

MASTER THESIS

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Acknowledgements

It is with great pride and humility that I finish this master's project that I have been working on this fifth and final year of my teacher education. Working with this master's thesis has been a long and demanding process. I knew early in my teacher education that the theme of picturebooks in EAL was something I wanted to explore in my master's thesis, but arriving at my topic question was something I did not accomplish before the very end of my paper. It has been an exciting process to go from big and abstract ideas, to creating a finished research paper. Through the process, I have been motivated, I have met obstacles and experienced writers' block. As I have worked through the chapters my ideas have evolved, and I therefore I had to go back often to my previous written chapters to make the whole text coherent. It has been tough, but with quality guidance from my advisor, I am proud to present my finished master's thesis.

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To you who read my master's thesis, I hope this inspires you in your teaching to pick up an engaging picturebook that you and your pupils can explore together.

Bodø, 11. May 2021

Heidi Ysland

Abstract

An inclusive learning environment creates a foundation for a positive culture where the pupils are encouraged and stimulated for academic and social development (Utdanningsdirektoratet, 2017, p. 13-14). This study investigates how EAL teachers can use diverse and engaging picturebooks for language learning, at the same time as creating a more inclusive learning environment. To create a more inclusive learning environment, this study suggests choosing picturebooks with a certain level of quality that also addresses complex social issues such as gender norms, bullying, social exclusion, physical abilities and immigration. The picturebooks are used as scaffolding for language learning, as well as they provide a basis for addressing social issues. This makes a foundation for inclusion, learning and togetherness hand in hand with vocabulary building.

This qualitative study collect data from four different diverse picturebooks in order to look for what qualities makes them engaging and good for language learning and addressing social issues. The data is collected by using multimodal discourse analysis based on fundamental ideas from Kress and Leeuwen (2004) as well as Painter (2017), to create an analytic tool in order to use the same structure when analysing the chosen picturebooks. This study also collects data from an observation done with two groups of first graders, where one of the chosen picturebooks were taught.

Sammendrag

Et inkluderende læringsmiljø skaper et grunnlag for en positiv læringskultur hvor elevene oppmuntres og stimuleres til faglig og sosial utvikling (Utdanningsdirektoratet, 2017, s. 13-14). Denne studien undersøker hvordan engelsklæreren kan bruke mangfoldige og engasjerende bildebøker for språklæring, samtidig som de skaper et mer inkluderende læringsmiljø. For å skape et mer inkluderende læringsmiljø bør engelsklæreren velge bildebøker med et visst kvalitetsnivå som tar opp sosiale problemer som for eksempel; kjønnsnormer, mobbing, sosial ekskludering, fysiske evner og innvandring. Bildebøker kan brukes som et stilas for språklæring ved at illustrasjonene skaper selvtillit til å høre på en engelsk bildebok. I tillegg til at de kan skape rom for å snakke om sosiale problemer sammen med elevene. Dette danner et grunnlag for inkludering, læring og samvær hånd i hånd med ordforrådsbygging.

Denne kvalitative studien samler data fra fire forskjellige mangfoldige bildebøker, for å se etter hvilke egenskaper de har som gjør dem engasjerende, og gode språklæringsverktøy. I tillegg til dette ser den på hvordan bildebøkene tar opp sosiale problem, og diskuterer hvordan engelsklæreren kan ta opp disse temaene med elevene sine. Dataene er samlet inn ved hjelp av multimodal diskurs analyse av bildebøker basert på grunnleggende ideer fra Kress og Leeuwen (2004), og Painter (2017), som har laget grunnlag for å skape et analytisk verktøy for å kunne analysere de fire bildebøkene med lik struktur. I tillegg samler studien data fra en observasjon av to grupper førsteklasinger som ble undervist i en av de valgte bildebøkene.

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1 Introduction

This chapter presents the central theme of my thesis. It provides the academic background, my topic question as well as my personal motivation as an EAL teacher for this thesis. I will also present some key words that I feel are important to specify.

1.1 Background

Education in Norway is built on the core values of our society, which are also the foundation of our democracy. The purpose of these values of our education system is to help us live, learn and work together in a complex world. The values, built on Christian and humanist heritage and traditions, are rooted in human rights (Utdanningsdirektoratet, 2017, p. 3-4). Human dignity is implemented as the first core value of the new curriculum, Kunnskapsløftet (Utdanningsdirektoratet, 2017). It was mentioned in one sentence in the former curriculum from 2006 (Utdanningsdirektoratet, 2015), but it is now much more in focus. Schools are to ensure that human dignity is the foundation for education, training and all activities (Utdanningsdirektoratet, 2017, p. 4). Human dignity in the new curriculum is based on the UN Convention on Human Rights as well as Rights of the Child. It values equal rights, and that no pupil is to be subjected to discrimination. School must consider pupils' diversity, and facilitate for each pupil to experience inclusion in their school and community. The school and the teachers need to facilitate for an inclusive learning environment that supports human dignity, but the pupils must also learn to contribute to the protection of human dignity and reflect on how they can prevent violations of human dignity (Utdanningsdirektoratet, 2017, p. 4-5).

Human dignity is to be present in all school activities, and to teach the pupils to contribute to protecting it and to reflect on it, the teacher could focus on social issues. Subjects like religion and social studies could be a good arena for this. However, for the last two decades, the subject of English has become more than learning a language, it is now a subject that explores the modern world (Brevik & Rindal 2020, p. 31). English children's literature is selected for classroom use by EAL teachers globally, because it creates a foundational pathway for children's language development and acquisition (Audsley, n.d.). Teachers have become familiar with this acquisition-based methodology of using children's literature to meet the objectives for foreign language teaching to young learners to teach them cognitive, linguistic,

social, psychological and cultural skills (Ellis, n.d.). Stories can be used to supplement core material, or to create self-contained units.

Social issues such as gender norms, bullying, social exclusion, physical abilities, and immigration deprive people of their human dignity. The Universal Declaration of Human Rights (United Nations, n.d) states that it is not allowed to treat people differently because of their gender. Several reports show that even though it is required by law, it is not systematically worked on (Bø, 2015). In 2015, 63 000 pupils in Norway experienced bullying (Folkehelseinstituttet, 2016). Bullying can come with consequences for the victim, resulting in mental ailments and disorders that can last for many years. Bullying includes hurtful physical contact, verbal abuse, rumor spreading, cyberbullying and intentionally excluding a person from a group (Garcia-Hermoso, et al., 2019). Some pupils are socially excluded from their groups by other pupils to better their social status; this form of bullying is extremely hurtful for the victims (Strand, 2019). Studies show that pupils with lower levels of physical fitness are more likely to be bullied (Garcia-Hermoso, et al., 2019). From the year 2000 to 2016, the amount of immigrant children in Norwegian schools has risen by over 16%, making the school and our society rapidly more diverse. Kindergarten and school are an important arena for inclusion and language learning for all pupils (Statistisk sentralbyrå, 2017).

1.2 Topic Question

This thesis falls within the subject of special education, and I will be focusing on inclusion. Inclusion is an important principal in special education as it is important for the pupils' desire to learn, and for their learning environment (Isaksen, 2017). Adapted Education is also within the field of special education, and it is something all Norwegian pupils have a right to (Opplæringsloven, 1998, § 1-1). I will therefore focus on inclusion and adapted education in this master thesis.

My topic question is:

In what ways can an EAL teacher use diverse picturebooks as a language learning tool to address complex social issues such as gender norms, bullying, social exclusion, physical abilities, and immigration in order to create an inclusive learning environment in grades 1-4?

By answering this topic question, I want to investigate what qualities to look for when choosing a picturebook to work with social issues and language learning. I will find these qualities by analysing a selection of picturebooks based on the theme of inclusion, and I will define and account for these qualities. I will also investigate what social issues arise in the picturebooks, as human dignity is a core value in Norwegian education and training (Utdanningsdirektoratet, 2017, p. 3-4). I have limited the target age group to 1.-4. graders because those are the grades that I have the most experience with. I choose to use the term *EAL*, as Norwegians are surrounded by English in our everyday life. It is not an official language in Norway but we learn it at a young age, and we are exposed to it through music, TV, streaming services, games and the internet. This makes it an additional language for Norwegians (Rindal & Brevik, 2020, p. 27-28).

1.3 Motivation

I am very passionate about English teaching. It is hard to put into words, but the passion comes from how the language is a part of my identity, and the feeling of accomplishment when you have managed to teach pupils something new. When I started my teacher education at Nord University, I chose English as one of my main subjects. I had great lecturers that introduced me to various didactic methods of teaching English, like using children's literature such as poetry and nursery rhymes, young adult literature and picturebooks. I found the methods of using picturebooks the most interesting, and started collecting my own personal library of picturebooks that I want to use in my teaching.

Teaching young learners the English language through English children's literature is very fascinating to me, and I want to base my research on this fascination. I am a creative person, and I therefore like to choose creative methods for my teaching. My lecturers have inspired me to try various methods in my work placement, and adapt them to my own teaching methods. The pupils have responded well, in particular to my lessons involving picturebooks. I use them for reaching the diverse goals of the curriculum, such as developing oral and written skills. I find the new curriculum makes it easier as a teacher to think creatively and use various and interdisciplinary methods to reach the goals.

1.4 Terminology

This section provides brief explanation of keywords that inform my thesis.

EAL

EAL is short for *English as an additional language*. The term acknowledges that the students are already competent speakers of their home language. It represents the study of the English language by non-native speakers in an English-speaking environment (Nordquist, 27.10.2020).

Adaptive Education

It is stated in the Norwegian Law of Education that all pupils have a right to adaptive education (Opplæringsloven, 1998, § 1-1). Adapted education is translated from *tilpasset undervisning*. Adaptive education in Norwegian schools ensures that the school fits for everyone, as Norwegian schools are becoming diverse and the school needs to make everyone feel welcome and included.

Motivation

There are two aspects of motivation, *extrinsic* and *intrinsic* motivation. Extrinsic motivation comes from outside forces, other people or rewards, for example, when a child is motivated to finish their food to get dessert afterwards. Intrinsic motivation comes from within, when one is driven by one's desire to get better at something (Imsen, 2015, p. 296), like a musician who practices their instrument to get better.

Inclusion

Inclusion indicates that all belong and shall participate in the learning community. Being and feeling socially included is important for promoting learning and development for all ages (Statlig spesialpedagogisk tjeneste, n.d.). Inclusion in kindergarten and school means that all children shall feel like they have a natural place in their community/school. They shall also feel safe and valuable, and be able to contribute (Meld. St. 6 (2019-2020), p. 11).

Social Issues

Social issues are problems that influence individuals within a society. The problems are often a consequence of factors extending beyond an individual's control, although many people strive to solve them. Social issues come from conflicting opinions on what is perceived as

morally right in one's personal life or interpersonal social life decisions (Bruusgaard, 2019). Examples of social issues are: suffrage, slavery, women's rights, racial discrimination, environmentalism, gay rights, and more. These have led to large-scale movements and reforms worldwide (Britannica, n.d.).

Community

A community is a group of people who are living in a particular area, or people who are considered a unit because of their nationality, social group or common interests. An example of a community are the people at a school; a single class can also be a community (Cambridge Dictionary, n.d.).

Learning Environment

A learning environment refers to the context and cultures in which pupils learn. The term usually refers to *classroom*, but can also be used for outside-of-school arenas and outdoor environments. The term also includes how individuals act and treat each other as well as the ways in which a teacher organizes the educational setting to facilitate learning. Many would argue that learning environments have both indirect and direct influence on pupils' learning and their engagement to what is being taught. A good learning environment promotes learning (Education Reform, 2013).

1.5 Outline

This study focuses on using diverse picturebooks within the subject of English in grades 1-4 to promote inclusion. The study follows a traditional structure. Chapter two accounts for the theoretical framework which informs my thesis' central aspects. Chapter three outlines the methodological framework and ethical considerations for this study. Chapter four presents my data from my analyses, and my findings are presented in chapter five. Chapter six discusses my findings in relation to my theoretical framework, before suggesting some conclusions to be drawn from this thesis in chapter seven.

2 Theoretical Framework

This chapter provides the theoretical framework for this study. I will look at the core curriculum, and two important aspects for my thesis: inclusion and human dignity. I will then look at the status of the subject of English in Norway. This chapter also provides definitions of central concepts such as motivation, as it is a prerequisite for learning, and learning itself. I will also examine why adaptive education is important and last, I will look at what a picturebook is, and the pedagogical benefits of using them for educational purposes.

2.1 *Fagfornyelsen – Inclusion and human dignity*

There are several factors from the new curriculum stated in the *Core curriculum – values and principles for primary and secondary education* (Utdanningsdirektoratet, 2017) that are relevant for my thesis. One is the aspect of an inclusive learning environment. The curriculum states that schools shall develop an inclusive learning environment that promotes health, well-being and learning for all (Utdanningsdirektoratet, 2017, p.15) and that a good society is founded on the ideals of inclusiveness and diversity (Utdanningsdirektoratet, 2017, p. 5). Learning will be undermined if the pupils do not feel included in their learning environment. Therefore, the school, including caring adults who work in collaboration with the pupils, needs to inspire and provide confidence to the pupils. Together, the teachers, parents and pupils can work together to promote health, well-being and learning, and prevent bullying and school refusal (Utdanningsdirektoratet, 2017, p. 15.)

One of the core values of education in Norway is *human dignity*, and the curriculum states that the school shall ensure that human dignity and the values supporting this are the foundation of all education (Utdanningsdirektoratet, 2017, p. 4). It also states that all people are equal regardless of what makes us different. All pupils shall be treated equally, and no pupil is to be subjected to discrimination (Utdanningsdirektoratet, 2017, p.4). They are to be given equal opportunities in order to make independent choices. At the same time, people are vulnerable and everyone can make mistakes, therefore forgiveness, charity and solidarity are necessary principals for growth that the school must promote.

