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Graphic Literature as Reading in Norwegian Upper Secondary ESL-teaching

Master's thesis in MFAGD
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Abstract in Norwegian

Norske videregåendeelever tilegner seg i økende grad mening gjennom bilder på skjermer. Utviklingen setter spørsmålstegn ved hvordan multimodale tekster og bilder skal inkluderes i engelskundervisningen, hvordan disse skal møte tradisjonell tekst og hvordan lesingen skal foregå. Den generelle delen av læreplanen i norsk skole definerer tekst som alt som kan leses, og inkluderer illustrasjoner, ikoner og andre uttrykk. Oppgaven har undersøkt bruk av grafisk litteratur i engelskundervisningen på videregående trinn. Grafisk litteratur som medium spenner fra enkle tegneseriestriper til komplekse grafiske romaner for voksne. Den grafiske litteraturen benytter illustrasjoner, symboler, ikoner og tekst for å skape mening. Den multimodale uttrykksformen tilbyr alternativer for lesere som opplever tradisjonelle tekster i engelsk utfordrende eller på andre måter demotiverende. Spennet i uttrykksformer, kompleksitet og involveringen av leseren i leseprosessen gjør grafisk litteraturer velegnet for ulike nivåer av engelskelever.

Oppgavens teoretiske bakgrunn ser på multimodalitet og multimodalitet i undervisning, den grafiske litteraturens spesifikke egenskaper og grafisk litteratur i undervisning.

Undersøkelsen beskrevet i oppgaven er gjennomført som en kvalitativ case-studie, hvor det ble gjennomført et undervisningsopplegg sentrert rundt lesning av grafisk litteratur. Seks elever fra en yrkesfaglig engelskklasse på første trinn deltok i undersøkelsen. Studiens datamateriale består av intervjuer gjennomført før og etter undervisningsopplegget. Forberedelsene til undervisningsopplegget besto av å samle tilgjengelig grafisk litteratur på engelsk fra skolens bibliotek og det kommunale biblioteket. Dette utvalget var begrenset, og medførte at elevene fikk lese både originaler, skannede og printede kopier og digitale versjoner på nett. Arbeidet med å kopiere grafisk litteratur var særlig tidkrevende, og påvirket både undervisningsopplegget og deltagernes opplevelser av lesingen.

Undersøkelsens funn avslører kompleksiteten i den grafiske litteraturen som medium. De deltagende elevene ble ikke gitt instruksjon i og forberedelse til selve lesningen, og ga uttrykk for ulike refleksjoner i etterkant av undervisningsopplegget. Samtlige deltagere foretrakk den enkleste stripetegneserien i utvalget, som kan tyde på at dette var en tittel alle mestret å lese. Bredden og det multimodale uttrykket gjør grafisk litteratur velegnet som lesealternativ i norsk engelskundervisning på videregående trinn. Samtidig krever grafisk litteratur spesifikke ferdigheter og kunnskap som lesere må besitte i forkant av lesingen.

Abstract in English

Norwegian upper secondary students increasingly acquire meaning through images on screens. The development questions how multimodal texts and images are to be integrated in English language teaching, how these are to meet traditional text and how students are expected to read. The Framework for basic skills in Norwegian schools define text as everything that can be read, and include illustrations, icons and other expressions. This thesis has researched the use of graphic literature in Norwegian upper secondary English. Graphic literature as a medium span from simple comic strips to complex graphic novels for adults. Graphic literature utilizes illustrations, symbols, icons and texts to create meaning. The multimodal form of expression offers alternatives for readers that experience traditional texts in English as challenging or in other ways demotivating. The width of expression, complexity and the involvement of the reader in the reading process make graphic literature well suited for different levels of English learners.

The theoretical background of this thesis looks at multimodality and multimodality in teaching, the characteristics of graphic literature and graphic literature in teaching.

The research described in this thesis was conducted as a qualitative case study in which participants read graphic literature. Six students from a first-year upper secondary vocational class participated in the study. The data gathered consists of interviews conducted before and after the teaching project. The preparations for the teaching project consisted of gathering available graphic literature in English from the school library and the municipal library. This selection was limited, and participants read originals, scanned and printed copies and digital online copies as a result. The work involved in copying graphic literature was especially time consuming and affected the teaching project and the participants reading experiences.

The findings of this study reveal the complexity of graphic literature. The participating students were not given instruction and preparation in reading graphic literature and expressed different experiences and reflections after the teaching project. Every participant preferred the simplest comic book in the selection, which can imply that this was a title that every participant mastered reading. The variety and multimodal form of expression make graphic literature well suited as a reading alternative in Norwegian upper secondary ESL teaching. Simultaneously, reading graphic literature requires specific skills and knowledge that students ought to learn.

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Abbreviations

ESL   English as a Second Language

I   Interviewer

P   Participant

P2   Participant 2

Chapter 1 – Introduction

This English didactics master thesis investigates the use of comic books and graphic novels as multimodal reading in upper secondary English as a second language (ESL) teaching[1]. The modern world for adolescents and adults is one where meaning is conveyed by images and where much communication is digital (Habegger-Conti, 2015; New London Group, 1996; Jewitt, 2005; Serafini, 2012; Serafini, 2011). Reading and what can be considered reading is therefore complex and multifaceted, and the many aspects of reading as making meaning from a wide range of semiotic systems must be accounted for in schools and by language educators.

Text and literature in schools and language learning is traditionally used in the form of plain text (Klungland, 2017; Serafini, 2012, p. 27). However, the definition of what constitutes as text must be reevaluated and modernized to properly meet current and future requirements of literacy and the world that today's adolescents find themselves in (Serafini, 2012; Jewitt, 2005). For struggling readers and learners who find text difficult or simply not engaging, graphic literature offers an alternative to reading and interpreting literature. In addition, the literary qualities of the graphic novels' storytelling make graphic literature a potent alternative as long-format text in ESL-teaching. This thesis poses the following research question

How will reading graphic novels and comic books function as an alternative to reading traditional texts in Norwegian upper secondary ESL?

In the definition of literacy as a purpose-specific competence, reading, analyzing and producing multimodal texts require a separate definition of literacy (Serafini, 2012). If comic books and graphic novels are to be used as alternatives to traditional texts, how these alternatives are meant to be read and interpreted comes into question. The study therefore poses a secondary research question.

Does the use of graphic novels and comic books in upper secondary ESL teaching require a separate definition of literacy?

The research questions were examined by utilizing a qualitative case study featuring a small group of participants from a first-year upper secondary vocational English class. The participants read graphic literature in a teaching project and were interviewed individually

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[1] The Norwegian Ministry of Education considers English in Norway to be a second language (Mikkelsen & Fladmoe, 2009, p. 327). The term ESL is hereby used in this thesis.

before and after. The research was conducted at a school in central Norway in April and May of 2018.

