interesting because:
SKREE!	66	
BooMP!	68	
SZRAK	71	
AHH!! No! Sir! WAKE UP!	103	
SHWiPP!!	127	
GRiP	137	
SpLACH!!!	160	

Talking points:

Does anyone have other words they found interesting in the story?

Why do you think these words/sound effects are important for the story?

Word wizard:

Write some words or sound effects in these pages that you find interesting.

Word/sound effect:	Page:	Interesting because:
Click	122	
Whap	156	
VRRRW	83	
SHooM	86	
SHAKE	93	
HWEEEEE	99	
BRZT!	106	

Talking points:

Does anyone have other words they found interesting in the story?

Why do you think these words/sound effects are important for the story?

Summarizer and discussion director

Write a short summary of what has happened in the story so far.

Make 5 questions from what you read to ask the group next time you meet.

The story is abaout a Famaly ho faunL a fantasy World. The mayn person in Le novel is Emely. She vas With her fater and moter and Ten dey brast and The tater dite. After Tei Tey have a hard laive.

Ho is the main person in The novel? (Emely)

Ho are Emelys broter? (Novel)

Wat color are Miskit? (Pink)

Were do Emely faind The amulet? (in her Granfater library)
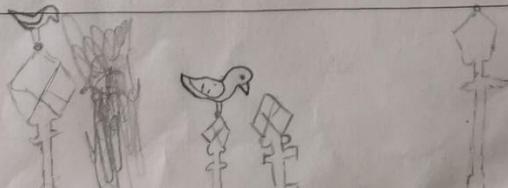
Ho taked Emelys moter? (Monster)

Summarizer and discussion director

Write a short summary of what has happened in the story so far.

Make 5 questions from what you read to ask the group next time you meet.

The story is about a fantasy world. The main person in the novel is Emily. She finds a amulet in Silas Chamon siecret room. The amulet bring power.

nr 1. When do they bring back Navin in the begining? (kl 20:00)

nr.2 Who died in a car accident? (Dad)

nr.3 Who is writer of the novel? (kazu kibuishi)

nr.4 What is the Name of Emilys father? (David)

nr.5 What Page du Emily faind Amuleten? Page (31)

Summarizer and discussion director

Write a short summary of what has happened in the story so far.

Make 5 questions from what you read to ask the group next time you meet.

The book starts whith their
dad dying. Then two years
yet skiped and they move
to a new house.
Emily then finds an amulet
that gives her power.
Now their mum get
taken and they have
to restue her
When she is rescuerd
she is poisaned.
Who dies?
Who uses the amulet?
Who's house do they move to.
Who is emelys brother

Summarizer and discussion director

Write a short summary of what has happened in the story so far.

Make 5 questions from what you read to ask the group next time you meet.

The family is driving to get Navin
but there is a car that blocks the road
then they crash and the dad dies
2 years later they buy a new house,
they wash it and Emily finds an amulet
and puts it on. They go to help their
mom. While navin thinks a little a guy looks
at him then they go to their room and
cry a little and goes to sleep later they
wake up and the mom goes in the celler
she finds a goey monster and a squid monster
the children go down in the celler and
find the squid monster Emily shoots it
they run away they use a mushroom to glide
away from it Emily shoots a bird and they land
with a river and follows it they find a house
and a boat they got attacked and row to the house

Appendix I - Literature circle tasks

Name: _____ Date: _____

Summarizer and discussion director

Write a short summary of what has happened in the story so far.

Make 5 questions from what you read to ask the group next time you meet.

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

Name: _____ Date: _____

Word wizard:

Write some words or sound effects in these pages that you find interesting.

Word/sound effect:	Page:	Interesting because:

Talking points:

Does anyone have other words they found interesting in the story?

Why do you think these words/sound effects are important for the story?

Name: _____ Date: _____

Layout wizard:

What is the layout of the pages you have read like?

Check the boxes and write some of the page numbers to use as examples in the group.

Open ☐ _____

Square ☐ _____

Splash ☐ _____

Bleed ☐ _____

Perspective:

Bird ☐ _____

Frog ☐ _____

Worm ☐ _____

Close up ☐ _____

Do you have any comment on how the panels and perspectives affect the story on these pages?

_____

Talking point:

Does anyone else in the group have comments on the layout?

Would any scenes be different if the layout was different in the panel or on that page?

Name: _____ Date: _____

Illustrator:

Draw a scene from the pages you have read in a different way than how it is illustrated in the book. Explain your choices to the group next time you meet.

Talking points:

What do you think about the way I illustrated the scene?

Would you draw something from these pages differently?

Appendix J - Example of color coding

r den (telefonen som tar opp) jeg, min
m mye. Ok, bra, er det noen andre som

sk eller engelsk før og hvilken tegneserie

- like grupper
- lærer best
- bilder
- lært
- tegneserier
- faguttrykk grafiske/tegn
- engelske lese(shable
- implications

Aina: ja, og så er det jo sånn at i en klasse så er det jo ikke alltid at alle syns at alt er like interessant å være med på , men veldig bra. Eh.. Så er det spørsmål , er neste spørsmål eh, lærte du noe mer engelsk av å jobbe med dette prosjektet og hva du eventuelt lært. F?