2.2 *English in Norwegian Schools*

For the last two decades, the subject of English has been more than learning a language. It is becoming a significant part of the culture, and children are increasingly exposed to it through different media. I believe that the technology surrounding the child plays a big part in this, as many children use their time playing games in English on their tablet, phone and game consoles (Statistisk Sentralbyrå, 2012). English is no longer a “foreign” language to Norwegians; we have a relatively high English proficiency, and use it for business, higher education and identity issues. Adolescents meet and interact with English in various contexts for various purposes, and it is inevitable that there are feelings attached to this language (Brevik and Rindal 2020, p. 31). This makes the English language in some ways very personal, as it can reflect who they are and what they want, and thus forms the speakers’ identity repertoire (Brevik & Rindal, 2020, p. 31). Consequently, English is neither a foreign language nor a second language in Norway. The status of English both in school and our society seems to be in transition (Brevik & Rindal 2013, in Brevik & Rindal 2020, p. 31).

In Norway, English is the designated teaching language of English lessons, even from first grade, and its use becomes the aim of learning activities and often their medium. This is called a three-in-one aim and constitutes part of the distinctive character of the English school subject, which influences the choice of methods and materials used in the learning and teaching activities (Brevik & Rindal, 2020, p. 31). Not only are pupils exposed to a considerable amounts of language inputs, but they are also exposed to authentic language use in different contexts (Brevik & Rindal, 2020, p. 36). It is therefore highly relevant to utilize pupils’ out-of-school use of English in English lessons to facilitate for the pupil’s experiences, interest and competence. The teacher can use the pupils’ experiences outside of school to further develop their subject skills and English proficiency (Brevik & Rindal, 2020, p. 37).

2.2.1 *The Subject of English*

The curriculum (Utdanningsdirektoratet, 2019) states that English is an essential subject for understanding culture, communication, formation and forming identity. The purpose of the subject is to give the pupils the groundwork they need in order to communicate locally but also globally, regardless of culture and linguistic background. The subject aims to develop pupils’ intercultural understanding of different ways of living, thinking and communicative patterns. Teaching the pupils competence in reading, writing and oral communication in English prepares pupils for further education and to be able to participate in society and

working life (Utdanningsdirektoratet, 2019, p. 1-3). There are three core elements in this curriculum: communication, language learning and meeting with English language texts.

Communication is about creating meaning with language in order to use the language in formal and informal settings. Pupils need to develop their own strategies in order to communicate both orally and in writing in different situations, using different mediums or sources. *Language learning* is about developing one's language awareness, knowledge about grammar and different learning strategies. *Meeting with English language texts* contributes to the pupils' knowledge and experience with language and cultural knowledge. The term *text* is used in a broad sense; orally and written, pressed and digital, graphic and artistic, formal and informal, fictional and factual, from today and from the past. Texts can contain writing, pictures, sounds, drawings, graphs, numbers and other forms of expression that are put together to create meaning. Through reflection, interpretation and critical analyses of different texts, pupils will acquire language and cultural knowledge (Utdanningsdirektoratet, 2019, p. 2-3).

2.3 Adaptive Education

Adaptive education has been central in education in Norway, and every educator is required by law to practice it (Opplæringsloven, 1998, § 1-1). Adaptive education is about equal opportunities, duty and adaptive teaching for all as well as the individual in an inclusive environment (Damsgaard & Eftedal, 2014, p. 27). The purpose of adaptive education is to give the pupils the opportunity to be their best selves. It is statutory, and seen as a superior principal throughout the national curriculum, and as a way to organize and implement teaching (Bjørnsrud & Nilsen, 2008; 2008 T. Overland & Nordal, 2013 in Damsgaard & Eftedal, 2014, p. 27). Teachers are to adapt their teaching so that their pupils can feel accomplishments. Pupils have different starting points, and it is the teacher's job to make sure the teaching reaches all different levels in a classroom (Damsgaard & Eftedal, 2014, p. 28-29).

How adapted the education is for each class or pupil depends on the teacher. Befring (2016, p. 89) states that pupils who are motivated tend to have better academic achievements. In order to keep up their motivation and learning process, it is important that the pupils experience achievements underway. Studies show that adaptive education is a strong predictor for

motivation and motivational values (Oxford Research, 2007, in Krumsvik, 2016, p. 198). Adapted learning has become increasingly valuable in the two latest curriculums in Norway, both in *Kunnskapsløftet* from 2006, and even more so in *Fagfornyelsen* from 2020. The curriculum has become more open to methodical freedom (Krumsvik, 2016, p. 197), which means that the curriculum states what the pupils need to learn, and the teacher can choose how they are going to help the pupils reach these goals. This gives the teacher more freedom to adapt learning, because they know what methods their students react well to.

2.4 Motivation

Motivation is crucial for learning. It is difficult to understand learning without first understanding motivation (Murphy & Alexander, 2006, in Krumsvik, 2016, p. 21). To motivate is to create a desire to do something, which creates activity and engagement which makes the groundwork for learning (Krumsvik, 2016, p. 21). Drew and Sørheim states that motivation is one of the most important factors determining success in a second language (2016, p. 21). Someone who is *intrinsically* motivated identifies with and admires the target language culture and is therefore motivated to learn the language to become more integrated in that culture. Someone who is *extrinsically* motivated regards the second language as a means to an end, to get good grades, to get a good job, and to be able to travel the world. Many have both kinds of motivation; they see the benefit of learning a second language, as well as being genuinely interested in the target language and culture (Drew & Sørheim, 2016, p. 21).

The pupils may be motivated to learn a second language because they listen to music in English or play online with others who communicate in English and so on, but this may not be the case for all pupils. The pupil's motivation often depends on the way the language is taught: the teacher's approach, materials and methods. These are all factors that influence the pupil's motivation, self-confidence and enjoyment of English learning (Drew & Sørheim, 2016, p. 21). It is important that the teacher creates a supportive atmosphere for the pupils, and the lessons should be enjoyable, interesting, relevant, meaningful and challenging. Motivation can also be increased by using varied activities that create curiosity and excitement. By using varied activities, encouragement, guidance and constructive feedback the teacher can facilitate for the students to maintain their motivation and confidence for optimal language learning (Drew & Sørheim, 2016, p. 21-22).

2.5 Learning

Bråten (in Krumsvik, 2016, p. 47) describes learning as something humans develop or construct meaning in different areas, and increases their competence to do something they want or need. Humans can create understanding and develop their competence both individually or in a community, in many different settings. The aim is to understand the individual and social processes that together make up learning. This definition values understanding, self-activity and motivation together with the social aspect of learning (Krumsvik, 2016, p. 47).

In order for pupils to learn, the teacher needs to create prerequisites for learning. This means to activate the pupils through teaching by motivating them and giving them assignments that they find interesting and which they can accomplish (Haug, 2016, p. 21). To create prerequisites for learning, the pupils need to feel supported by their teacher, implying that the pupil and the teacher have established a good relationship built on mutual respect. Vygotsky believed that this was crucial, and that the teacher was an important factor in pupils' learning processes (Krumsvik, 2016, p. 135).

2.6 Picturebooks

Defining what a picturebook is might seem easy at first, but it can be quite controversial. The most significant characteristics are the medium, that is, the book, and the content, or its pictures. It is not implied that the picturebook needs to have text, but it is most common that they do. Are all books with illustrations picturebooks? According to Meibauer (2017, p. 3), academic discourse makes a clear distinction between an illustrated book and a picturebook, where a picturebook displays a balance between text and visuals. There are different spellings of the term 'picturebook': the dictionary states that it should be written in two words as 'picture book', but scholars working with them usually choose to write it as one word, to emphasize the inseparable unit of pictures and text (Meibauer, 2017, p. 4). In Norway, we have the term 'bildebok' that directly translates to 'picturebook'. My thesis therefore uses the spelling 'picturebook' in line with received academic discourse.

Picturebooks are authentic children's literature and have been used in primary English Language Teaching methodologies for over four decades (Bland, 2015, p. 199). A picturebook can provide young readers confidence to listen to an English book being read to

them, because the pictures and words interact with each other and fill each other's gaps (or create their own) to create meaning (Bland, 2015, p. 200). There are many different types of picturebooks ranging on a continuum to simple to sophisticated and multilayered. By teaching picturebooks that provide multiple opportunities for interpretation, promoting discussion and language use, we encourage more active learners (Bland, 2015, p. 200). However, it is important to choose picturebooks appropriate in their complexity, because the pupils should be familiar with some of the language to not get discouraged by complex sentences and words. Picturebooks are social, cultural and historic documents, and they can encourage active engagement between the learner and the book that results in participation with and use of language. Mourão (in Bland, 2015, p.214) states that by using engaging picturebooks, the children's aesthetic, cultural, cognitive and emotional development can be simultaneously supported alongside their language and literacy development. In EAL and foreign language teaching, the visual images in picturebooks are regarded and acknowledged as an effective scaffolding context that supports comprehension (Bland, 2013, p. 31). Scaffolding is situated help for the pupils by using formulaic sequences or chunks, visual materials or signs and symbols for activities. The idea is that with assistance, learners can reach beyond what they can do unaided (Gibbons, 2009 in Bland, 2015, p. 83).

3 Methodology

This chapter explains my chosen approaches to data collection in order to arrive at my topic question. I also address the selection of my chosen analytic tool, and introduces the picturebooks I use it on. I then present the methodological approach that I used to collect my data. Furthermore, I address the reliability, validity, generality and ethical considerations of my research.

3.1 *Theoretical Considerations*

Theoretical considerations help root our analysis at a higher level of abstraction. They are about choosing between different approaches like behaviourism, historical materialism and social constructivism (Wilde, 2004, p. 2). The main strategic choice is between *qualitative* and *quantitative* research. Qualitative research can measure data, it can give numbers that one can make statistics or perform mathematic operations with. Qualitative research finds meaning and experiences in data that cannot be measured in numbers, but through interpretation and explication (Dalland, 2017, p. 51-52). Additionally, there are different types of research such as interviews, statistical research, observation, review of governmental policy such as laws, parliamentary reports etc. My research is based on a deductive reasoning, with a “top-down logic” that reaches a conclusion reductively by applying general rules over a discourse, and then narrows down the considerations until there is only one conclusion that remains (Johannessen, et. Al., 2016, p. 47). My reason for choosing a “top-down” approach is because I am familiar with the field I am researching, and I want to go in-depth to learn more about picturebooks. With a deductive reasoning approach, I can look at given information about qualities of literature and didactics to prove a statement about whether a picturebook is a potential language learning tool, and that they can provide opportunities for developing empathy skills and for teachers to discuss social issues to create a more inclusive learning environment.

3.2 *The Choice of Methods*

I have elected to use a qualitative approach to my topic question. This is because I want to go in depth on what can make a picturebook good for teaching. I also believe that qualitative methodologies are better equipped to get the profound information I need; these methods are often more flexible and can give more depth to a topic (Dalland, 2017, p. 52-54). I have

thought about doing interviews to consider what other EAL teachers look for when choosing picturebooks for their English teaching. However, I do not know many English teachers that use a lot of picturebooks in their EAL teaching. One reason could be that they are not familiar with how they can use them as a didactic method. In my experience, many teachers tend to follow the textbook and use that for finding stories and teaching language.

In my view, no one theory is universally right or universally applicable. Each theory offers tools which work better for some kinds of data than they do for others. I will in my analysis adapt the theoretical tools I have studied to the needs and demands of my own study. This will allow me to tailor my data collection more precisely, and maximize the relevance and value of the data I have collected.

In my book analyses, I will try to identify the qualities a picturebook should have, and see how the picturebooks can be used as a potential language learning tool for Norwegian EAL pupils as well as invite teachers to engage in topics concerning social issues. Finally, I will teach two groups of pupils (from my target group) a chosen picturebook that my book analyses have found suitable for teaching language and to talk about social issues, to see if my theory is correct. To do this, I will have someone do a field observation of me and take notes of the class. This is to see if my hypothesis is correct; did the picturebook I chose motivate the pupils to gain new vocabulary and provide insight on social issues?

3.2.1 Book Analyses

A book analyses is not a retelling, but a description of it, as well as a critical analysis and an evaluation of the quality meaning and significance of the book. The analyses should focus on the purpose, content and authority of the book, and the analysis looks at the books' strengths and weaknesses. The analyses need to present evidence to support an evaluation, and they should include a statement of what the author did, or did not, succeed with. Book reviews are supposed to be objective and critical by testing the standards of the material. However, book reviews are also personal and reflect the opinions of the reviewer (Kean University, n.d.), which is me in this case. In natural science, the scientist is objective to the object (for example a blood sample) because it exists regardless of the scientist's awareness, and can be studied objectively using reliable methods. Objectivity in qualitative methods has different demands than quantitative methods. The researcher needs to be aware of their own values to the research object, and how that might affect the research (Dalland, 2017, p. 60. I will in my research

strive for objectivity by using the same analysing tool and structure for all of the picturebooks.

Several disciplines research children's literature and picturebooks, such as literary didactics, art history, media studies, linguistics, education, developmental psychology and picture theory, among others (Meibauer, 2017, p. 2). Visual narration is grounded in semiotics and picture theory. This has connected the theoretical framework of multimodal analysis, which was developed by Kress and Leeuwen (1996, in Meibauer, 2017, p. 5). However, the increasing sophistication of the modern boundary-crossing picturebook shows that the exploration of picturebooks proffers a multitude of visual-verbal analytic approaches.

3.2.2 *Choosing Picturebooks*

My biggest challenge in my project was to limit my study's focus to a few picturebooks, and to choose one out of the selection to test through teaching. I have examined a large number of picturebooks to try to decide on some that would be appropriate for the age group and their English language skills. I have used online bookstores such as Waterstones and The Book Depository to see which picturebooks are currently the most popular and relevant. I have also looked at books recommended by Sandie Mourão, who has a blog called *Picturebooks in ELT, Picturebooks that help make the world a better place* (n.d) that features a wide but curated selection of picturebooks and reviews to inspire other educators to buy and use in kindergarten or school.

When I found a title that seemed interesting, I searched for it on YouTube. Most picturebooks have a read-aloud video there so that I can see, and read the entire book before deciding whether I wanted to buy it. I now have a personal library of picturebooks for children that I have bought so that I can use them in my English teaching. My personal collection consists of more than forty books that I have collected over the past 3 years. I found some while traveling in England, but I have mostly bought them online. The bookstore and the library here in my city does not have a big selection of picturebooks in English, nor have I seen many at the school libraries during my work placement. This lack of English literature in schools is problematic, for pupils and for teachers. I buy my books that I use for teaching English, but it is expensive, and not all teachers can do that.

Since my thesis concerns adapted education and special education, my advisor and I agreed that it would be wise to focus on an area within special education, which is inclusiveness.