1.1 – Background

Norwegian teenagers read less in a traditional sense and spend more time on screen-based media such as social internet platforms and video games (Habegger-Conti, 2015; Ungdata, 2018; Pettersen, 2019). The use of different visual media from an early age builds competence in the use of image-based platforms (Brozo, Moorman & Meyer, 2014). Although adolescents and indeed society gravitates towards image-based media, reading traditional text is still prevalent in teaching and language teaching (Klungland, 2017; Serafini, 2012). Reading in a traditional sense of plain text is also a skill that today's adolescents will need as adults. However, the divide between image-based media and text can seem significant. As an English teacher that has predominantly taught upper secondary vocational students, I have often encountered learners that struggle with reading texts and literature. Faced with the dwindling motivation of these students, I feel that I have no proper alternative that qualifies as reading and literature. A question that informs this study is how to include images and integrate visuals with text in a broad understanding of literacy appropriate for modern needs, and to offer a range of alternatives within the field of text and reading in ESL.

Images are more than just decoration and a rest for weary eyes. Images carry meaning and are complex compositions of layered messages (Kress & van Leeuwen, 2006; Machin, 2013). Images are central in modern reading and meaning making, and as such require a level of visual literacy (Serafini, 2017). Reading images and visuals, therefore, demands competence beyond sheer observation and offer students alternative entryways to reading and understanding (Brevik & Gunnulfsen, 213, p. 38-39). By incorporation of images, multimodal texts and alternative methods of reading and reading materials, teachers can lessen the sense of dismay and force surrounding reading and use of texts (Guthrie, 2008a, p. 7).

Graphic literature can be considered a bridge between plain text and the online-based world of meaning conveyed through images. Graphic literature is a medium that, according to Scott McCloud "offers range and versatility with all the potential imagery of film and painting plus the intimacy of the written word." (1993, p. 212) However, comic books and graphic novels separate from images and other multimodal texts in their distinct visual vocabulary and composition of images in sequence (McCloud, 1993).

In recent times, film adaptations have spearheaded a comic book renascence. Christopher Nolan's *Batman Begins* (2005) and *The Dark Knight* (2008) featured a realistic and grounded approach towards the Batman-character and its mythology. Since the release of Jon Favreau's *Iron Man* in 2008, the series of films based on the Marvel comic book universe have been box office successes and pop cultural happenings. With seven Marvel films grossing more than 1 billion dollars at the worldwide box office (Greenspan, 2019), chances are that students have seen these films and know of some comic book lore. The success and accompanying presence of films based on comic books can in turn prove valuable in establishing an acceptance for comic books as literature and as a cultural expression.

1.2 - Previous research

There has been little research on graphic novels and comic books in Norwegian English ESL specifically. Beenfeldt (2016) conducted a qualitative case study in which Norwegian upper secondary students read and analyzed graphic novels. The study, in which the participants were also the researcher's students, focused on the multimodal possibilities of using graphic novels in Norwegian ESL.

Beenfeldt's study bears many similarities to the research conducted in this thesis. However, Beenfeldt provided participants with the New London Group's (1996) metalanguage of design to read and analyze selected texts. One could argue that Beenfeldt therefore introduced time-consuming exercises and specific language and methodology that participants were required to learn. As an English teacher, my initial reaction is that graphic literature is too complex and time consuming for use in ESL, by adding medium specific lingo to literature analysis and language learning.

Beenfeldt has conducted a thorough and comprehensive study that features clear instruction and the implementation of specific methods and tools of analysis. This study will be compared to Beenfeldt's in what can be considered an instructed-non-instructed scale of using comic books and graphic novels in ESL. Wherein Beenfeldt utilized a highly guided approach, the research conducted in this study allows participants to freely read and explore a selection of literature. This study therefore examines whether the visual nature of graphic literature naturally scaffolds the reading process, and if adolescents' use of visual media aids in the process of reading graphic literature.

Brænden (2015) conducted a study in which participating secondary ESL students read the graphic novel adaptation of Khaled Hosseini's *The Kite Runner* (2003). Two groups of

participants read the graphic novel, one of which also read the plain-text novel version of the book. Brænden found that participants enjoyed reading the graphic novel, but that they did not read subtext or read past what they observed.

The research described in this thesis examines whether participants need tools in the form of a designated metalanguage to properly read graphic literature, or if graphic literature can be read and used freely as an alternative to traditional texts.

Klungland (2017) researched materials used by English teachers in Norwegian upper secondary. It is interesting in the context of this study to note that no teachers reported to use graphic novels and comic books in Klungland's survey. Klungland references Bakken's research (2016) on the use of film as multimodal text in Norwegian upper secondary ESL. Klungland also references the curriculum, that state that film and other cultural expressions are to be used. While film can be considered a multimodal text, it is arguably removed from traditional text and multimodal reading. Film and traditional text can as such be viewed as opposites in the ESL classroom. This thesis will explore the use of graphic novels and comic books as a method of bridging distances between traditional text and image-based media.

1.3 – Methods

The research described in this thesis utilized a qualitative case study in which six participants from a single Norwegian upper secondary English class participated in a teaching project. The purpose of the teaching project was to let participants read freely from a selection of graphic novels.

The primary method of data-gathering was by personal interviews conducted before and after the teaching project. Research data was also collected by participant observation and field notes.

1.4 – Outline of thesis

Following this introduction, chapter 2 is dedicated to the theoretical background that informs this study, looking at what is considered reading in Norwegian upper secondary English and the subject curriculum. Furthermore, chapter 2 will review the multimodal and multiliteracies perspectives, the medium of graphic literature and its specific traits, and the use of graphic literature in teaching and ESL-teaching. Methodology, rationale and materials used in the teaching project will be detailed in chapter 3, as well as ethical considerations and limitations. Chapter 4 will present the results from the interviews conducted before and after the teaching project, in addition to notes and findings gathered during the teaching project. Chapter 5 will

discuss the findings in light of theoretical perspectives presented in chapter 2 and the research questions. Chapter 6 is the concluding chapter, which will look at implications for practice, limitations and suggestions for further research.

Chapter 2 – Theoretical review

In this literary review I will look closer at reading as a basic skill in Norwegian schools. Reading is a key component in any classroom, and especially in classrooms where languages are taught. It is, however, relevant to look at what is considered reading and how students are expected to read. As teachers are obligated to follow guidelines and curriculums, this review will look at the Framework for basic skills and the curriculum for Norwegian upper secondary. This review will examine how these documents define reading and in what capacity and forms students are required to read in Norwegian upper secondary English.

Furthermore, this literary review will look at multimodality and multiliteracy, and these factors in a language learning perspective. In an online and technology-dependent world where images and symbols are used to carry and convey meaning, literacy has changed from simply being able to read printed letters and produce text. The research conducted in this thesis is focused on an intertwined use of text and image as a means of conveying meaning. Specifically, this thesis examines the use of comic books and graphic novels as multimodal texts in Norwegian upper secondary English teaching.

Finally, I will look at graphic literature, and how this medium can be utilized in teaching and as means of reading. Comic books and graphic novels span a vast variety of literature. Being text coupled with illustrations, the world of illustrated sequential literature is as rich as textual literature. This thesis will look at how this form of literature can be used in language teaching, its possible benefits and specifically how graphic literature can be utilized in Norwegian upper secondary ESL-teaching.