F: Nei jeg lærte mer liksom, men jeg vet ikke akkurat hva, men liksom jeg leste flere ord på engelsk og fikk, eh, forsto mer

Aina: Ja

F: Har allerede lært nye ord

Aina: det er helt sant, bra. E?

E: eh, jeg følte at jeg lærte noe mer engelsk fordi at jeg hadde jo lest boken på norsk, da leser jeg samme ordene bare på engelsk så følte at jeg lærte noe nytt

Aina: Så bra. D?

D: jeg lærte på på en måte nye engelske ord da, fordi som jeg sa, hvis jeg syns et ord var vanskelig så spurte jeg en voksen og da forklarte jo de og kan jeg jo det.

Aina: mhm. Ja, flott. C?

C: jeg lærte noe om det du sa, om bleed og sånn. Å bygge opp en tegneserie

Aina: ja, det gjorde du. Mhm. Følte du at du lærte noe engelsk? Nye ord for eksempel?

C: litt

Aina: litt? Ja B?

B: tror ikke jeg lærte så mye engelsk.

Aina: nei, tror du det har med at du kunne engelsk veldig godt fra før av?

B: ja

Aina: Det tror egentlig jeg og. A?

A: jeg kommer ikke på sånn et spesielt ord jeg har lært, men sjansen er veldig stor for at jeg har lært ett eller annet når jeg har lest en bok på engelsk

Aina: ja, veldig veldig bra. Supert, eh. Ok. Eeh, altså noen av spørsmålene går jo kanskje litt sånn i ett med hverandre da, men det neste spørsmålet er, eeehm, hva har du lært om å lese bilder, dere har svart litt på det allerede, å lese bilder og tekst og sammenhengen mellom de. Sammenhengen mellom bilde og tekst, har dere lært noe om det? Vi har allerede sagt litt om det da, men. D?

D: nei, det var jo liksom, det var jo liksom litt lettere da, å lese teksten hvis du hadde et bilde som forklarer litt, og det ga teksten litt og, så hvis du forsto mesteparten av teksten og det var for eksempel to ord som var vanskelige, så kunne man se på bildet og så kunne man se på resten av teksten som stod der og, og så kunne du kanskje tenke ut hva ordene betydde.

Aina: Ja, veldig bra, så du kunne bruke bildet som hjelp til teksten.

D: mhm

Aina: ja, bra. Dere andre?

D: og så litt på engelsk

Aina: Har du lest Calvin and Hobbes heter de på engelsk, har du lest de på engelsk? ja, så bra!

Det har jeg faktisk brukt litt i engelskleksier til de som går i 6. klasse nå. Før. Calvin and Hobbes.

Ja, men så bra. Eh, så kommer spørsmålet: Hva syns du om å lese en sånn her type bok på engelsk, og da er det lov å være helt ærlig. Det er viktig.

A: Jeg syns det var kjempegøy.

Aina: du syns det var gøy? Mhm

B: jeg og syns det var gøy

Aina: Du og syns det var gøy? Bra.

C: Jeg syns det var gøy og så hvis man ikke kan forstå det så kan man se på bildene

Aina: Ja, det er et poeng, at du kan se på bildene når ikke du forstår. Bra

D: Jeg syns det var ganske gøy, men det var litt vanskelig å forstå. Liksom hva det stod for det var litt vanskelige ord.

Aina: vanskelige ord ja, mhm

D: litt vanskelig, ikke så mye

Aina: Hva gjorde du når du lurte på ord? Slo du de opp, eller spurte du noen andre?

D: Jeg spurte for eksempel en lærer eller foreldrene mine

Aina: Ja, hva ting betydde

D: og da har jeg lært hva det betyr da

Aina: Ja, så då har lært noen nye ord, mhm, så bra. F?

F: Jeg og syns det var gøy, men så liksom ja, noen ord er vanskelig, men du kan jo se det liksom, eller hvis du skjønner ordet foran og etter så kan du se liksom hva det betyr.

Aina: mhm

F: og se på bildene og da

Aina: ja, det er helt riktig, veldig bra. E?

E: jeg syns det var veldig gøy og spennende å lese de bøkene fordi jeg har allerede lest de på norsk , da vet jeg jo mesteparten og hva ordene er

Aina: mhm

E: og hva det handler om og sånn (klarer ikke høre hva hon sier, på 04:17)

Aina: så bra. Ja det hjelper litt at vi har lest de på norsk. Det er litt... skal bare sjekke at denne (opptakeren) fortsatt går, og det gjør den, bra. Ok, så bra. Eeeeh, så dere syns det var, generelt syns dere det var gøy å lese en sånn bok på engelsk, ja så bra. Eh, så lurer jeg på om, og nå trenger vi ikke