This makes it a little easier to choose some books when I can exclude all the books that do not fit that description. The picturebooks I have therefore chosen to analyze are:

- *Julián is a Mermaid* (2018) by Jessica Love
- *The Bad Seed* (2017) by Jory John
- *Giraffes Can't Dance* (1999) by Giles Andreae and Guy Parker-Rees
- *Me and My Fear* (2017) by Francesca Sanna

Julián is a Mermaid (Love, 2018) is about a young boy who explores his identity by dressing as a mermaid. *The Bad Seed* (John, 2017) is about a sunflower seed that is behaving badly because of trauma inflicted on him, but he works with himself and gets better. *Giraffes Can't Dance* (Andreae & Parkes-Rees, 1999) is about trusting yourself, and not listening to others' prejudices. *Me and My Fear* (Sanna, 2017) is about an immigrant girl that has come to a new country, and is dealing with her fear. These protagonists are diverse and represent some of the differences and struggles that some pupils experience.

3.3 Multimodal Discourse Analysis

Previously, areas such as language, imaging, gestures, and music have all been monomodally distinct areas of academic work; according to Kress, we are now attempting to bring all meaning-making together under one multimodal theoretical roof (2011, p. 5). The world of communication is changing, and becoming increasingly multimodal. The reason for rapidly changing communication is found in the vast web of intertwined social, economic, cultural and technological changes (Kress, 2011, p. 5).

Multimodal discourse analysis, as this new outlook is called, is an analysis of discourses (Nasjonal Digital Læringsarena, n.d.). Kress and Leeuwen describes discourses as socially constructed knowledges of reality (2001, p. 4). Discourses have been developed in some specific context and are appropriate to the interest of the people involved in these contexts. The context can be very broad, like Scandinavia, or narrow, like a group of friends. A discourse analysis is the study of language-in-use in the world (Gee, 2011, p. i.x). According to Johannesen, Tufte and Christoffersen, *Discourse* in a discourse analysis is about speech, text, language, and finding meaning in conversations, discussions and so on (2016, p. 223). A multimodal discourse analysis looks at both language and visual or auditory communication. Multimodality is the field of which semiotic work takes place, a description of the space and resources that makes the meaning in some way or another (Kress & Leeuwen, 2001, p. 38).

Neumann (2001, in Johannesen et al., 2016, p. 227) writes that there are three main considerations when undertaking discourse analysis, which are choice and delimitation of a discourse, identification of the discourse representation and the identification of the discourse layering. Furthermore, he believes that in order to perform a good discourse analysis, one needs to have good cultural insight into the target research area.

Both Kress (2011) and Kvåle, Maagerø and Veum (2015) have looked at multimodality from a *social semiotic perspective*. Semiotics is the study of sign-using behaviour. A sign is anything that communicates meaning, and can be communicated through any of our senses, visual, auditory, tactile, olfactory or gustatory. Social semiotics is an approach to communication that examines how people communicate in social settings. Modes of communication are also sensory by definition: visual, linguistic, spatial, aural and gestural. Modes are not a fixed set of rules and structures, but can accomplish a lot in everyday situations. Semiotic systems can shape social relations and society; one aspect of social semiotics is that modes of communication include culturally and historically specific options for communicating. In the context of multimodality, all modes should be studied with a view of underlying choices that are available to communicators. The purposes for which the resources are chosen, from a social semiotic perspective, include a study of how communicators create texts, and also how people interpret texts (Mavers & Machin, n.d.).

Hellum (2013) looks at multimodal analysis of text through a holistic view, seeing various systems as a whole. The whole picture is bigger than the sum of its parts (Hellum, 2013, p. 11). A holistic multimodal analysis is therefore an approach that looks at multiple theories about understanding texts and combines them to a practical and usable analytic model. The model combines multimodal approach, built on social semiotic theory, with critical discourse analysis and a rhetorical approach to text analysis (Hellum, 2013, p.12).

3.3.1 *Multimodal Analysis of Picturebooks*

Given the topic at hand, my theoretical approach and model need to be still more specifically tailored to the picturebook format in order to ensure analytical precision and applicability to my teaching. Painter's (2017) approach to multimodal analysis of picturebooks is based on Lewis's (2001) and Bateman's (2014) understandings of the interaction between words and image within picturebooks, and also Kress and Leeuwen's (2006) approach to multimodal discourse analysis (in Painter, 2017, p. 420). I will therefore base my approach to multimodal

analysis of picturebooks on Painter's, because it provides helpful scientific vocabulary for my analyses.

The first thing to look at, according to Painter, is the visual mode of the picturebook. *Mode* is the images and characters that you notice: what meaning and visual information do they give? A social semiotics approach says every text embodies three kinds of meaning simultaneously, these are *content*, which looks at characters, actions and setting, followed by *interpersonal metafunction*, which looks at communicative interactions, and lastly *textual metafunction*. Textual metafunction sees how the text is coherently organized. Kress and Leeuwen (2006, in Painter, 2017, p. 421) also offers a comparable description of the visual semiotic, that any image can be considered from three different metafunctional perspectives: ideational meaning, symbolic attributes and textual metafunction.

Ideational meaning examines how the images foreground setting, i.e. time and place. A symbolic attribute is something that looks 'out of place' or 'odd' in a picture, and that resonates to the story or a character, and gives symbolic meaning. Kress and Leeuwen (2006, in Painter, 2017, p. 421) also argue that diagonal lines are the visual means of indicating action and is the "equivalent to action verbs in language." Horizontal lines carry meanings of relative viewer involvement. The vertical lines are also relevant, and represent more powerful elements. The way the characters are illustrated with full length or close-up discourages or encourages a sense of intimacy with the viewer. *Ambience* refers to the use of colour in the images to convey a mood.

Textual metafunction looks at the framing, layout and different pictorial elements, textual choices also emphasize meanings through framing choices. The metafunctional principle of a SFL (Systemic Functional Linguistics) discourse analytic approach are the three strands of meaning: ideational, interpersonal and textual (Painter, 2017, p. 423), as I have described above. Painter uses two tables, as shown in *Attachment 1*, to bring visual analysis into a systematic relation with verbal analysis. The first task is to line up the meaning potential of verbal systems with visual ones. They each have their meaning and are not identical sets of choices. The tables present key areas of meaning to be found in metafunction. After this, the text analysis can investigate how the meaning is shared out or doubled up between the images and the text. This allows one to see whether different modes instantiate different diverse areas of meaning. It either share the semantic work between two modalities, or the emphasis is created by a double commitment through both verbal and visual resources. It can also be that

there is contradiction or counterpointing between meanings committed in one mode compared to the other. The tables also can be used to consider the ‘couplings’ between the visual and the verbal choices where a comparable area of meaning is instantiated in both modes (Painter, 2017, p. 420-428).

When writing my multimodal picturebook analysis I will therefore start by looking at the action, characters and setting, i.e. the ideational domain. Then I will look at how the picturebook relates to the reader-author and character-character affiliations and feeling, this is the interpersonal domain. Lastly, I will look at the textual domain that relates to the staging and organization of all the meanings within the book (Painter, 2017, p 427-428).

3.4 Observation

By observation we study what people do, while in an interview we study what people say they do (Tjora, 2010, p. 38 in Dalland, 2017, p. 94). For everyone working with humans in education and medical care, observation is the most important tool for performing in one’s profession. A teacher needs to observe the pupils’ behaviour in order to see if the pupils understood their assignment, ate their lunches, or to uncover bullying, loneliness, exclusion, and much more. To see one’s pupils is an essential part of being a teacher.

The reason I want to use observation as a method is because I have planned to test a lesson in a first-grade classroom I have been teaching since August 2020. I trust our relationship, and feel comfortable sharing new content with them. This lesson will introduce the pupils to a picturebook that my multimodal discourse analysis has found appropriate for this group of pupils. This lesson has been planned to see if my hypothesis is correct, and to test whether they reacted to the picturebook as anticipated in my lesson plan. Since I will be teaching, I will need help from another researcher to do the field observation of the lesson. That person will be someone I trust, my advisor and former lecturer Dr. Jessica Allen Hanssen, who has previous experience with this method. It is important to me that the observer is someone I trust, because being observed puts me in a vulnerable position. She has a stronger theoretical background than me, and relevant teaching experience. I also have an obligation to the parents, that I do not bring in strange adults into the classroom.

Observation gives a possibility to see how people interact with each other and behave in their physical environment; it shows us specifically what people do, unlike in an interview where

people say what they do, which might be different from the reality. One of the terms of observation is to retell your experience of the observed event. The method also states that you need to log what you have observed, this is usually done by taking notes, or by filming the event. The final step is to analyse and interpret what was observed for the data to provide meaningful information. Those who are observed usually have no control over this process (Dalland, 2017, p. 96-97). In my case, the observer will have control over the observation, and log it by notes, while I get the notes afterwards for analysis and use in my research.

I could have performed a video observation, which would also have been a good way to observe the pupils' reactions and see exactly what occurs in the lesson. I would do that if observation was my primary research method for my thesis, but it is not. The multimodal discourse analysis of various picturebooks is my main research method, which is thus supplemented by the additional insight that teaching can provide. A video analysis, furthermore, would require more preparation and work than writing a log. I would be required to get the permission from the parent of each pupil beforehand to film them and use the data for my research. Afterwards, I would have to look over and carefully pick out the important parts of the lesson. By getting help from my advisor, not only have I saved myself a lot of work, but I have also protected my pupils from the stress of video recording.

Before the lesson, my advisor and I will have to decide *how* we want to go through with the observation. She will be a passive observer and sit at the back of the classroom in a corner, so that the pupils will not pay unneeded attention to her. My pupils are like most children, very curious about new people, and should have time before the lesson to say hello and exchange names if they want to. During the lesson, she will take notes of how the pupils react during the presentation and the reading of the picturebook, by writing what is happening, and what is being said or uttered. She will give me the notes after she has rewritten the notes from paper to a document. Then I will look through them, and use these notes to supplement my analyses and experiences as part of proving my hypothesis.

The lesson plan will be made beforehand and given to my advisor, so she is up to date with what is going to happen. She will also know if we do something unanticipated, and observe and record where the spontaneous conversations and reactions of the pupils affect my teaching strategy.

3.5 Ethical Considerations

When doing scientific research, it is important to consider what ethical challenges the research might encounter. I will not take credit for anyone else's work, and will follow the guidelines for APA 7 when citing others, giving proper credit to the authors. It is important to cite research to build a strong argument and show that others have proven or disproven my claims. It also provides reliability to my thesis.

My research is mostly done with picturebooks, and not humans. I will not mention any names of the pupils participating in the lesson, nor will I mention which school it was. I have discussed with my advisor whether NSD (Norsk senter for forskningsdata) approval for my research was necessary, but we concluded that it was unnecessary, since all parties included were anonymous and no sensitive or identifying data was gathered. My advisor is the only one with access to the observation notes. She applied for permission from the school principal to visit the school during the Covid-19 pandemic, and followed all necessary health regulations.

3.5.1 Reliability

Reliability in this context refers to the consistency and credibility of the data gathered in this thesis. Unlike quantitative research, qualitative research is not possible to retest and get the same result if the research is done by someone else. Qualitative research does not use structured data collection methods (Christoffersen, et. al., 2016, p. 231), because data collection is often done through unstructured interviews, observations where the researcher participates, focus groups or qualitative text analysis (Grønmo, 2020). This way of collecting data is situation-based and cannot be replicated. Furthermore, the researcher is biased, because no one has the exact same background and therefore cannot interpret the data exactly the same way (Christoffersen et al., 2016, p. 232). To make the research as reliable as possible, the researcher needs to provide a thorough description of the context, and an open and detailed description of the research methods that are used throughout the project. This is called an audit procedure, which includes the processes, techniques and methods that the auditor has performed to obtain evidence used to make a conclusion and express one's opinion. Reliability can also be strengthened if the researcher uses appropriate evaluating criteria.

Reliability is tied to the accuracy of the data, and relates to the data and how it is used, how it is collected and how it is analysed (Christoffersen et. al., 2016, p. 231). For my research to be

reliable, I will need to give a thorough description of my thought process, the context, and my research methods such as multimodal discourse analysis of various picturebooks, and observation. Furthermore, I need to use appropriate evaluation criteria. I am therefore going to use Painter's approach to multimodal discourse analysis of picturebooks, and follow her approach closely. The observation will be of my own lesson. My class has been exposed to picturebooks in both Norwegian and English, so it will not be their first experience. Their reaction will be sincere: at least in my experience, and I know the group best as their teacher, they are brutally honest. I will be dividing the class into two groups, so that I have about 10 pupils at a time. However, they are all from the same class, the same school, and the same area. I am only observing one class's reaction when testing my hypothesis.

3.5.2 *Validity*

In a qualitative research method, validity refers to how relatable the research intention is to the research method: does the method measure what is intended to be measured? Lincon and Guba (1985 in Christoffersen et al., 2016, p. 232) claims that there are two techniques that strengthen the probability for one's research to provide reliable data. The first is persistent observation and triangulation. This means to invest enough time and resources to get to know the field one is researching, so that one is able to see the difference between relevant and irrelevant information and observations. Triangulation is about using various methods to obtain results, like doing interviews and observation (Christoffersen et al., 2016, p. 232).

I thought about how I could make my thesis valid when deciding which methods I wanted to use for answering my topic question. There are other approaches that also could be used, such as a literature analysis where I look at analysis done by other researchers, instead of making my own, and then only focus on the didactic part of the picturebook analysis. I could also have had a focus group of pupils and tried out many different picturebooks to see which they enjoyed and learned the most from. I could also have interviewed other English teachers here in Norway to hear what they look for when choosing picturebooks for their lessons. However, I strongly believe that doing a multimodal discourse analysis of picturebooks and observation will provide me with enough data to answer my topic question. It is feasible, which is important when I have limited time, and is also what I am motivated to do, which is also very important, as it ensures that I will not do this half-heartedly. I have studied English didactics for three years at university level and practiced my knowledge on various groups of pupils in various grades in different schools through my teacher placement and also by frequently

working as a substitute teacher. This has given me experience and confidence in my teaching and didactic knowledge.