2.1- Reading as a basic skill and the upper secondary English curriculum

Reading is listed as one of the five basic skills in the Norwegian school system (Utdanningsdirektoratet, 2013). According to the national Framework for basic skills, "Reading means to create meaning from text in the widest sense.". The Framework for basic skills also states that "The reading of texts on screen and paper is a prerequisite for lifelong learning and for active participation in civic life.", and that reading "involves engaging in texts, comprehending, applying what is read and reflecting on this." (Utdanningsdirektoratet, 2013).

Texts, according to the Framework for basic skills, "include everything that can be read in different media, including illustrations, graphs, symbols or other modes of expression." (Utdanningsdirektoratet, 2013). In addition, knowledge about what characterizes different

types of texts and their function is an important part of reading as a basic skill (Utdanningsdirektoratet, 2013).

The framework provides the teacher with the freedom to choose a wide variety of literature for the student. Characterization and recognition of text type and function does however require that the teacher is both familiar with and able to include such traits as a surrounding structure in the overarching teaching project. While the framework can be construed as a carte blanche for complete inclusion of media and genre, it does not promote use without context and analysis.

The curriculum for upper secondary English is in keeping with the Framework for basic skills. The competence aims regarding texts and reading does not state specifically that students are required to read books or plain text exclusively, or extensively. In fact, students are to "assess and use appropriate reading and learning strategies suiting the purpose and type of text" (Utdanningdirektoratet, 2013). The curriculum is made up of four parent categories; language learning, oral and written communication, and culture, society and literature. Under written communication, one competence aim state that students are to "Understand main components and details in texts of varying length about different subjects" (Utdanningdirektoratet, 2013). The competence aims are not ambiguous about reading and producing text. Students are to "Read in order to gain knowledge about their own educational program", and "Write texts with varying structure and context, adapted to purpose and situation" (Utdanningdirektoratet, 2013). While what can be considered text is perhaps debatable considering the Framework for basic skills, the competence aims listed under "written communication" do seem to favor text on screen or paper in a traditional sense. However, students still read texts if these texts are illustrated or in other ways animated. One competence aim requires students to produce different types of texts for use in different digital media, which can be considered an acknowledgement of modern texts often being digital.

The Framework for basic skills and the curriculum for upper secondary English is open to a wide interpretation of text. In fact, the framework's definition of text as "everything that can be read in different media" leaves teachers with complete freedom to define what can be read in the classroom. While such a definition makes comic books and graphic novels relevant for use in Norwegian ESL-classes, it also opens for a broad use of image-based media. Comic books and graphic novels require the reader to read images as the primary conveyor of meaning. As such, comic books and graphic novels is one of many forms of media that can be used to develop visual reading skills. The modern Norwegian adolescent spends less time

reading traditional text, and more time on visual media in the form of games or social media smartphone applications (Habegger-Conti, 2015; Ungdata 2018). Jewitt (2005) argues that technology and their multimodal aspects require changes in literacy concepts, and that literacy in schools must stay relevant in both adolescents and society's multimodal environments (p. 330).

2.2 - Multimodality in reading and literacy

Literacy is traditionally defined and understood as the ability to read and write (New London Group, 1996). In practice, literacy would then mean to be able to read and produce plain text. However, letters, words and syntax as text is one of many forms that carry meaning and can be considered text. Brozo, et. al defines multimodal literacy as "combining information from multiple sources in order to comprehend (in the case of reading) or to construct (in the case of writing) a text." (2014, p. 40, author's parenthesis). In looking at graphic literature, images either convey meaning by themselves or accompanied by text. When learning English, students might be subjected to images, symbols, maps, or video. In a time where teenagers have had instant access to the internet for most of their lives, teachers need to ask what literacy means and entail for their students, and how literacy is approached in language teaching. Is the student that struggles with spelling and text production, but excels in oral and image-based communication considered less literate?

Eisner paraphrases Wolf (1977) in stating that reading words is one of several forms of reading, whereas reading images or diagrams can be considered other forms of reading (Eisner, 1985, p. 7-8). As discussed in 2.1, the Framework for basic skills define reading in similar broad terms. However, for the framework's definition to work in practice, all forms of reading must be considered and treated as equal forms of the greater term reading, although they require different approaches and skill sets. In practice, viewing all forms of texts as texts involve not viewing images as simplified scaffolding, or plain text as less meaning-laden than an image or outdated compared to images on a screen. Jewitt (2005) argues that writing and texts has always been multimodal in their use of fonts, colors and letters. Says Jewitt, "A multimodal approach enables these semiotic resources to be attended to and moves beyond seeing them as decoration" (2005, p.1). As such, multimodality should be considered in approaching all manner of texts (New London Group, 1996).

In an image-based modern world in which the young perceive image-based information across a multitude of platforms, images and visual literacy must be accounted for in schools and language teaching (Serafini, 2010). Preferably, a multimodal approach that involve

images and text in different forms must be adopted to properly represent the present and future world (Jewitt, 2005; New London Group, 1996; Serafini, 2010; Serafini 2011). Images such as advertisements or film posters are compositions of meaning that carry with them a separate vocabulary and methods of analysis (Serafini, 2011; Kress & van Leeuwen, 2006; Machin, 2013). Serafini (2017) refers to Mitchell's "pictorial turn", a shift from images being considered decoration to images viewed as central in conveying meaning and being understood and interpreted (p.2). According to Serafini, there is no singular definition of visual literacy (2017, p.5). No matter the finalized definition, visual literacy involves the ability to understand images as conveyor of meaning, and to be able to deconstruct and analyze images (Serafini, 2017, p. 6)

2.2.1 – A pedagogy of multiliteracies

> We argue that literacy pedagogy now must account for the burgeoning variety of text forms associated with information and multimedia technologies. This includes understanding and competent control of representational forms that are becoming increasingly significant in the overall communications environment, such as visual images and their relationship to the written word - for instance, visual design in desktop publishing or the interface of visual and linguistic meaning in multimedia. (New London Group, 1996, p. 61)

The New London group's answer to the problem set forth was the metalanguage of design, and a pedagogy of multiliteracies. The purpose of the metalanguage was to look at elements of design, "not as rules, but as an heuristic that accounts for the infinite variability of different forms of meaning making in relation to the cultures, the subcultures, or the layers of an individual's identity that these forms serve" (1996, p. 88). The elements the New London Group identified were linguistic, visual, audio, gestural, spatial and multimodal design. The New London Group notes that multimodal design differs as its meanings consists of combining other designs (1996, p.78).

The pedagogy of multiliteracies consists of four elements; Situated Practice, Overt Instruction, Critical Framing and Transformed Practice. Situated practice looks at immersion in available discourses, involving learner's backgrounds and real-life situations. Overt instruction is especially concerned with collaboration and building on preexisting knowledge and accomplishments. In addition, Overt instruction is defined by the descriptive use of metalanguages. The learner utilizes Critical framing to view what has been learned in a critical manner. Through Transformed practice, the learner applies acquired knowledge or

skill to a different context. A pedagogy of multiliteracies encourages the incorporation of and participation in a wide sense of discourse. In the use of comic books to learn languages, a pedagogy of multiliteracies involves building on what the learner already knows, developing metalanguages to read and analyze the specific medium before discussing this medium in a critical light and finally applying this knowledge in context.