3.5.3 *Generality*

A study's generality refers to its ability to describe concepts, interoperate and explain valuable data that can be applied to other areas of research. Since my primary approach is discursive, it does not apply well to other fields of research (Kvale & Brinkmann, 2015, p. 289). A book review is highly personal and reflects my views, so the multimodal discourse analysis results will be affected by this, but I strive for objectivity in my analyses. My goal is to make a check list that can be used as a guideline for teachers when choosing a picturebook for their lesson. So, in a way, the end result will be appropriate to use when searching for any picturebook. Could it be used for selecting other genres? I will revisit this once I am done with my research.

4 Literature Analysis of Diverse Picturebooks

This chapter presents multimodal discourse analyses of my four chosen picturebooks for grades 1.-4. I will introduce each picturebook, examine the front cover, and then present the findings of my analyses of the entire book where I look at the books' visual mode, interpersonal metafunction and textual metafunction. By performing these analyses, I can answer my research question with knowledge of how my chosen picturebooks are constructed, and how to work with them in a classroom to promote inclusion.

4.1 *Multimodal Discourse Analysis of Julián is a Mermaid*

Julián is a Mermaid is a 40-page picturebook for children written and illustrated by Jessica Love, and published in 2018 by Walker Books. The story is about Julián and his grandmother, and how Julián explores his identity by dressing as a mermaid.

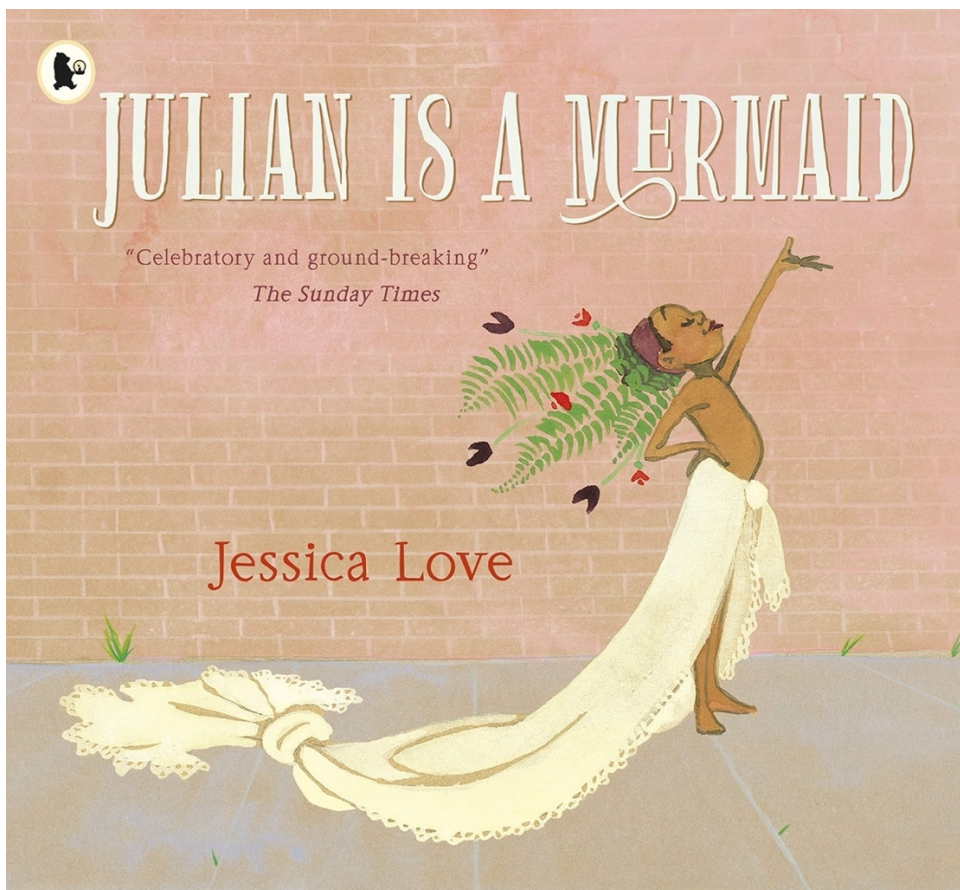


Figure 1. Cover of *Julián is a Mermaid* (Love, 2018). (<https://images-na.ssl-images-amazon.com/images/I/91LuUUs-SfL.jpg>)

Upon examining the cover page, one notices that it is dominated by a rusty pink colour. In ideational meaning, the cover foregrounds the setting in time and place. The colours and light suggest that it is sunny, and his bare torso and feet suggest that it is warm outside. The colour of his skin and his hair suggest that he comes from a warm country.

Julián is standing confidently posed with his arm stretched up in a proud manner, and with the other hand on his hip. He is wearing a crown of flowers and a long off-white drape as a mermaid's tail. He is standing on the pavement that is purplish, with a rusty pink brick wall behind him. He is standing in the angle of the golden ratio that organically gives the picture a strong composition, and gives a balanced composition from a viewer's perspective. The 'out of place' element is Julián, because he is wearing something atypical for walking in the streets, and the fabric he is wearing is not clothing, but drapes knotted around his waist.

The vector lines of his fingers indicate that he wants you to turn the page. Interpersonal choices that the author has made here include that we see the protagonist in full length, and I believe this is to show his confident stance and costume, which are vital to the story. Julián is seen from the side, facing away from us, and his eyes are closed. This tells us that he is in his own world, and does not pay attention to anyone but himself in this moment. The mood that this picture set by the colours pink, off-white, purple, green and red, conveys warm and happy feelings to the reader. Author and illustrator Love shows Julián as a confident child. Julián as a character looks interesting and kind because of the costume and the warm happy feelings on the cover. He is someone that the reader wants to get to know.

The title is bold and in capital letters, which is perhaps easier to read for children. It has a quote from *The Sunday Times* in dark purple stating "celebratory and ground-breaking" beneath the title, which gives high expectations, and the name of the author is in typed red letters. The text takes up just as much space on the cover as Julián does, and uses the same colours as in Julián's flower crown. This cover tells us that the protagonist's name is Julián, and therefore probably a boy. The title says, "Julián is a Mermaid", but we see that he has two legs, and that he is wearing a costume.

I will now move on to the analysis of the entire picturebook. In ideational meaning, the time of the action is midday as we see the blue sky and people out in the street. The weather is warm, as they are wearing summer clothing like shorts, sandals and sundresses. The colour of their skin indicates that the action might be taking place in a southern country. The colours from the front page are repeatedly used throughout the picturebook. The walls are almost

always pink, the background is brown, the contrast colour used is white, and white is only used by the main characters.

The main characters in the book are Julián and Abuela, Julián's grandmother. We are also introduced to three mermaids at the public transport. Julián find them very eye-catching as he loves mermaids. Julián is holding a book with a picture of a mermaid that has a green mermaid tail, and red hair like the Disney princess Ariel. Ariel is the most famous mermaid, and a favourite princess of many Disney lovers. She also went through a transition between mermaid and human for love. We see Julián transitioning into a mermaid in his daydream at the public transport where he receives a pearl and shell necklace from a big blue fish with a white pattern. Later, when he again transitions into a mermaid by dressing up, he also receives a necklace, but this time from Abuela, wearing a blue dress with the same white pattern.

We never see Abuela on her own, since all we see is from Julián's perspective. We see the characters mostly from the side, and the arms and feet are usually in oblique angles indicating their action. The story's setting is in the characters' community. We first see them at a swimming pool, then they take public transport home and then they go to a parade at the beach.

Interpersonally, we never see a close up on any of the characters. We always see them full length, and the reader can therefore read the character's body language, and I think this is important when there is not much text. I do not think this discourages intimacy with the reader, as I feel you get to know Julián well throughout the picturebook. He never tells the reader what he is thinking, but we see it though the illustrations. The author encourages the reader to dare to be oneself and explore one's identity.

Julián and Abuela are often seen together, and none of the characters overshadows the other. We know that they have a strong bond, as Julián's mood is greatly affected by her reaction when she caught him dressing up. We also know this because Abuela does not judge Julián, or his actions. She accepts him for who he is and shows him a community with people like him at the parade.

The picturebook's textual metafunction is about providing the reader additional information to the images. The text is almost always in the middle at the bottom of the page. The visual communication is stronger than the written as the visual presentation shows Julián's narrative and thoughts more clearly than the text. If you only read the text and do not look at the

pictures, the story makes no sense. The sentences are very short, and so is the dialogue between the characters. There are many pages without text where the reader follows Julián's action and thought process.

4.2 *Multimodal Discourse Analysis of The Bad Seed*

The Bad Seed is a 40-page picturebook for children written by Jory John and illustrated by Pete Oswald and published in 2017 by HarperCollins. The story is about a Bad Seed that has experienced trauma, and the after effect is that he does lots of bad actions. However, one day he decides not to be bad anymore. He is ready to be happy, taking it one day at a time.

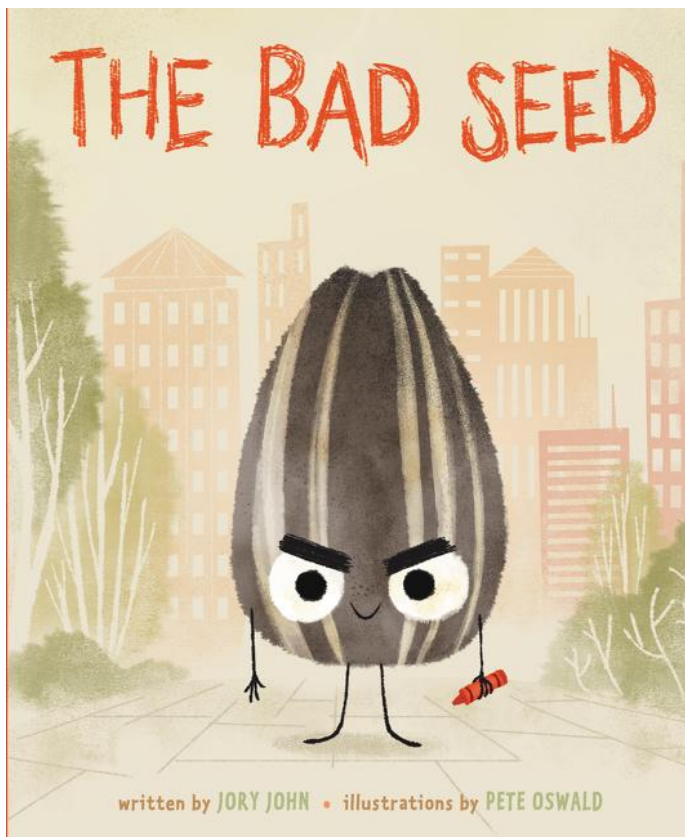


Figure 2. Cover of *The Bad Seed* (John & Oswald, 2017).

(<https://i.harperapps.com/hcanz/covers/9780062467768/y648.jpg>)

Upon examining the cover page, one notices in the foreground a big sunflower seed with big round eyes with bushy angry eyebrows and a small smiling mouth. He has tiny arms and legs that looks like the arms and legs of a stickman. He holds a red crayon in one hand. In the background, we see a tiled pathway with trees surrounding it, and with tall buildings in the distance. The buildings are all in the same rusty colours and have no depth. The seed is the

most detailed image on the page. The ideational meaning from the cover is that this picturebook is about a bad seed in a city, and by looking at his intimidating eyes, you know he is up to no good. The colours used on the cover are gloomy. The title and crayon are red, and the building is also a rusty colour. The trees and the author and illustrator's names are green, and the tiles and sky are in a light green. The seed is brown with lighter stripes, and his arms, legs and eyebrows are black. His eyes are off-white. The protagonist has the darkest colours of the cover, which makes him stand out. The setting is a city, looking at the tall buildings, and the time is midday as it is light outside.

Interpersonally the communication between the protagonist and the reader is that you should look out for this bad seed. He looks mean and probably does bad stuff too, like vandalism with his red crayon. The author conveys a mood that the protagonist is likely to do bad actions in this book according to the title, and his scary and intimidating glare. At the same time, he looks kind of silly with his big sunflower seed body with big round eyes, freckles, and stick-like arms and legs. This intrigues the reader to open the book and see how bad this seed really is.

Textually, the title is bold with capital letters and looks like it is written with a red crayon, indicating that it is the protagonist that has written it. We do not know if he is a self-proclaimed bad seed, but he seems comfortable with the nickname. The crayon has a symbolic meaning as it looks out of place compared to other elements on the cover. It is bold red like the title, so it is easily visible.

I will now move on to the analysis of the entire picturebook. Looking at the visual mode and ideational meanings of the picturebook, the colours used are pale and green-greyish when the seed is feeling bad, and the ambience is happier with pastel colours when he is feeling happy, except on the page when he is being eaten. We follow the protagonist over an unknown period of time, in night-time and daytime. The characters are drawn with a sense of humour. The protagonist is a sunflower seed with big eyes and bushy eyebrows, making him look silly but also very expressive. The other seeds are drawn in the same manner. The giant is the only human represented in the book, and he is drawn like a stereotypical American sports fan with a big stomach, a tucked in shirt and a baseball cap eating snacks.

The setting is the big city because we often see the tall buildings in the background, and they are mostly walking on city tiles. We see him at several locations throughout the city, such as

the bus stop, the parking lot, his job, at a comedy club, at a public toilet, at a library, at a baseball game, at a restaurant and at a movie theatre.

Interpersonally, there are several communicative interactions in this picturebook. We do not know the protagonist's name, everyone just calls him a bad seed. As it is the only name he is called during the story, this becomes his identity. The story is written as a monologue by the protagonist to the reader. He is the narrator of the story, and he shares his thoughts and feelings with the reader. We are told and shown how he perceives himself and the world around him. We see him interacting with other seeds at times, but we do not know what he is saying. However, we get to know what others are saying about him when they talk behind his back. Talking bad behind someone's back is unacceptable as it is bullying. At one time in the story we see him sitting on a bus stop with his arms leaning on his thighs, facing forward to the reader. His expression looks like he is annoyed or irritated by the others' reaction to him.

We see the protagonist mostly in full length, but also close-ups of his facial expressions. The close-ups of his angry face are regularly placed throughout the picturebook, and one close-up at the end is of his happy face. The repetition gives the story a humorous tone, but at the same time show us how incredibly bad he is. Also, the reader and the protagonist have eye contact regularly throughout the story. This establishes a relationship between the reader and the protagonist combined with the monologue. You as a reader are the only one who knows what he has been through and why he is acting this way. I believe the author has managed to make the bad seed relatable. We all do "bad" things sometimes, but there is often a reason for this. Also, you can, like the seed, choose to start healing yourself.