New forms of multimedia and technology in addition to a globalized world, was a key factor in establishing and exploring the term multiliteracy in 1996. In 2019, the world is even further interconnected, and technology and multimedia are integrated in students' daily lives (Habegger-Conti, 2015; Ungdata, 2018). As such, discussing literacy today is impossible without taking these factors into account. Illustrations, comic books or graphic novels do not represent new technology, neither are these forms of literature particularly new. However, looking at literacy as understanding and reading images and interconnected images certainly ties in with both comic books and a modern world that is driven by images and visually oriented technology.

The principles of the New London Group are highly relevant for this study in the larger context of language teaching in a modern world. A prime rationale for researching the use of graphic novels in the ESL classroom is the need for and possibilities offered by integrating modern multimodality. In addition, other effects of globalization such as differences in language and cultural background, adds to the argument that ESL-teaching must look outwards and consider these factors.

2.2.2 – Multimodality and multiliteracy in an ESL-context

Birketveit (2015) advocates the use of picture-books in teaching ESL as a method for motivating students, referring to a study conducted among Norwegian 11-year old ESL-learners. Although often thought of as simplified books for young children, modern picture-books expand on the text, adding new layers of meaning (Birketveit, 2015, p.4-5). Picture books can also convey subtext and metaphoric use of images, making them suitable for further analysis in a school setting (Serafini, 2011, Serafini, 2008). Birketveit highlights Jon Scieszka's *The Stinky Cheese Man and Other Fairly Stupid Tales* (1992), a book in which text and image blends to form a unified language and expression rather than function as independent entities. In addition, *The Stinky Cheese Man and Other Fairly Stupid Tales* rely on irony and playful use of conventions. According to Serafini (2008a, 2008b, 2009) and Birketveit (2015), picture-books can be complex multimodal texts that can function as approachable, low-level reading, without being children's books. By motivating students to

read and read independently, accessible multimodal texts facilitate an internal motivation to read (Birketveit, 2015, Öz & Efecioǧlu, 2015, Gavigan, 2011).

I have chosen to look at comic books and graphic novels as a method of bridging print and text-based literature, and media that convey meaning through pictures. Habegger-Conti paraphrases Mackey in that children primarily learn English from other media than books, among them television and comic books (2015, p. 109). I have experienced that students that were reluctant or struggling text-readers, often watched videos or played games in English. While these students might find reading plain text difficult, they do not lack English language competence. Considering the wide definitions of text found in the Framework for basic skills, it is more than possible for these students to work with texts that connects with their existing competence and interests, while adhering to the competence aims set forth by the curriculum.

In the sense of literature and literature as text and an expression of English-speaking culture, it is difficult to not use texts in a traditional sense. According to Habegger-Conti, teachers of English in Norwegian upper secondary reportedly struggle in getting students to read fictional texts in addition to experiencing negative associations with reading (2015, p.106). Habegger-Conti references a 2013 survey in which 52% in the age bracket of 16-24 reported to have read a novel, a 26% decrease from 2011 that indicates an ongoing downward spiral (Habegger-Conti, 2015, p.108). While the young read less, they spend more time online and playing games (Habegger-Conti, 2015, p.108). As previously mentioned, exposure to images in the form of visual online media, film and video games will also develop language competence and understanding. The question at hand, then, is how to connect these competences with traditional text reading.

Brozo, et. al claims that the current generation is "the best-read and most well-informed generation ever" (2014, p. 10), based on the modern student's access to and use of digital tools such as cellphones and computers. In the context of this thesis, comic books and graphic novels are used in part to examine whether adolescents have a pre-existing understanding of images. Brozo, et. al writes that adolescents "bring to school a different and highly sophisticated set of learning skills and attitudes" and that such a development is not likely to regress with future generations (2014, p. 11). A key question, then, is whether communicating through images and images on social media and in games have given adolescents competence in reading and analyzing these images.

Habegger-Conti looks at the decline in applicants for English literature courses in Norwegian upper secondary schools and argues that there is not necessarily a dichotomy between

literature in the form of books and longer fiction and new media (2015, p. 109). Brozo, et. al refer to how adult literacy success involves use of printed media in addition to literacy of a visual and technical nature, and that students face these forms of literacy outside of school (2014, p. 11). It seems necessary, therefore, to unite text and image competences in a singular definition of modern literacy (Heberle, 2010; Serafini, 2011; New London Group, 1996).

Beenfeldt (2016), Brozo (2014) and Jacobs (2007) advocate the use of comic books and graphic novels as a method of developing and strengthening multimodal literacy. Jacobs claims that "reading and writing multimodal texts is an active process" in which the readers utilize their familiarity with medium conventions to create meaning (Jacobs, 2007, p. 24). Many adolescents may have read comic books as children and are familiar with conventions in structure and often used tropes. However, teachers should be careful in assuming students' knowledge, experience and familiarity with the medium (Krinsky, 2012; Bakis, 2012).

2.3 Comic books and graphic novels

Graphic literature, perhaps most commonly known and referred to as simply comics or comic books, has not enjoyed a reputation for being literature in a true sense. Placed on a spectrum between pulp fiction and simple, image-based stories for children, discussing graphic literature as literature is difficult to completely remove from reputation and preconception. Mortimore found that participants in her study expressed contempt towards the medium, describing it as childish and of a lesser value (2009, p. 258).

Weiner details the history of comics, from the newspaper-strips at the turn of the century to the heroic comics of the 1930s and 1940s. The advent of teenage culture in post-war America led to a vast expansion in comic book genre and expression in addition to new themes being explored (2003, p.4-6). According to Weiner, the early comics were accessible, with words and images in tandem making comics simple to understand (2003, p. 1-2). McCloud refers to a typical notion of comic books as «usually crude, poorly-drawn, semiliterate, cheap, disposable kiddie fare» (McCloud, 1993, p. 3). Weinreich's book, written in 1981, describes comic books as trivial literature and a form of literature that is read by the young. Jacobs (2007) describes Wertham's (1954) criticism of the medium, in which comic books were considered to corrupt youth. According to Jacobs, Werthram considered reading comic books a visual and observational activity rather than actual reading (2007, p. 19). Jacobs argues that comics are still thought to be a visual medium, something that is not primarily for reading and first and foremost used for scaffolding purposes in a school context (2007, p. 20).

Although Weinreich and Werthram's views on comic books are dated, comic books might still be considered inferior as reading material and less worthy as literature. In addition, the visual nature and reliance on images can contribute to a perception of comic books as simplified reading or as scaffolding in language learning. Klungland (2017) found that few of the participating English teachers in her study used comic books in their practice, which can stem from misconceptions or a lack of knowledge of the medium.

Comic books and graphic novels make for an expression that move directly from its creator to the reader. As such, the author and artist have tremendous freedom to express not only in words, but in illustration. While creating great range of what a graphic novel or comic book can be, this freedom simultaneously demands involvement from the reader. McCloud's *Understanding Comics* (1993) is a handbook in understanding the visual language of comic books and is used as such in Bakis' (2012) class on graphic novels.

The medium of illustrated and sequential literature is rich and diverse. McCloud considers the genre limitless, stating that "the artform known as comics is a vessel which can hold any number of ideas and images» (McCloud, 1993, p. 6). In *Understanding Comics*, McCloud debates the definition of comics. As a finalized definition, McCloud states that comics are "juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer" (1993, p. 20). McCloud's definition does not specify genre or style, print or other material or the use of words (1993, p. 22). However, due to their lack of sequencing, McCloud does not include single panels in his definition of comics. While they share similarities in visual language, McCloud separates between single panel cartoons and sequential comics (McCloud, 1993, p. 20). Although comics can be considered a separate medium, McCloud describes the cartoon as "an approach to image-making" (1993, p. 21).

Although separate as mediums, the cartoon is deeply rooted in the stylistic vocabulary of comic books. The cartoon style is referred to by McCloud as simplistic, preferably placing exaggerated focus on certain details in a way that a realistic image cannot. McCloud exemplifies by the most simplistic drawing of a face with dotted eyes inside a circle and the human instinct to recognize a face. According to McCloud, when viewers see a very realistic image, they see it as someone else entirely, while viewers see themselves in a cartoon face. The simplistic, or a cartoon, is empty and for the viewer to fill with meaning and immerse themselves in (McCloud, 1993).

The vocabulary of comic books is made up of images, symbolic representation in the form of icons, and words (McCloud, 1993, p. 47). McCloud debates the use of text in comics, stating that text is "the ultimate abstraction" and calls for a unified comics language rather than separating text and image (1993, p. 47). Furthermore, McCloud argues that images are received and immediately understood, whereas text is perceived and dependent on a learnt decoding process. According to McCloud, the received and perceived meet where pictures are most abstract and words most direct (1993, p. 47).

The interwoven relationship between word and image is a defining characteristic of comic books and graphic novels. Reading and interpreting this form of literature, then, is not purely a matter of decoding images in sequence. However, text and the use of text in comic books and graphic novels can take different forms and uses. One of these uses is text intended and drawn as an extension of the artwork (Eisner, 1985). Images can also convey meaning without text (McCloud, 1993, p. 8). Eisner refers to an example from the comic *Spirit*, in which illustrations without text keep the action at a brisk pace, something that "forces the reader to supply the dialogue" (1985, p. 19). Eisner refers to the hand drawn and stylized text of graphic literature as reflective of the "nature and emotion of the speech" and symptomatic of the character and the artist's style (Eisner, 1985, p. 27).

Much of the literature used in the teaching project described in this thesis consists of graphic novels. Weinstein (2006) describes the birth of the graphic novel as a new format in the 1970s, a genre often intended for adults distinguished by the naturalistic image style and a more somber tone (p.120). Weiner defines graphic novels as "book-length comic books that are meant to be read as one story" (2003, preface). While the humorous strip comic might bear little resemblance to the traditional novel, the graphic novel often feature developed characters and plots. In a school context, graphic novels lend themselves to longer reading projects with accompanying analysis. According to Brozo, et. al, graphic novels can be used as a multimodal method of teaching literary concepts, such as "character development, dialogue, symbolism, foreshadowing" (2014, p.40). In this context, composition and use of symbols and images should also be included and considered.

2.3.1 – Graphic literature - structure and order of reading

The purpose of this thesis is to examine comic books as reading materials in Norwegian upper secondary English teaching, and whether reading this specific medium calls for a distinct form of literacy. As such, it is relevant to look at how comic books and graphic novels are composed and intended to be read. Graphic literature can at first glance seem chaotic, as if it anarchically leaves it to the reader to make an ordered sequence of the images. According to Eisner, balloons or speech clouds, are systematized and read in the same manner as a traditional text, from left to right and top to bottom (Eisner, 1985, p. 26).

> As in the use of panels to express the passage of time, the framing of a series of images moving through space undertakes the containment of thoughts, ideas, actions and location or site. The panel thereby attempts to deal with the broadest elements of dialogue: cognitive and perceptive as well as visual literacy. The artist, to be successful on this non-verbal level, must take into consideration both the commonality of human experience and the phenomenon of our perception of it, which seems to consist of frames or episodes. (Eisner, 1985, p. 38)

Eisner further describes the process of arrangement as a method of visualization on the reader's behalf. The viewer, according to Eisner, utilize recognition rather than analysis (1985, p. 38). As such, sequencing in graphic literature is a matter of logically bridging events, in which the reader supplies the gaps in between by experience and perception (McCloud, 1993, p. 62). Success from the artist's perspective, according to Eisner, "stems from the artist ability to gauge the commonality of the reader's experience." (1985, p. 38).

McCloud elaborates on the importance of experience when reading comic books, calling the ability to connect through experience "closure" (1993, p. 63). One example of closure is, according to McCloud, a small child that closes its eyes yet know that a parent is still there in a game of peek-a-boo (1993, p. 62). Another example is how the reader assumes that an illustrated character framed from the torso upwards have legs, that there is more to the image that can be plainly seen.
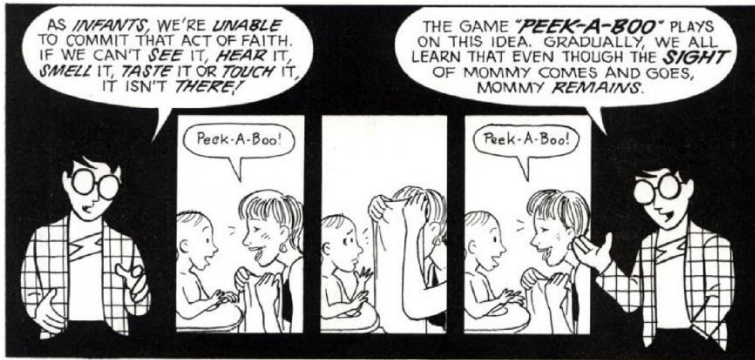
Figure 1: Peek-a-boo as example of closure.

Illustrated literature that is dependent on a visceral form of meaning making that is naturally unable to be completely continuous. This inability to be continuous in the same manner as a film is evident in the use of segments or panels, that, according to McCloud, "fracture both time and space, offering a jagged, staccato rhythm of unconnected moments." (1993, p. 67). McCloud refers to the spaces between panels as "gutters" (1993, p. 66). Gutters offer a magnitude of possibilities for creators to orchestrate the sequence of images, and for readers to assemble and interpret the gaps between panels, meaning that "closure allows us to connect these moments and mentally construct a continuous, unified reality" (McCloud, 1993, p. 67).

Figure 2: An example of separate moments brought together as a unified sequence of events by closure. In this sequence, the reader "commits" the murder.

Comic books and graphic novels, then, demand active involvement from its readers. According to McCloud, "comics readers are also conditioned by other media and the "real time" of everyday life to expect a very linear progression. Just a straight line from point A to point B." (McCloud, 1994, p. 106). By convention, comics are read in fixed patterns, from left to right or up and down. However, the reading of comic books is based on a symbiotic relationship between artist and reader (McCloud, 1993, p. 68). While the artist adheres to conventions in conveying story through segments, the reader must accept the artists' freedom to and the possibility of straying from these conventions.