The textual choices emphasize the interpersonal meanings through framing choices. The text is in typed letters unlike the heading which is written in crayon. The text switches to and from bold letters. When we see a close-up, we get bold letters emphasizing that he is a bad seed, I visualize the image being more dramatic when the text is written this way in bold letters with 11 a's in bad. The text is mostly at the bottom of the page, but it is also placed at strategically on the page. Sometimes over someone's head, in a speech bubble or beside an action done by the protagonist. Early in the story, there is a combined spread page in the book that has a bottom frame for the text. This when he is sitting at the bus stop and the other characters avoid him because they are scared. This framing gives the reader distance from the bad seed as well.

4.3 *Multimodal Discourse Analysis of Giraffes Can't Dance*

Giraffes Can't Dance is a 32-page picturebook for children written by Giles Andreae and illustrated by Guy Parker-Rees. It was published in 1999 by Orchard Books. The picturebook is about a giraffe named Gerald that lives in an African jungle. He is good at standing still and eating, but when he tries to run he always buckled at the knees. Every year there is the Jungle Dance, and Gerald believes he is a poor dancer. The other animals point and laugh at him, and he runs away. He later meets a cricket that teaches him to listen to his own rhythm, and Gerald starts dancing, showing all the other animals that giraffes can dance.

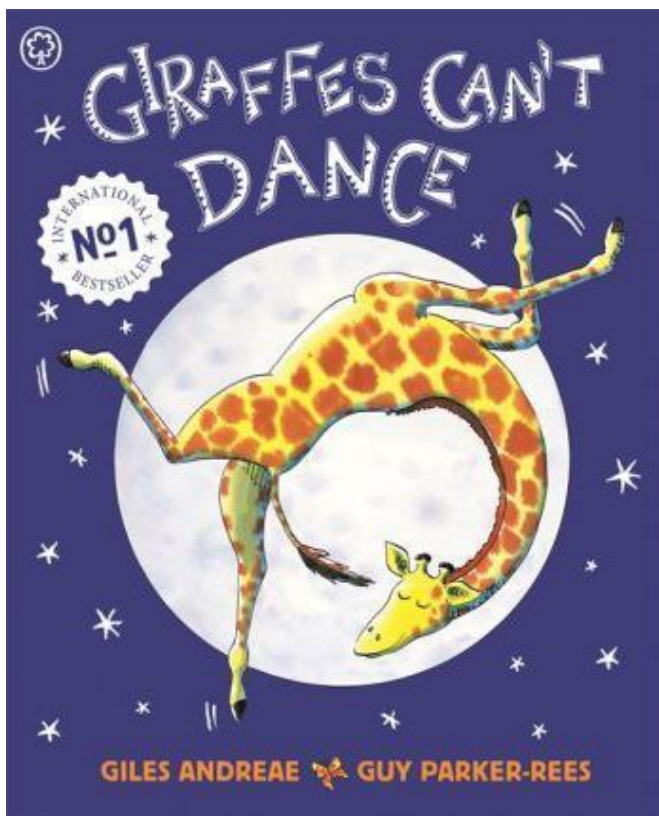


Figure 3. Cover of *Giraffes Can't Dance* (Andreae & Parker-Rees, 1999).

(<https://d1w7fb2mkk3kw.cloudfront.net/assets/images/book/lrg/9781/8412/9781841215655.jpg>)

Upon examining the cover page, one notices the shining metallic blue background, a big round moon and a giraffe in the middle of the moon. The giraffe is in an unnatural position that is making him look like he is doing a somersault. In ideational meaning, the cover foregrounds the setting in time and place. The dark metallic blue sky and the big white moon and stars tells us that it is night time. Giraffes live in Africa, so one can assume that is where this story takes place. The giraffe is smiling, and has his eyes closed. This makes him look

calm and confident while doing the somersault. There are some streaks at the tips of his hooves indicating the action of his somersault, as does the way he is bending his head towards his back foot. The position of his body in front of the moon looks like the giraffe is impersonating the shape of the moon. The moon is round and eye-catching, as it gives resemblance of a disco mirror ball, which fits the dancing theme of the story.

Interpersonally, the protagonist is in focus and shown in full length as he is calmly somersaulting in the sky. We see him from the side, but with his head turned halfway towards the reader. The protagonist looks friendly, but also very impressive. He looks elegant and cool at the same time. He is in his own world, doing something that makes him happy. The mood given by this cover is calm, but also dazzling at the same time. It gives energy.

Textually, the title is white and looks to be dancing with the giraffe. The letters are not on a typical invisible horizontal line, but are kind of jumping up and down. The letters have stripes that indicate tiger stripes which further indicates that the story takes place in Africa. The white colour of the title is the same as the moon, and stands out from the metallic blue background. Beside the title, there is a stamp-like round figure that says, “international No.1 bestseller”. This promotes the book, suggests it is a high quality picturebook, and gives high expectations. The author and illustrator’s names are in typed capital letters, in orange like the giraffe’s spots. The names are divided by a butterfly with the same colours and pattern as the giraffe’s fur coat. This small detail compares the dancing giraffe to a flying butterfly.

Looking at the ideational aspects of the picturebook, the protagonist is a giraffe named Gerald. He looks calm and friendly. He is often seen with insects such as butterflies, beetles and a cricket. This implies that despite his large size, he notices even the smallest creatures in the jungle. Gerald is very good at doing typical giraffe activities such as eating tree shoots, but his long legs make him clumsy when he tries running around or dancing.

The action of the story revolves around the Jungle Dance that is held every year. Various animals gather happily together, talking to each other and laughing. Gerald, however, is standing by himself, watching. Gerald feels bad as he believes he is a poor dancer. The warthogs are waltzing, the rhinos rocking, the lions tango, the chimps do the cha-cha and the baboons dance a Scottish reel. When it's Gerald's turn, the other animals start laughing and pointing at him even before he has started. This makes him freeze up, and feel excluded for the other animals. They say that giraffes can't dance, and Gerald believes them, and walks away sad. The turning point of the story is when he looks up and admires the moon, as a

cricket tells him to find his own music in the sawing grass, the tress and the branches in the breeze. This makes Gerald start dancing and doing amazing tricks like backwards somersaults. The other animals see Gerald and calls him the best dancer they have ever seen, and he finishes with a bow. He clearly came out best of the situation.

The setting of the story is in Africa at a savannah with a jungle close by. This picturebook is very colourful, and well detailed. It starts with a magnificent sunset that colours the scenery yellow and red. It gives a warm and cosy feeling. We see the sun setting and the moon rising following the story. It is between sunset and moonrise that Gerald feels down, but he seems content when the sun or moon are up. I believe this is because of his long neck, that he is more connected to the sky than the other animals in the jungle.

Interpersonally, we see Gerald interacting with others as well as himself. There is a turtle admiring Gerald in the opening page, as well as some beetles and a butterfly. We see the butterfly five times during the story, and we see the cricket on every page except for two when we see a close-up of Gerald, and when he tries to run. The cricket reminds me of Jiminy Cricket, a Disney character from Pinocchio where he acts as his conscience, I believe this is intentional intertextuality by the author. In this picturebook, the cricket act as Gerald's coach, giving him advice that makes Gerald a great dancer. We see Gerald from all angles, full length as well as close-up throughout the book. We see him in profile, falling, jumping, walking away with his head down, leaping into the air, dancing and so on. This shows that this character has a lot to offer. He gives the reader eye contact when he freezes up and when he cries "I AM DANCING!" (Andreae & Parker-Rees, 1999). Gerald interacts mostly with insects, but at the end of the story when he dances, he gives the other animals advice.

Textually, the book is written in typed four-line verse stanzas with the quatrain rhyme scheme ABCB, where the last in line two and four rhymes, for example "slim" and "thin", "trees" and "knees". This makes the text musical which is amplifies the dancing theme of the book. However, there are several difficult or uncommon words in this book such as "bandy", "munching", "buckled", "prance", "daft", "clot" and "entranced". I believe this author has chosen these words to make the rhymes work, but it is at the expense of the language being harder to understand for non-native speakers and possibly less experienced first-language English readers as well. These words are commonly used in UK English, and not in the US.

4.4 Multimodal Discourse Analysis of *Me and My Fear*

Me and My Fear is written and illustrated by Francesca Sanna, and published by Flying Eye Books in 2017. It is a 40-page picturebook written for children about a young immigrant girl that has travelled to a new country and starts at a new school. She is accompanied by her fear who grows bigger every day, and that only wants to look after her but makes her feel alone and afraid. This picturebook can function as a sequel to *The Journey* (Sanna, 2016), who is about a family's dangerous flight from their home in a war zone, but it can stand alone on its own. The reason I chose this picturebook over *The Journey* is because it is shorter and has simpler language, therefore better suited for my target group, as well as it better fits my theme of inclusion.

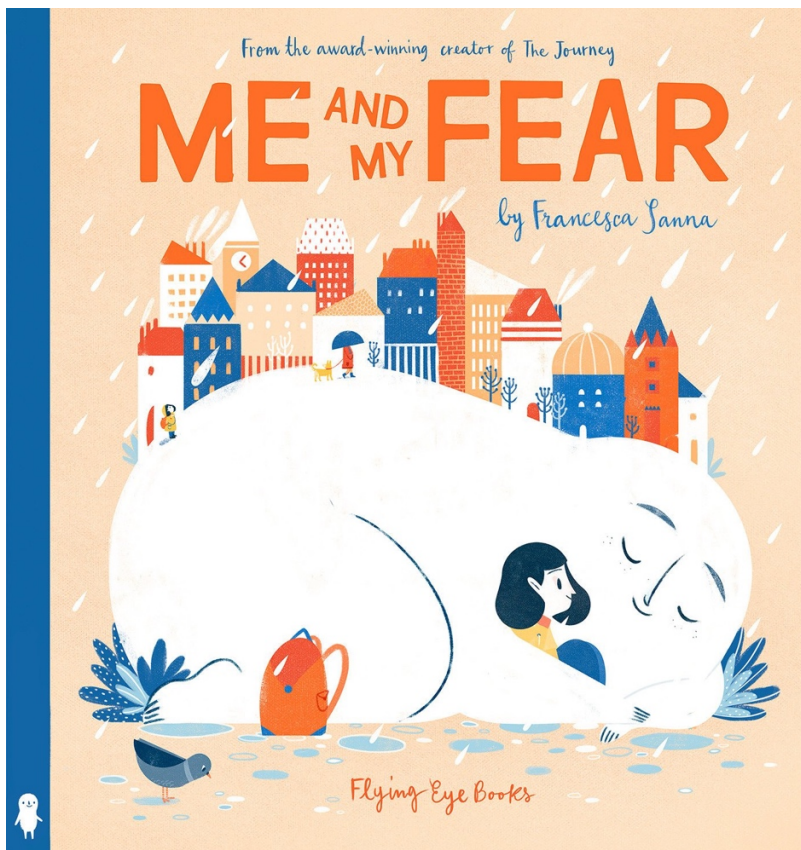


Figure 4. Cover of *Me and My Fear* (Sanna, 2017). (<https://images-na.ssl-images-amazon.com/images/I/81CFOO+PchL.jpg>).

When examining the cover, one notices the warm palette of colours, light red, orange, white, blue and a little black. The dominant colour is the peachy red colour of the background. There are raindrops falling slightly sideways from the right, and there are colourful buildings in the background and some blue and white trees. In the foreground, we see a big white humanlike creature laying on the ground, embracing a girl. The creature has round shapes,

small hands, normal face features and freckles. It looks peaceful with its eyes closed and a smile. The girl it is holding is also smiling. She has black hair, pale skin, a yellow sweater and blue pants. Around them are blue plants and puddles. A backpack stands in front of the creature's leg, and a pigeon stands in the bottom left corner looking down at the ground. The creature's back functions as a hill where a little girl is standing by herself looking up at the sky and the hill in front of her. A woman with an umbrella is walking a dog that is looking back at the girl. The girl is wearing the same colours as the girl in the creature's embrace, so one could assume they are the same. The setting seems to be in a city, as we see the buildings, the people and the pigeon. The ideational meaning of the cover is that even though it is raining and the plants and buildings look strange, the colours and the embrace of the creature, as well as their smiles, makes us feel comfortable and safe.

Interpersonal communication on the cover is that the creature and the girl get along well together, and that it is protecting her from the rest of the world. The reader does not get to see the entire girl, just her head, upper body and knees. The creator is shielding her from the reader. The creature, however, is much more visible than her and takes up a lot of space on the cover. They seem to be enjoying each other's company, and they do not pay attention to what happens around them. However, when we see the much smaller version of the same girl standing on his back looking up at the sky and the city, she looks much more unsure and she is standing by herself.

Textual choices on the cover include that the title is in typed letters, while the rest looks handwritten. The title is in light red, and it says "ME" with a big font, then "AND MY" stacked on top of each other with a much smaller font, and then "FEAR", written in the same way as "ME". This makes the word *me* and *fear* stand out, and signals that this book is about a person's fear. Above the title there is a blue text that states that this book is written by an award-winning creator, which gives the reader an expectation that this is a good book. The author's name is written in blue under the word *fear*. This makes me wonder if it is the author's fear that we get to know through the book. The publisher is written at the bottom of the cover in red handwriting.

Ideationally, the book uses a lot of colour and contrasts such as blue and red, and dark and pale, which gives the book a playful look. It also uses exaggerations, as Fear grows bigger and bigger, and can physically prevent the girl from doing what she wants to do. The story elapses over a period of time, and we see the girl, the protagonist, and Fear doing many

activities and going places together. On the first page, we see people with different skin tones and age interact with each other on the left side. On the right side we see a girl, crouching down looking at a tiny white creature like that on the cover, but with a much smaller body. This creature is called Fear, and it is the girl's tiny friend. As the girl grows older, Fear grows bigger. They are never seen apart from each other, and Fear clings to her by holding her, riding on her back, and following her wherever she goes.

The story is set in a city, where she lives and goes to school. The protagonist states that Fear has always looked after her to keep her safe, but after they came to a new country, Fear has grown bigger and bigger. The girl wants to explore, go to school and play with others, but Fear keeps her all to herself. At first, we see her trying to fight Fear, but then she gives in. Fear is happy when school is over, and eats all the food, and keeps her up at night with loud dreams. She feels more and more lonely, and thinks no one likes her; she becomes more negative. But then, a boy in her class reaches out to her, and they start drawing and painting together. This is when Fear starts shrinking. The girl and the boy play together, but when a dog barks at them, she realises that the boy has a Fear too. She realises that she is not the only one to have one, but that everyone has one. She starts smiling again, and feels included in her community as her peers are smiling at her, and they all play together.

Interpersonally, the reader gets to read the protagonist's thoughts, but one also get to see the people around her that she does not seem to notice. We see the boy that she becomes friends with on many pages before they interact. We see him for the first time at recess, Fear is enormous, and holds the protagonist unwillingly in her arms, creating distance from the protagonist and the others. Some of the other children give them mean looks, while most of them are smiling and minding their own business. The boy is standing opposite to the protagonist and smiles in a friendly way to her, but she does not notice until recess is over. He seems disappointed as she just gives him a stare and a frown. However, he does not give up, as he wants to be her friend. We see her in many different settings and from different perspectives.

Fear often overshadows the protagonist, and takes up more space on the page. Also, since Fear is completely white, and the rest like the background and the people are colourful, Fear is also more visible than everybody else. Fear makes it difficult even for the reader to get to know the protagonist. Another issue is that the protagonist is nameless. A person's name is a big part of one's identity, so a big part of her identity is hidden from us. However, I believe

that the protagonist not having a name also makes her more relatable, in the sense that she could be anyone. She could be me, as I also experience fear, or she could be you. She is relatable to people that have experienced moving to a new place, where everything is new and strange, therefore scary.

Textually, there is usually one, sometimes two sentences per page, and the language is simple. It is written in typed letters, and in a dark blue that stands out from the white background that is the sky, Fear, or a wall. An important textual choice by the author is writing Fear with a capital letter, it becomes more than a feeling, it becomes a creature that we can see and that takes up space. It is given facial expressions, and a mind of its own, operating outside of the protagonist's head. It becomes its own master, and one get to see and read how Fear immobilizes the protagonist in many settings. Also, the illustrations provide more meaning than the text. The text is written as a monologue, the protagonist tells the reader about her relationship with Fear. We see through the illustrations how she interacts with others and the world.

5 Findings

The previous chapter presented my multimodal discourse analyses of four selected picturebooks. In this chapter, I present my empirical findings and results from the analyses. I also present the findings from the teaching observation of working with one of the picturebooks with two groups of first grade pupils.

5.1 Findings from the Literature Analyses

I used my chosen analytical tool, multimodal discourse analysis of picturebooks, to go in depth to find evidence of qualities that makes picturebooks good for teaching. By using a structured analytical tool, which I tailored for my specific purpose, I could carefully analyse important aspects of each picturebook equally. During the analyses, I had to make choices to include or leave out some things. I chose to put a lot of emphasis on the cover page, but only selected parts from the stories. I could have analysed each page as thoroughly as the cover, but that would take more time and need more space that I did not have.

5.1.1 The Analytic Tool

On the cover page of each picturebook we are presented with an interesting protagonist. They are smiling, they look confident, and are placed in interesting positions. The background shows where the story takes place and helps set the mood of the story. The titles are intriguing, and match the rest of the cover but at the same time they are big and visible.

All the stories take place in the protagonist's communities, and we see how they interact with the world around them. The setting of the stories is mostly in the city. This is something most children can relate to as it is a familiar setting. Even though three of the stories take place in a city, they all take place in different cities as we can see from the architecture and climate.

Interpersonally, we do not get to know the characters very well. Two of them are nameless, and just refer to themselves in the first person. The same two picturebooks also use monologue to convey their protagonists' story. This makes the reader know their thoughts and feelings, but not their names or what the people around them think or say. We know how the world around them perceives them through the pictures, how they look at the protagonists and their body language. The protagonists are relatable, they experience everyday struggles that children relate to, such being afraid of being made fun of for their dancing, their clothing, feeling lonely and afraid, or being perceived in a bad way. The protagonists are representative, Julián has a dark skin tone, Gerald and the Bad Seed are being bullied, and the

girl in *Me and My Fear* (2017) is a female as well as a refugee that is trying to adapt to her new country. These picturebooks do not represent everyone, but it was important for me that the picturebooks I chose were not the typical white boy or girl protagonists.

The characters in each picturebook are different, and interact differently with the other characters and the reader. Julián and his Abuela do not say much to each other, and their communication is smooth, rich and effortless as they have a deep bond and unconditional love. We know this from their body language. *The Bad Seed* (John & Oswald, 2017) is being talked about behind his back, and he is treated with prejudice from everyone except his family. His solution is the same as Julián, to accept and feel good about himself, and slowly the other characters start to treat him differently. In *Giraffes Can't Dance* (1999), the animals are mostly seen in pairs while Gerald is the only giraffe. He never talks badly about anyone, but the other animals make fun of him when he bravely enters the dancefloor solo. The other animals are only kind to him after he performs a magical dance in the moonlight with somersaults with the help of a cricket's good advice. The girl in *Me and my Fear* (2017) is mostly alone, if we see Fear as an emotion. However, if we see Fear as a character like the author and illustrator have suggested, the girl is never alone. They are inseparable for good and bad. Fear keeps her safe but also prevents her from doing things like meeting a dog, exploring and meeting new friends. Her situation changes when she opens herself up to a new friend and realises that everyone feels afraid at times, just like her.

Textually, two of the stories are written in monologue and two of them have a narrator. The monologue makes the reader see the world through the mind of the protagonists, but the pictures mostly show the actual world that is not coloured by their thoughts. Sometimes the images contradict the text, like when the protagonists do not think anyone wants to be friends, but several images show characters trying to reach out in the crowd with friendly smiles. The other two picturebooks have a narrator that tells us the names of the characters and what the protagonists are doing, and we can read the dialogues between the characters. I do not prefer one over the other as I believe both methods work well and provide opportunities for children to be creative and imagine what the other characters are saying or thinking.

I wanted to go in-depth to learn more about picturebooks by using my chosen analytical tool. This made it possible for me to analyse the picturebooks more thoroughly. I noticed new aspects of the books that could be important for my teaching, like how the colours set the mood, how the characters interacted with each other and I noticed important details that I had

missed the first times I read the picturebooks. For example, how the cricket was there on almost every page in *Giraffes Can't Dance* (Andreae & Parker-Rees, 1999). Also, that a cover and the story should be coherent. On the cover of *The Bad Seed* (2017) we see the protagonist holding a red crayon that he used to write the title, but I wished to see him use the crayon in the story as well.

Something that I felt was missing from the analytic tool was a category to address intertextuality. I was unaware that half of the picturebooks would use intertextuality as an important aspect of the story. The intertextuality that I found led back to characters, Ariel and Jimmy Cricket, from Disney's *The Little Mermaid* and *Pinocchio*. These are popular and well-known characters in a child's world. I would argue that Ariel aged better than Jimmy Cricket in that she is far more popular and relevant than Jimmy Cricket today, however *Giraffes Can't Dance* (Andreae & Parker-Rees, 1999) is 20 years older than *Julián is a Mermaid* (Love, 2019). Symbolic attributes are a part of multimodal discourse analyses of picturebooks, however a symbolic attribute is not the same as intertextuality as it is only deals with the specific page it is found on.

I expected greater variety in protagonists when I was initially searching for picturebooks. I noticed there was a disproportionate number of male protagonists, and not enough protagonists of darker skin tones. I was close to choosing four picturebooks with male protagonists, which I only noticed right before I started analysing the fourth picturebook. It was self-explanatory that I needed to find a suitable picturebook with a female protagonist, that was when I found *Me and My Fear* (Sanna, 2017). A study found males are central characters in 57% of the children's books published per year, while only 31 % have female central characters (Elish, 2011). Originally, I choose three out of four picturebooks with non-human protagonists. Many picturebooks choose a safer path by using animal characters, as a way around addressing topics as skin tones, body types and gender. I am aware that children love animals, but they also need to see representation of the real world. This is something I know I will be more aware of when teaching picturebooks in the future.

5.2 Findings From the Observation

To find out if the picturebooks I have analysed were suitable for promoting inclusion, and motivating for pupils to gain new vocabulary and cultural understanding, I decided to have a lesson with *Julián is a Mermaid* (Love, 2019) with two different groups of first graders at the

school I worked at. I chose to work with first graders as they are relatively new to the English language and do not have much English vocabulary beforehand. This made it easier for me to notice if they started using vocabulary from the picturebook.

The observation was done in a first-grade classroom with two groups of first graders on the same day. There were 9 pupils in the first group before lunch and recess, and 8 pupils in the second group after lunch and recess. The first group consisted of 3 boys and 6 girls from 5 to 6 years old. This was done in November, so the pupils had been to school for approximately 3 months when the observation took place. I was the teacher, and my advisor took notes in a corner at the back of the classroom.

I had arranged the desks in groups of three, and this seating was new for them, as the norm was that we changed places each week. After our morning greeting, group two went outside with a teaching assistant, while group one remained at their seats. I switched back and forth from English to Norwegian. I mainly spoke English, but translated words and phrases when I knew it was necessary so they would understand. I had made the picturebook that we were going to work with that lesson, *Julián is a Mermaid* (2018) by Jessica Love, into a PowerPoint, where I had scanned the images. I had chosen this specific book because the protagonist seems to be around their age, the illustrations were engaging, the language was simple and short, and the protagonist's skin was dark, so he could represent a minority in the class, and I want them to feel represented.

5.2.1 *The Lesson*

The day started with the pupils greeting my advisor, as she was a new and exciting face in the classroom. They told her their names, and found it exciting that she was from the United States and even started talking about the ongoing election with her. I started the school day with our usual morning routines: a song, and going through our schedule for the day.

I started the lesson by showing them the cover on the board. We talked about what colours they could see, as colours are something the pupils have been taught earlier. The pupils eagerly raised their hands, and told what colour they could see, and pointed at it. When they said a colour, for example purple, I would rephrase their sentence and say “You have a purple scarf”, and point at her scarf to make personal connections between the colours and the pupils. I explained to them briefly what a mermaid was, and then we turned the page, and I asked what was happening here; “What is Julián doing?”, “Where is his mama?”, “Does Julián have a mother?”, “What is mother?”. The pupils raised their hand to answer, or pointed

at the page. I would ask them to why they thought so, and they would answer with good answers like “because they are both wearing red”. They would mostly answer in Norwegian when they said sentences, and but in English if the answer was words like colours. We talked about Julián’s grandmother, and that he calls her *Abuela*, and I asked what they called their grandmothers. It was a very popular subject, but we had to move on to finish the story. We talked about that they were on a bus: it is actually a tram but since we do not have them here, I thought it would be less confusing to call it a bus.

We saw the three mermaids on the bus, and a child from group one asked if they were mermaids, another asked if they were real mermaids. They seemed to know the word mermaid already, which was mildly surprising as it not an everyday word. I asked group two if they were pretty, “YEAH!” a girl said excitedly. A boy answered, “I don’t like pink, I like blue.” in English. We saw how Julián transformed in his daydream from a boy to a mermaid. I asked them what was happening, and they blurred out excitedly “Maybe he becomes a mermaid!” in Norwegian. “What does the fish give him”, I asked. “A pink smykke (necklace)” answer one pupil in half Norwegian and half English. I asked them if he was happy, showing a big smile, or if he was angry, showing an angry face. Both groups agreed that he was happy. “Maybe it’s a dream,” a boy in group one said, and then impatiently told me “But you need to READ!” I understand he was impatient to know what more happened. We turned the page, and saw Julián and Abuela back on the tram (bus). In group two I asked them “Did he dream that he was a mermaid?” but this was a bit conceptually difficult for them. We waved goodbye to the mermaids on the bus, and we saw them arriving at their house.

We see Julián execute his idea of dressing up as a mermaid, “Is it a good idea? Raise your hand if you think it’s a good idea.” Almost everyone raised their hand. Both groups agreed that he was pretty and happy. A girl in group two argued that he was not a real mermaid, as we could see his feet. “Uh-oh. Is the grandmother angry?” I asked group one with an angry face to show illustrate what *angry* means. “YEAH!” they said. “Oh - she is angry”, someone in group two said. I asked “What about Julián? Is he happy?”, “NO”, “Is he sad?”, “YES.”, “Why is he sad?” I asked. A boy in group two said “His grandmother is angry because he was supposed to behave” in Norwegian. Another child said in Norwegian “My mama gets very angry if I do that” (referring to messing up the plant and the curtains). I asked group one, “What is Julián feeling?” “Sad?”, “He’s sad,” the pupils said in English. “Why?” I asked,

“Because he wants to be a mermaid” a child said. This was a good response, because it means that the child understands the point of the book!

We see Abuela coming back with something behind her back. “What is she holding behind her back?” I mimed holding something behind me. “Chocolate!” (no idea where that came from), a child in group two said in Norwegian. The children recognized her blue dress with the white pattern from the fish earlier that gave Julián the necklace. “Is Julián sad now?”, I asked, “No.”, “Is he angry?”, “No.” “Is he happy?”, “YEAH!”, “Why is he happy?” I asked. “She is not angry anymore and he gets the necklace” a child in group one said. “He got the necklace from the fish”, a child in group two said. I said, “Julián is happy.” A child answered “Alle er happy! (Everyone is happy)” This was great translanguaging, and very clear that they understood the theme. When I read the line “Where are we going?” a child in group one said “to the sea” in Norwegian, while a child in group two, unsolicited, translated the line “You’ll see” to “Du vil se.” I asked group two to raise their hand if they thought Julián was pretty in his costume, everyone raised their hand: another great response!