The use of illustrated and sequential literature in language education requires consideration of the reading process itself, and how students interpret separate images in sequence as a larger canvas of meaning. As evidenced by Eisner and McCloud, such as in the use of gutters and closure, reading comic books employs additional and different mental processes from watching films, analyzing single images or reading plain text literature. These are characteristics that readers of the medium could be made aware of in advance. Bakis (2012) use McCloud's *Understanding Comics* as a textbook when teaching graphic novels, while Mortimore (2009) used specific examples.

2.3.2 Graphic literature in teaching

Krinsky (2012) refers to literature that forms two schools of thought, of graphic literature as accessible and easy to read and graphic literature as complex and difficult (p.143). Krinsky's findings in English as language arts classes leaned towards the latter, with certain participants having difficulties with the medium despite instruction in specifics such as closure (2012, p. 144). It should be noted that the participants in Krinsky's study were English native speakers that read graphic novels written in English.

Jacobs (2007) advocates the inclusion of comic books rather than seeing it as fun and simplified form of reading. Jacobs writes that "if we think about comics as multimodal texts that involve multiple kinds of meaning making, we do not give up the benefits of word-based literacy instruction but strengthen it through the inclusion of visual and other literacies." (2007, p. 21).

Brozo, et. al writes that humans are "naturally visual learners" (2014, p.5), and that modern adolescents live in technological and visually oriented surroundings. Due to these factors, Brozo, et.al claim that today's adolescents are "comfortable with and adept at visual learning. Graphic novels provide today's youth with the opportunity to learn in a medium with which they are comfortable." (2014, p. 5). Comic books and graphic novels make for a visual medium, but also a visual medium that is specific in terms of visual vocabulary and the abilities involved in reading, as reviewed in 2.3 and 2.3.1.

Gavigan (2011) conducted a study in which struggling male adolescent readers participated in a graphic novel book club. The graphic novel book club spanned twelve sessions in which participants read for twenty minutes and then discussed the materials. Gavigan's book club was not centered on completion, but rather exploration and discussion. The participants in Gavigan's study were presented with a large selection of titles, provided by Gavigan and the

school library. Participants were thereby given freedom to read titles of their own choice from a significant total library. Gavigan found that participants were absorbed by the material, noting that "the students methodically read their books sentence by sentence and picture by picture." (2011, p.2). The readers in Gavigan's graphic novel book club read a variety of graphic novels, including graphic novel adaptations of classic novels such as Rudyard Kipling's *The Jungle Book* (1894). Reading these adaptations fostered interest in reading the original books, thereby giving graphic novels a function of bridging by motivation. Gavigan's participants were not introduced to closure and gutters but were exposed to the medium directly.

The participants in Gavigan's study read graphic literature in their native language. This thesis aims to examine how students in Norwegian upper secondary will respond to reading visual texts in a second language. Gavigan points to the visual aspect of graphic novels as a key factor in the participants' enthusiasm. This thesis will explore whether participants find it more manageable to orient themselves in and utilize visuals as guidelines or if these visuals add further elements to read and decode, thereby adding confusion and difficulty to the reading experience. Gavigan (2011) found that male struggling readers found graphic novels helpful for reading motivation and interest in reading traditional, plain text literature. Brozo, et. al claim that research conducted on the field reveal graphic novels and comic books to be motivating for reluctant students, assistive for struggling learners and supportive for language learners in general as well as aiding in developing visual literacy (2014, p.39). On such a basis, graphic novels and comic books appear effective and simple to implement and utilize in many areas. However, Brozo, et. al warn against using graphic literature as easy reading, saying "we argue that graphic novels are the equal of other forms of literature in terms of interest, complexity, and academic quality" (2014, p.40). According to Bakis (2012), reading and understanding comic books is not simple. Furthermore, Bakis highlights the problematic assumption that students know how to read comic books from childhood experience, and the importance of familiarizing oneself with the students' prior experience with comic books (loc 250).

In discussing difficulties of utilizing graphic novels in the classroom, Brozo, et. al mirror Bakis' in stating that teachers cannot assume that students are well adept at reading graphic novels, and that the teacher ought to gain expertise on graphic novels before introducing them to the classroom (2014, p.13). Brozo, et. al paraphrases Jetton & Alexander (2004) in that "to

read, discuss, and write in a specific content, the learner must have command of the language associated with the content." (2014, p. 14).

In describing the use of comics in teaching, Bakis does not position comic books in the context of second language learning. Personal experiences can make the layout and system of images more logical to navigate. However, the added factor of a second language and language learning complicates the reading process for ESL students. As a result, Bakis' word of caution in assuming experience and expertise on behalf of students is especially relevant in second language teaching.

Brozo, et. al describes teaching projects in which practicing teachers read self-selected graphic novels for 15 minutes. The teachers that had no experience reading graphic novels found the exercise difficult, saying that they read too fast or did not pay enough attention to the illustrations (2014, p.14). The rationale for Brozo, et. al's call for expertise in using graphic novels as teachers and readers is rooted in the complex system of meaning-making and structure found in illustrated literature. Krinsky found that instruction is vital to facilitate full comprehension of graphic literature and the semiotic specter it uses to convey meaning (2012, p. 149). Mortimore describes a class exercise based on a panel from McCloud's *Understanding Comics* titled "Multimodal Kitchen". Not featuring dialogue, "Multimodal Kitchen" shows a pot boiling, a woman chopping carrots and a kitchen timer clock ticking. In the classroom activity, Mortimore asked students to listen to the panels after initially looking at them and reporting what is imminently and visually apparent (2009, p 83-84). According to Mortimore, the purpose of the activity was to shift focus to how the senses cooperate to attain meaning to the wordless and exemplify the different approaches to interpreting texts (2009, p. 84-85). Methodology in meaning making is necessary to effectively navigate graphic texts and in encounters with visual literacy (Mortimore, 2009, p. 84-85). In Jacobs' example of visual analysis, emphasis is placed on perspective, composition and the use of lines and space in addition to faces and body postures (2007, p. 22).
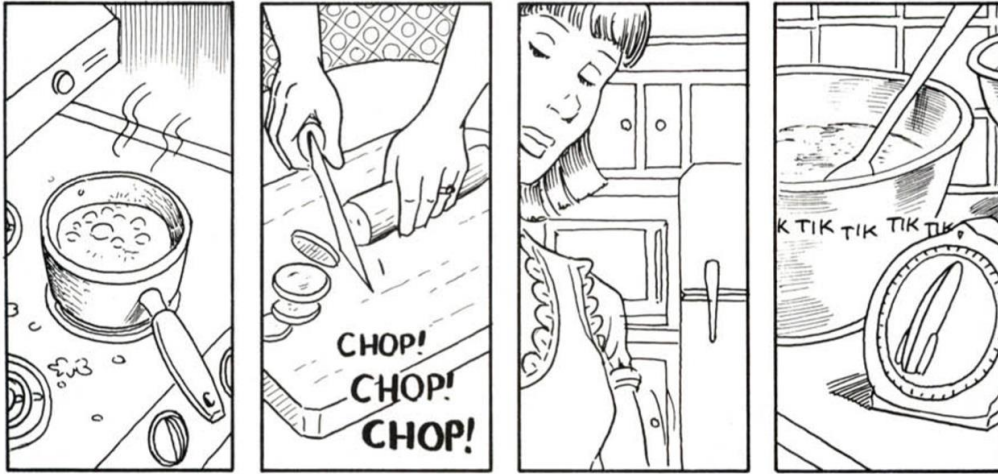
Figure 3: The multimodal kitchen. (McCloud, 1993, p. 88)

The ideas set forth by Brozo, et, al. are mirrored by Jacobs (2007), saying that "reading comics involves a complex, multimodal literacy" (p. 19). As reviewed in 2.3.1, the complexity and multiple process involved in reading illustrated literature and thereby the reading itself, is of consideration when using graphic literature in second language teaching. However, whether added complexity automatically translate to difficulty in reading is a considerable question. Complexity and the involvement of multiple processes does not negate the scaffolding function of images in sequence (Jacobs, 2007; Gavigan, 2011).

In the chapter "Why comic books?", Weinreich presents key arguments advocating the use of comic books in teaching. One argument presented by Weinreich is to base teaching on the student's situations and the literature that they are reading, another is to describe society through society's products (Weinreich, 1981, p. 109). While teachers should not assume that a majority of their students read comic books, comic books are cultural and societal products. Literary canon pieces such as William Shakespeare's *Romeo & Juliet* (1597) are in part used as cultural expressions from the English-speaking world. On that premise, Spiderman comics should not be considered any less a cultural product.

2.3.3 – Comic books and graphic novels in ESL-teaching

For her master thesis, Beenfeldt (2016) researched the use of graphic novels as a means of multimodal reading in Norwegian upper secondary ESL teaching. Beenfeldt conducted a teaching project that spanned five ninety-minute lessons and utilized teacher read aloud and introduction to the medium in addition to analysis of images, individual reading and cooperation and discussion among participants focused on the metalanguage of design described by The New London Group (2016, p. 42-43). Beenfeldt's findings indicated that

participants developed and utilized necessary skills to read, analyze and make meaning of images (2016, p. 95-96). Beenfeldt also found that cooperation helped in creating a common language for decoding design. In addition, Beenfeldt reported that participants enjoyed working with the visual nature of graphic literature and were more engaged in discussions. Perhaps especially interesting is Beenfeldt's finding of graphic literature having a bridging function between learners at different levels.

Beenfeldt's research is contrasted by Brænden (2015), who found graphic novels to be steps on the way to improved literacy While inherently similar in looking at graphic novels in Norwegian ESL-teaching, Brænden's participants were secondary school students while Beenfeldt's research consisted of upper secondary students. In addition, Beenfeldt's classroom activities focused on the visual language and analysis of images, while Brænden compared the graphic novel adaptation of Khaled Hosseini's *The Kite Runner* (2003) to the plain text novel. In Brænden's classroom activity, one of two groups of participants read the traditional novel in addition to the graphic novel adaptation. In concluding the classroom activities, all participants watched the film adaption of *The Kite Runner*.

Brænden's argumentation for graphic novels as useful on the path to literacy is based on the medium's use of "basic words" (2015, p.9). In Brænden's study, most participants, and boys in particular, enjoyed reading the graphic novel (2015, p. 55). However, Brænden notes that the participants read words and looked at images, but did not register the subtext (2015, p. 56). As in the research described in this thesis, Brænden's focus was the reading experiences of the participants.

While Mortimore (2009) conducted research among participants with English as a native language, the results were similar to Beenfeldt's in that applying methodology to reading graphic literature enhanced the ability to analyze and search for meaning in the material (2009, p. 262). Pishol & Kaur (2015) conducted research among Malaysian ESL-participants that found graphic novels and a multimodal approach to them motivating and enjoyable, with a particular emphasis on the visual characteristics of the medium. Öz & Efecioǧlu (2015) conducted a study among Turkish 10th grade ESL-learners in which a graphic novel adaptation of William Shakespeare's *Macbeth* (1606) was used. Specifically, Öz & Efecioǧlu compared a class reading the graphic novel to a control group that read a plain text version. The findings from the study indicated that the graphic novel-reading group better understood literary devices such as foreshadowing and symbolism in addition to the vocabulary. However, the study did not find the graphic novel-reading group to perform better in

comprehension discussions and deeper analysis. Öz & Efecioǧlu (2015) concluded that graphic novels should be included in school syllabi primarily for their motivational effect by visual scaffolding. Although Öz & Efecioǧlu (2015) conclude that graphic novels have a positive effect on second language learning, the graphic novels used "must be organized, easy to follow, not too long, and appeal to the age and level of the students." (p. 87).

Klungland (2017) researched teacher's use of multimodal texts in Norwegian upper secondary ESL and found that none reported using graphic novels or comic books (2017, p.65). Klungland does, however, note that these results are based on text types that teachers use the most, and that teachers might use graphic literature to a lesser degree (2017, p. 65-66).

The research conducted by Beenfeldt (2016), Brænden (2015) and Klungland (2017) indicate that multimodal texts such as graphic novels have rich potential in Norwegian ESL-teaching, and that they simultaneously see little use in teachers' practices. The research conducted by Beenfeldt and Brænden reveals the potential of images in developing multimodal literacy and the compatibility of graphic literature within the framework and competence aims of Norwegian schools.

Although different in methodology and focus, Brænden does meet Beenfeldt in that she argues for reading graphic novels on the medium's own terms due its complex multimodal nature that in turn demands a high level of multimodal skills (2015, p. 57).

One of Brænden's research questions revolved around student motivation. A rationale given by Brænden is the need to motivate struggling students who are reluctant to read. Brænden sees graphic novels as a method of motivating such students on the way to literacy and advanced reading. Brænden describe the images in *The Kite Runner* graphic novel to be supportive of the text (2015, p. 24). Douglass & Guthrie (2008) highlights the importance of scaffolding for lesser motivated readers and the use of video and lived experiences for struggling readers as methods to create self-efficacy. For the study described in this thesis, participant motivation and reading, and whether graphic novels affect the participant's motivation to read, will be reviewed in chapter 4 and discussed in chapter 5.

Chapter 3 – Methodology

The following chapter details the choice of research methodology and design, specifically discussing the rationale of a qualitative approach by use of a case study. Participants will be presented, before the choice of in depth-personal interviews is discussed. In addition, the process of conducting interviews, the interview guide for pre and post interviews and the translation and analysis processes will be described.

This section will also provide an overview of the teaching project, as well as materials used and the process of procuring these materials. Validity and ethical considerations will be discussed, specifically looking at internal validity and the possibility of generalizable results. Finally, this section will look at limitations of the chosen methods and materials, with a particular focus on the dual role of teacher and researcher.

3.1.1 – Qualitative approach and choice of research methodology

The primary aim of this thesis is to document experiences of and reflections on reading comic books and graphic novels among upper secondary ESL students. For this purpose, a qualitative method was chosen, utilizing a phenomenological case study and personal interviews. The phenomenological approach aims to describe human experiences through personal perspectives (Postholm, 2010; Johannessen, Tufte & Christoffersen, 2016). Johannesen, et, al. (2016) notes that a phenomenon is experienced individually from a person's "interests, background and understanding" (p.78). To ensure thick description (Cohen Manion & Morrison, 2013, p.220), the research conducted consists of pre and post interviews and field notes. To comprehensively represent the participants' backgrounds in this study, interviews were conducted before the teaching project. The interviews conducted before the teaching project sought to investigate the participants thoughts on reading texts in English, what they found motivating and their preexisting thoughts on illustrations in texts and comic books. The interview guide for interviews conducted before and after the teaching project will be reviewed in 3.2.2 and 3.3.