I asked several pupils in group two if they loved mermaids, for example a dialogue between me and a girl: “Do you love mermaids?”, “I love mermaids.”, “Me too. Great!”. Then I asked a boy: “I love dragons.” he said. “Dragons are also very cool.” I answered. I asked a few more pupils this question, and it was a very nice dialogue, and the children were really speaking English here. We saw Julián and Abuela arrive at the parade, and both groups got excited about all the cool costumes the people were wearing. “Look at him - is he cool? What is that?” I asked, a child in group two answered “Blekksprut (an octopus)!” , “Speak English” another kid said. “What is that?”, I asked “a JELLYFISH,” they answered loud, in English (They like jellyfish!). “I think this person has a very pretty dress, and look at the shoes” I said, “Purple shoes” answered a kid from group two in English. Yellow, black...they all started calling out colors by now. “Look - it’s them who were on the bus!” A child said in Norwegian. “Ho har en store rumpe (She has a big butt!)” said a child in group one. The pupils really wanted to talk about who was fat and who was thin. This is something I could have worked with a bit more to hit the inclusion theme more strongly. Also, that mermaids can have legs, or they might not have legs, but they are still mermaids. They didn’t care much at all about skin tone and did not mention it, which both my advisor and I found fascinating.

Both groups were really excited to point out the details of the pictures in the last pages from the parade. “What else can you see?” I asked group two, a child said, “I can see Ariel.” Ariel

is not in the picture, and I believe the child had mistaken one of the costumes as her. Ariel was however pictured earlier in the book in the picturebook Julián was reading on the bus (tram). Another said, “I can see a mermaid.”. The kids came to the front all together to point to different things, and I let them. I asked, “Is Julián happy now?”, “Happy!” they said, and a couple of kids did a spontaneous little happy dance, “happy, happy, happy”. When we finished reading the book, we danced a bit before we started drawing ourselves as mermaids with pencils and glitter glue. I asked them how they would dress if they went to the same parade, and asked if they could draw that. I also showed them an example, and said “You can draw exactly the way you want.” My advisor really liked this last phrase, it is very warm and inclusive. They were happy to sit down and draw, and they were still talking about mermaids well into the drawing activity.

If I had more time, I would have done some things differently. For example, I would have liked to spend more time talking about what the children call their grandmother. This was a topic that was exciting for them, and a few of them had grandmothers in different countries and therefore had different names for them. I would also have liked to talk more about body types as they started talking about one of the mermaids having a big bottom. Both topics were kept short due to lack of time. I could have reopened these conversations during another English lesson. Another thing that I would have liked to do was to reread the picturebook to them without stopping or translating. I chose not to do this at the time as I knew the pupils were becoming unfocused and needed to do something else. I would have liked to read it to them one more time to put more emphasis the language now that they knew the story.

5.2.2 *Summary of the Observation*

I taught this lesson to find out if my chosen picturebook motivate pupils to gain new vocabulary and cultural understanding, and to promote inclusion. These goals are hard to measure, but I believe the lesson had a positive effect on everyone on inclusion, language and culture. When I asked the pupils questions, they often understood what I was because I repeated the same question throughout the story like “what is happening now”, “Is he happy, or angry, or sad” and “what colour is this”. If they didn’t know or remember the answer in English, they answered in Norwegian to my question in English which means they understood my question. Also, they sometimes used translanguaging, where they used both languages to make a sentence as they tried answering in English as well as they could. They genuinely wanted to be able to answer me in English. I usually rephrased and translated their Norwegian answers to English for them to hear what they said in English, in the hope they will remember

it next time. For example, if a pupil said “Jeg liker grønn (I like green)”, I would rephrase and say, “You like green”.

I know the pupils liked the picturebook. They were excited for Julián becoming a mermaid, and they felt his sadness when his grandmother was mad at him. They picked up new words like ‘mermaids’, ‘happy’, ‘sad’, ‘pretty’ as well as we practiced colours, we counted and remembered different types of sea creatures. They never mentioned skin tones, even though most of the characters had darker skin tones, and most of the pupils in the two groups are white. They did mention body types, but I was not prepared for this topic, and was stressed about finishing the lesson on time. I knew that the pupils become unfocused after sitting still and discussing, and I needed them focused on the story. The pupils did not protest that Julián was dressing up as a mermaid, which is considered a girly thing to do. They accepted Julián as he was even though he is challenging gender norms. I knew beforehand that two of the girls are Muslims, and that they might be sceptical about Julián’s decisions, but I did not notice that they disapproved. One boy in group two never said anything negative about Julián, but was honest that he would not dress as a mermaid, and did not think mermaids were that pretty, and countered with “but I think you are pretty”, which really flattered me. We did not get as much time as I wanted to talk about culture, but we talked about how Julián called his grandmother Abuela, and that it was a Spanish word, and how they dressed.

I would argue that *Julián is a Mermaid* (Love, 2018) is a picturebook well-suited for this age group and a few grades higher up. It has rich illustrations and interpersonal domains. The text is uncomplicated and the pictures allow you to read a lot through the lines. The children were excited about the story and the pictures, and they got to use the language that they knew beforehand like colours, numbers and fish names actively throughout the book.

6 Discussion

This chapter discusses the findings, from the multimodal discourse analyses and the observation, in relation to the theoretical framework presented in chapter two. In this discussion, I will start by arguing why picturebooks are suitable for adaptive education in EAL. Then I will move on to how teachers can use diverse picturebooks to address the complex social issues that arise in my chosen selection of picturebooks to create a more inclusive learning environment, and how picturebooks are good learning tools by looking at motivation and learning.

6.1 Adaptive Education

Norwegian pupils have a right to adaptive education (Opplæringsloven, 1998, § 1-1), which is about creating equal learning opportunities. This means that the English teacher needs to make sure that the learning activities fit the whole spectrum of a pupil's English abilities. This is a difficult task in any subject for any teacher. By using picturebooks as a learning tool in EAL, the visual images are effective scaffolding context that supports the pupil's comprehension (Bland, 2013, p. 31). This sounds like a miracle recipe for language teaching, but I have tried and failed a couple of times when trying to find a picturebook that I find suitable for teaching. Not all picturebooks are good learning tools for your class, but it is important to not give up after your first try if it did not go as you had hoped. One needs to find picturebooks that are suitable for the specific class and their English abilities.

Adaptive education is about adapting each lesson and learning material to the class, but it is also about the individual and that they are *included* in their learning community (Damsgaard & Eftedal, 2014, p. 27). To be a part of a community means in this case people who are considered a unit because they are in the same class. To be included and to feel included are two separate things. When I started school, all the 5 to 6 year olds in my school district were put into three different classes based on the area that we lived in. This does not mean that I knew the other pupils and felt connected to them because we generally lived in a certain area. I felt included because the teacher had made ready a seat and desk for me, a place to hang my clothes and put my shoes. The teacher also learned my name quickly and generally created an environment where I felt safe and made me feel like I belonged in my class. I felt included by the teacher.

I have met first graders who do not understand why the teacher wanted them to go to school, and did not feel like they could contribute to their learning community because of low self-esteem. School is still a big leap from kindergarten, and pupils might feel disoriented with all the new rules, people and structures. For pupils to feel comfortable in their learning community, teachers need to be understanding, predictable and adapt their teaching so that their pupils can feel accomplishments. All pupils have different starting points, and it is the teacher's job to make sure the teaching reaches all different pupils in a classroom (Damsgaard & Eftedal, 2014, p. 28- 29). The pupil's foundation for learning includes learning and togetherness, which is a supportive atmosphere for learning where the pupils are supportive of one another.

Of the four picturebooks I selected for the multimodal discourse analyses, *Julián is a Mermaid* (Love, 2018) is the only picturebook I have experience teaching. I used this picturebook for the observation because from my multimodal discourse analyses, I found that ideationally and textually this picturebook is well suited for first grade, mainly because of the coherence between the language and the visual elements. The language was simple and my pupils understood it from the visual information, as well my translation when I felt it necessary to make sure all my pupils understood what was going on. Every pupil is different, and has different receptive and interpretative abilities. This picturebook is a good example of using the illustrations as effective scaffolding for language comprehension. As Mourão (in Bland, 2015, p.214) states, it is the engaging picturebooks that makes good language learning tools; the rich illustrations as well as the story make the picturebook engaging.

Another important aspect of *Julián is a Mermaid* (Love, 2018) is that it is good for adaptive education. During the lesson, I made sure that everyone was paying attention, and that they understood what was happening, by looking at their eyes and body language. When I asked a question, I tried my best to be understandable. For example, when asking if Julián was sad or happy, I would make a happy face when I said happy, and a sad face when I said sad. Also, I knew that everyone knew at least a few colours in English, so it was safe for me to ask someone who was not verbally active a safe question like “what colours do you see?” By doing this I made sure that everyone got to speak English during the lesson. By adapting the education, the more motivated the pupils will be because they are able to perform well, and pupils who are motivated tend to have better learning achievements (Befring, 2016, p. 89).

6.2 Inclusive Picturebooks and Social Issues

A good society is founded on the ideals of inclusiveness and diversity (Utdanningsdirektoratet, 2017, p. 5). The primary school is a good place to cultivate attitudes of openness and curiosity and to develop positive attitudes towards people (Bland, 2015, p. 172). Therefore, I believe it is important that the teacher addresses social issues to make the pupils aware of them and together create a more inclusive environment. One can use Norwegian picturebooks as well to talk about social issues, but then one would miss out on the great language learning opportunity. To answer my topic question, I chose four different picturebooks that I believed were appropriate for my target group, and that were diverse and addressed social issues. I will now address how each of them are diverse/representational, engaging and therefore motivational and good language learning tools as well as which and how social issues are represented in the picturebooks.

6.2.1 Gender Norms and Skin Colour

Julián is a Mermaid is a picturebook about a boy who challenges gender norms in an elegant way. It is representative as too few protagonists are people of colour, as well as that the protagonist loves mermaids, a typical girl fantasy. Many children recognize and share the mermaid interest with the protagonist; I myself remember playing that I was a mermaid when I got to play in the water. The dress-up part of the book is just as fun, as most children love playing dress-up for play or parties. Another thing I like about this book is his close relationship with his grandmother. It was something I strongly noticed while doing the discourse analysis. Many children have a strong relationship to their grandparents. It is normal for grandparents to take care of their grandchildren while their parents are at work, as day care or after-school activities can be expensive.

I imagine teaching this book for grades 1 – 3, as its limited text but rich illustrations provide many learning opportunities. Talking about gender norms as a social issue is something one can do with younger and older children within this grade range. When talking about it with them I would focus on awareness, and confirm that it is fine for boys to like typical girl activities, and vice versa.

I have already said a lot about this picturebook, but one incident during the observation bears further discussion in the context of skin colour. During the drawing session, I noticed that the Black pupils in the groups went for a light-coloured pencil when colouring the skin of their mermaid-self. Perhaps it is just a coincidence that they picked it, but everyone I know calls

that colour *skin colour*, which is not representative for everyone. This is one of the reasons I think it is very important to choose inclusive picturebooks, to normalise that everyone is different and unique, and there is no *normal*. Reflecting on the teaching environment, Norwegian classrooms come equipped with school supplies for the pupils such as pencils, glue, scissors etc. while American teachers that work in public school need to provide equipment for their classroom themselves, which sounds like a disadvantage, but they can take care to arrange inclusive colours. Teachers in Norway do not have to stock their own classroom, but I hope that the classrooms will be equipped with a variety of skin tones as we are becoming a more diverse people.

The core curriculum states that all pupils shall be treated equally, and no pupil is to be subjected to discrimination (Utdanningsdirektoratet, 2020, p.4). If no pupil is to be subjected to discrimination, then the classrooms should come equipped with more skin colours to represent the diversity of our community. Drawing is a normal school activity, and the skin colour is used frequently. When the pupils with darker skin tones colour themselves with the only realistic skin colour option, they exclude themselves in their own drawings. I do not see black and brown pencils as good skin colour options, because if those are the options that the pupils of colour are given to colour themselves, it would be the same as white pupils using pink or white.

6.2.2 *Bullying and ‘Bad Seeds’*

The Bad Seed (John & Oswald, 2017) is a funny and clever picturebook about a seed that behaves badly. This picturebook portrays a character that has bad manners, a bad temper and a bad attitude. The title refers to the slang ‘*bad seed*,’ something one calls someone who is seen as being congenitally disposed to wrongdoing and likely to be a bad influence on others (Collins Dictionary, n.d.). On the book’s cover we see the personification of that slang, a sunflower seed that looks intimidating, with big angry eyes and a smile that makes him look as though he is up to no good. I perceive him as a male character with his thick bushy eyebrows, frowns and actions. The bad actions he does in this book seem to me like trifles; he does not put away his cart at the supermarket, he is always late, he tells bad jokes, he never washes his hands or feet, he cuts in line etc. He is not that bad! Every child can relate to some of his bad actions, and everyone behaves poorly at times. However, the protagonist’s problem is that he is stuck in this behavior by his mindset, but also by society.

People tend to want to live up to their expectations, so when the other seeds expect him to be bad, he figures he might as well be. We have all known or do know pupils who are challenging with their behavior: this picturebook is great for showing children that your reputation or past actions do not define who you are. One can always change, and this picturebook shows that one can change one's behavior, and choose to be better, just as he chooses not to be a bad seed anymore. The picturebook also addresses his reason for being bad. He went through something very traumatic: he lost his family in a massacre, and was almost eaten alive by a giant! Even though this picturebook gives it a humorous tone, it is still reminding us that those who behave badly might be struggling, and that their behavior is a way of coping with it.

The seed calls himself bad from the beginning of the story, and the other seeds talk behind his back and call him bad. Talking behind someone's back is social bullying, as the spread of rumors damages the target person's mental wellbeing and confidence. Bullying is defined as negative actions that are unfriendly or aggressive towards an individual that happens over time which is stressful and damaging for the victim (Roland, 2014, p. 23). Bullying is a social issue as it is a wide-ranging problem: 5.8% of Norwegian pupil's experience bullying two or three times a month or more often (Utdanningsdirektoratet, 2021). Bullying is not this picturebook's main theme, but it provides an opportunity for the teacher to engage in this topic with the pupils. Social exclusion is another social issue that is a consequence of the other seeds perceiving him as bad. We see the other seeds not giving him a chance to be good, and constantly avoiding him because of the rumor that he is a bad seed.

I would use this picturebook for grade 4, because textually it is simple but the amount of text and vocabulary needed fit better for grade 4 than lower grades. I also believe that the pupils in this grade have a good basis for understanding the topics beyond the story such as bullying, starting rumors that can build to social exclusion, and living up to an expected behavior. Stereotypically, boys are the victims of expectations that they are bad and cause mischief, while girls are expected to behave properly and to always be nice. It can be difficult to always fit these criteria, and to free yourself from society's expectations.

The humor is also a good fit for this age with the overdramatization and close-ups. If I were to teach it, which I will, I would discuss with the pupils how the other seeds react to the protagonists, how talking behind his back is bullying, and what you should do if you find yourself in that situation. I would ask about what they would do if they saw the bad seed.

Also, I would talk to them about how a traumatic experience could affect somebody, and what one should do if one experiences something traumatic. Last, I would talk about how the protagonist reinvents himself, but with small accomplishable steps. If the pupils really enjoy the this picturebook like I think they will, this picturebook is part of a series along with titles such as *The Good Egg* (John & Oswald, 2019), *The Cool Bean* (John & Oswald, 2019) and *The Couch Potato* (John & Oswald, 2020) which all have a self-care theme to them that we could explore.

6.2.3 *Physical Abilities and Public Humiliation*

Giraffes Can't Dance (Andreae & Parker-Rees, 1999) is a picturebook about a gentle giraffe that is made fun of because they believe he is a poor dancer, however, with the help of a cricket, he baffles them all with incredible dance moves. This is a feel-good story that makes one want to dance while and after reading it. This book was the first I picked out for my multimodal discourse analysis, as I already had it in my personal library from a trip to England. The shiny cover page and stamp with "International no.1 bestseller" along with the rhymes and pretty illustrations sold me then. However, after doing my multimodal discourse analysis it became my least favourite out of the four picturebooks I picked out. This is because I feel like the story is missing something: why would the other animals publicly humiliate kind Gerald, and then suddenly accept him again because he showed them wrong? And why does Gerald act like nothing happened at the jungle dance, and just forgive the other animals for their horrible behaviour? Also, why is this cricket spying on him on almost every page? Even though it is a children's book I feel like it lacks depth, unlike the other picturebooks I chose.

I nevertheless imagine teaching *Giraffes Can't Dance* (Andreae & Parker-Rees, 1999) in grades 2 and 3. This is because most of them are still young enough to dance like nobody is watching, and the theme of this book is dancing. The illustrations are pretty and engaging, it is like I can hear the music playing and the animals chattering at the Jungle Dance, and the text emphasizes this by using rhymes. However, I believe the language in this picturebook is too complex for young English learners and would require more translation than for example *Julián is a Mermaid* (Love, 2018). I would also like to see a protagonist that better represented human diversity: animals are a safe way for authors to go, but as a teacher I think we can dare to be more creative. In a way, Gerald represents a minority as he is the only giraffe, while all the other animals are in flocks or pairs.

The moral of this story is to not prejudge someone by their physical abilities. One can be clumsy, but still a great dancer. The social issues here is exclusion, when the other animals point and laugh at Gerald even though he was brave and dared to approach the dancefloor solo unlike the others. They excluded him by shaming him and humiliating him, they did not include him in the Jungle Dance. I would discuss that exclusion with the pupils and ask them what they think Gerald was thinking and feeling when the other animals bullied him for his physical abilities. Also, the lesson of the story is that everyone can dance, so of course I would prepare dancing activities with the class afterwards. We could have our own jungle dance with focus on animal vocabulary and maybe do it as an interdisciplinary project with natural science where we learn about different African animals and make art projects using warm colours like the background in the picturebook.

6.2.4 *Fear and Immigration*

Me and My Fear (Sanna, 2017) is an innovative picturebook that shows how fear can affect our daily life, and how victims of war carry fear with them every day. There are several things I really like about this picturebook. The illustrations are elegant with contrasts between warm and cold colour tones. The language is authentic and natural with everyday vocabulary. The protagonist is representative as she is a girl, one who is adventurous but struggles with mental health. She is an immigrant; we know this from the first book, *The Journey* (Sanna, 2016), which is about her family making an unimaginable decision to leave their home country to escape the tragedy of war. Immigrants are often victims of poverty, acculturation, education, housing, employment and social functionality (Dail, n.d.). The protagonist is struggling with the last one, social functionality, as she is scared to go out and explore on her own, thereby socially excluding herself. She also has trouble making friends at school: she does not speak their language, the teacher says her name wrong and she feels as if no one understands her.

I imagine teaching this to grades 4 and up, as I think this is an age where the pupils can understand the personification of Fear, whereas I think younger pupils will struggle with this. Also, the pupils would need a level of vocabulary that is also better suited for older learners. Another reason for this choice is that they would match her age, and recognise her feelings of being misunderstood. There were no immigrants in my class at primary school. The current refugee crisis has made it so that our society has become more diverse, and in 2017, 15% of the pupils in primary school are immigrants (Utdanningsdirektoratet, 2017). This means that many pupils in Norwegian schools have been through similar traumatic experiences as the protagonists, and have felt what she is feeling. Teaching this picturebook may also provide

the other pupils insight on what they have been through. I would use this picturebook to discuss how we can make everyone feel welcome and included at school and in our community.

6.3 Motivation

Everyone loves a good story (Ellis, n.d.). My pupils loved *Julián is a Mermaid* (Love, 2019) because it is a good picturebook in the way that it is intriguing, exciting and beautifully illustrated. Motivation is one of the most important factors for second language learning (Drew & Sørheim, 2016, p.21). Motivation creates activity and engagement that lays the groundwork for learning (Krumsvik, 2016, p. 21). I know from observation that the pupils were actively engaged in the learning activity of reading an entire picturebook in English, even though they are relatively new English learners. Picturebook are brilliant in that they can create a foundational pathway for children's language development and acquisition (Audsley, n.d.). During the lesson, we explored the world within the picturebook as we talked about the pictures, the colours, the action, the characters and their emotions.

However, it is not enough to just read a picturebook to a class and expect them to be motivated to learn English. Their motivation depends on the teacher's approach and methods for teaching (Drew & Sørheim, 2016, p. 21). It also relies on there being a supportive atmosphere for the pupils, where they know that it is fine to make mistakes, and where they feel comfortable speaking English.

6.4 Learning

From a cognitive perspective, learning is knowledge constructed to increase competence to do something one wants or needs (Krumsvik, 2016, p.47). For the pupils to learn English in school, the teacher needs to create prerequisites for learning by motivating them. This requires varied learning methods, accomplishable assignments that are interesting and challenging, and they also need to feel supported by their teacher (Haug, 2016, p. 21). I believe that if the pupils are to be comfortable speaking English, then the teacher also needs to be. English should be the primary language of each English lesson (Brevik & Rindal, 2020, p. 31), and I believe this applies to all grades starting in first grade. This should happen gradually, starting with basic vocabulary where the teacher, for example, talks about colours, days of the week, the weather, items of clothing etc. in varied activities and settings.

Language and language acquisition rely on repeated patterns (Bland, 2015, p. 149), like how the pupils and I repeatedly talked about colours, emotions etc. and I asked short and similar questions so that the pupils understood, like “What is that?” and “What else can you see?”. Also, many picturebooks use repetitive language like *The Bad Seed* (John & Oswald, 2017) that repeats “A baaaaaaaaaad seed.” several times, and along with the close-up of his angry face, this makes it funny and memorable. We should trust young learners’ tolerance of ambiguity and their growing receptive and interpretative abilities to understand chunks of language (2015, p. 149), I have witnessed young pupils reciting chunks of language for fun, that were repetitive from picturebooks we have worked with.

Many teachers encourage the use of English as a “working language” in the classroom to develop the pupils’ language proficiency and their content knowledge simultaneously. This means that the teacher will use the language actively in the lesson and encourage the pupils to do the same (Rindal, 2020, p. 30-31). This idea is important to my teaching. Many teachers do this, according to Rindal, but why not all? Perhaps not all English teachers have confidence enough to speak English to their pupils as much as they want to, perhaps they are afraid that they are not good language models for their pupils? This could be if they are set to teach English by their administration without having the right qualifications for teaching the subject.

When I first started teaching English through my work placement, I was very hesitant to using English as the main teaching language. My practice teacher told me to dare to use the language more, but I struggled with it for a few years. However, when I got my own class of first graders for half a year, I dared to speak more English, as I noticed that they responded well to it. It seemed like they paid more attention to what I was saying when I spoke English than Norwegian. It makes sense, since they had to focus to decipher what I said, but I had imagined that since I was speaking a foreign language, they would just block me out. So, I myself experienced that when I was confident about speaking English, and was comfortable with the learning environment of my class, the pupils responded better than the other pupils I had worked with in my work placements. Of course, you get a better connection with the pupils when you see them every day than when you only get to see them for a few weeks at a time like in the work placement, and you are not their primary teacher when you are in a work placement, which also factors in their positive response.

A great thing about being a lower grades teacher in Norway is that you have the class in most subjects, which makes it easier to work interdisciplinarily. By using English words and phrases often from the beginning of first grade, the pupils build their vocabulary as well as understanding and confidence in their English language skills. When doing geometry in maths for example, one can practice colours, shapes and sizes in English, or in physical education one can ask pupils to “stand on a yellow line”, “jump three times” etc. to work interdisciplinarily across subjects, and to make language learning fun and varied.

7 Conclusion

This thesis explored in what ways teachers can use diverse and engaging picturebooks as a language learning tool, and at the same time talk about complex social issues to create a more inclusive learning environment. In answering this question, I completed four multimodal discourse analyses on selected picturebooks using the same structure and self-tailored analytic tool, as well as an empirical metanalysis. I also performed a field observation of teaching one of the picturebooks to two groups of first graders. This combined approach to data collection gave me in-depth insight into the effective use of picturebooks to create an inclusive learning environment.

Before writing my thesis, I thought that the qualities I should look for in a picturebook were: age group, grammar, language complexity and pretty illustrations. I have learnt from this thesis which qualities to look for when choosing picturebooks for teaching and promoting inclusion. Based on my research findings, the qualities a picturebook should have in order to be a good language learning tool are:

- 1) the picturebook needs to have interesting, relatable and representative protagonists in familiar settings;
- 2) the story and the illustrations need to be engaging to keep the pupils motivated, for scaffolding, and for using the illustrations for talking points (colours, verbs, emotions etc.);
- 3) The text should be uncomplicated everyday language fit for grades 1 to 4 so that the pupils remain focused and engaged.

School shall develop an inclusive learning environment that promotes health, well-being and learning for all (Utdanningsdirektoratet, 2017, p.15). By using inclusive and engaging picturebooks in EAL teaching, the teacher can enforce language goals as well as change the learning environment from inside. The pupils' foundation for learning becomes more inclusive as the teacher uses literature as a basis for addressing complex social issues that the pupils are familiar with. Picturebooks are good for effective scaffolding, as the illustrations support the pupil's comprehension (Bland, 2013, p. 31). Illustrations also provide confidence for the pupils, and can motivate them to read or listen to a whole picturebook in English even though their vocabulary is limited.

Using picturebooks in EAL education is no miracle recipe for language learning. The picturebooks need to have certain qualities, and the teacher needs to be able to adapt the

material to both the class and the individual to meet and expand their level of English. For adaptive education, the teacher needs to make sure that the learning activities fit the whole spectrum of one's pupils' English abilities. The more adapted the education is, the more motivated the pupils will be, and motivation promotes learning.

7.1 Further Research

This study investigates how EAL teachers can use diverse picturebooks as language learning tools, as well as creating a more inclusive learning environment in grades 1-4 by addressing complex social issues. This thesis looks at certain social issues, but there are several others to explore like body confidence, which the pupils in the observation did without my encouragement. Also, this thesis does not consider grades above grade 4. Another for further research is to see if this study's criteria for inclusive picturebooks can be applied to other genres like classic children's literature, fantasy fiction, graphic novels etc. A study could also do the teacher interviews as I mentioned, and try to learn why some teachers are not using English as the primary language in their EAL teaching. Further research could also expand on the importance of translanguaging as inclusion in the lower grades EAL teaching, as the new English curriculum requires teachers to value multilingualism (Utdanningsdirektoratet, 2017).

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Attachment 1:

Table 40.1 Complementary ideational meaning systems across image and language

<i>ideational metafunction</i>		
<i>meaning potential</i>	<i>visual realization</i>	<i>verbal realization</i>
Action		
action	depicted action with vectors	clause structures with action verbs
perception	gaze vectors between characters	clause structures with verbs of perception
cognition	thought bubbles, face/hand gestures	clause structures with verbs of thinking
talking	speech bubbles, face/hand gestures	clause structures with verbs of speaking
inter-event relations	juxtaposition of images (+/- change of setting or character)	conjunctive links; reported and direct speech
Character		
character attribution	depiction of character	identification, classification and description of characters through relational clauses, noun groups, etc.
Setting		
circumstantiation	depiction of place, time, manner	specification of place, time, extent, cause, condition, manner, etc., using prepositional phrases, adverbs, etc.

Table 40.2 Complementary interpersonal meaning systems across image and language

<i>interpersonal metafunction</i>		
<i>meaning potential</i>	<i>visual realization</i>	<i>Verbal realization</i>
Affiliation		
focalization	character gaze and alignment (or not) with reader's gaze	focalization via sourcing of perceptions and thoughts
power	vertical angle of viewing	reciprocity vs. inequality of linguistic choices between characters
social distance	shot size	nature of naming choices, endearments, etc. by narrator
proximity	relative proximity/touch of depicted characters	nature of naming choices, endearments, etc. between characters
involvement	horizontal viewing angle of reader	solidarity via specialized vocabulary, slang, range of topic choice by narrator
orientation	horizontal angle between characters	solidarity via specialized vocab, slang, range of topic choice between characters
Feeling		
ambience	color choices of relative, warmth, vibrancy, etc.	atmosphere created through tone and elaboration of circumstantiation
affect	emotion on depicted faces, + body stance	attitude via evaluative language
force	'exaggerated' size or angle, repetitions, proportion of frame filled, etc.	intensification, repetition, etc.

Table 40.3 Complementary textual meaning systems across image and language

<i>textual metafunction</i>		
<i>meaning potential</i>	<i>visual realization</i>	<i>verbal realization</i>
framing	binding of visual elements into units; separation of units via frames, margins, page edges	chunking of verbiage via tone groups per clause
intermodal integration	image and verbiage placement within layout	
focus	compositional arrangement	information flow via tonic prominence, 'word order,' etc.
genre stages and phases	visual dis/continuity	staging created via internal conjunction, text reference, thematic progression, etc.