A quantitative survey could provide ideal additional data for this thesis. However, this was decided against due to time constraints. In addition, statistical data would also detract from the focus of the thesis and its examination of personal experiences. A quantitative survey could potentially examine either teacher use of illustrated literature and sequential art in Norwegian upper secondary ESL teaching, or upper secondary students' experiences reading such literature. The purpose of producing such data would be to provide background

information in the form of data of a generalizable nature. The survey would therefore need to examine a larger number of participants, preferably with a geographic spread. An additional quantitative survey for background information would not necessarily add to the qualitative research or its purpose. However, the research conducted by Klungland (2017) is noteworthy as a resource on the use of illustrated literature in Norwegian ESL teaching.

3.1.2 – Context and personal background

Postholm argues that the researcher is the foremost instrument of research in qualitative research (2010, p.127). The research presented in this thesis was conducted in April and May 2018. I have taught English in upper secondary since 2012. I have taught predominantly vocational students, but also adults and students in study preparation programs. I have often experienced that vocational students struggle with reading English and finding proper motivation to work with reading and writing. Vocational classes can consist of few students, perhaps ten to fifteen compared to upwards of thirty in a study preparation class. The rather concentrated number of students in vocational ESL classes allows for an increased individual focus and a tighter group dynamic. Theoretically, smaller vocational ESL classes should result in more one-on-one teaching and materials better suited for individual needs. However, while English for study preparation students consists of 140 lesson hours in a single school year, vocational English is divided into two years in which the first consists of 84 hours, and the second 56 (Utdanningsdirektoratet, 2006a; Utdanningsdirektoratet, 2006b). The limited number of lessons per week makes it difficult to work properly with texts at a basic level. Additionally, the differences between learners can be dramatic, from students that struggle with the most basic English to students with a high degree of mastery. Combined in a small class, including all levels of learners with one activity is difficult and requires a broad methodology and understanding of and ways towards literacy.

I wanted to focus my research on vocational classes to further develop my didactic abilities in teaching reading strategies and in considering materials. From my perspective, the research presented in thesis can provide new perspectives on the use of multimodal literature. In turn, the research presented can be helpful in discovering new methods for reading and expand my understanding of literacy in English as a second language.

3.1.3 – Case studies

The choice of a case study can be based on whether the researcher assumes that the context is of relevance to the research (McKay, 2006, p. 71). This study is centered on English teaching situated in a classroom. As such, the situation is of relevance to the research. A case study aims "to portray, analyze and interpret the uniqueness of real individuals and situations through accessible accounts" (Cohen, et. al, 2013, p. 129). Furthermore, Cohen, et. al argues that "a case study provides a unique example of real people in real situations" (2013, p. 289). The strength of case studies is, according to Cohen, et, al., that "they are strong on reality" and that they "catch unique features that may otherwise be lost in larger scale data" (2013, p.293). In addition, the case study can include the unanticipated and uncontrolled (Cohen, et, al, 2013, p. 293).

McKay argues that case studies in a second language context focus on teachers and learners' perspective of the learning process in addition to its surroundings (2006, p. 72). The research that map such learning processes and developments is conducted over a longer period of time (McKay, 2006, p. 72). While the research conducted for this thesis does not look at the participants process of language learning per se, its intention is to examine how contextual factors such as a teaching project and the utilization of a specific genre and type of medium affects reading in a second language.

3.1.4 – Participants

The participants consisted of six upper secondary year one vocational students. Four participants were male, two participants were female. One participant was older than the others and had attended English classes at previous courses. The six participants made up a single small class, and as such, a full English class participated in this study.

The participants were selected from a class for which the researcher was also the English teacher. As the teaching project and interviews were conducted in April and May, the researcher had been the participant's teacher for nearly a full school year. The research was conducted at a school in central Norway that offer both study preparation and vocational programs and has more than 1000 students.

The participants attended VG1 Service and Transport. Unlike other vocational programs focused on physical craft, the students did not attend workshops and the class could be compared to a study preparation class. In addition, while the participants made up the entirety of the English class, the class contained other students that did not have English as part of

their curriculum. During the study, there were no factors that differed from ordinary English classes. This fact ensured that the social environment and dynamic within the class was not altered or affected by any other factor than the applied teaching methods and materials.

The group of participants consisted of intermediate to high achieving English learners. In terms of grades and achievement, no participant could be considered struggling or low-level achiever.

As a qualitative study, the aim is to produce data through in-depth interviews. To carry out such interviews in a larger group of participants is a time-consuming exercise. A smaller group allows for more time spent on each interview and for an in-depth analysis.

3.2 – Method of data gathering - Observation

In addition to interviews conducted before and after the teaching project, notes were taken during the teaching project. As such, data was collected by observation and field notes written during the teaching project. Postholm (2010) refers to Gold's scale for observation, from purely observation to complete participant (p.64). As researcher, I did not participate in the investigated activities (Cohen, et, al., 2013, p. 297). I consider my role to be that of the observer-as-participant (Cohen, et, al., 2013, p. 457) as a I interacted with and had a pre-existing relationship with the participants and did not actively distance myself from the participant group (Cohen, et, al., 2013, 297). Throughout the research period, I considered myself a researcher. However, I could not remove my preexisting teaching role and thereby the relationship with the participants from this equation. Although I interacted with the group, the roles of participants and observer were defined and adhered to.

The research falls under the definition of a direct semi-structured observation (Cohen, et, al., 2013, p.457-458). Despite the project's structured surroundings and pre-defined aim, data collected by means of observation has not been used to confirm or disprove a hypothesis. Rather, data was gathered by observation to be interpreted in context with data gathered by interviews.

3.2.1 – Method of data gathering - The personal interview

While interviews after the teaching project could be conducted as group interviews and thus allow for group reflection (Postholm & Jacobsen, 2013, p. 63), personal interviews were chosen as method of data gathering in both instances. In addition to connecting and comparing interviews conducted before and after the teaching project, individual interviews allows for space in which the participant does not have to consider other participants. As a

clear advantage of face to face interviews, Postholm & Jacobsen points to the "increased possibility of establishing a personal relationship" between the interviewer and the subject (2013, p. 68).

Postholm references Rubin & Rubin (1995) and describes two methods for structuring a personal interview. The first method is referred to as a "tree with branches", in which the tree trunk is symbolic of the central topic and the questions make up branches. Postholm describes the second method as a "river with side streams", in which the interview's direction is decided by whatever topic is brought into the conversation (2010, p. 79).

According to Postholm, the "tree with branches" is the most suited method for phenomenological studies (Postholm, 2010, p.79). As the interviews revolved around an interview guide with specific questions, the research conducted for this thesis adhered to the "tree with branches" method.

Postholm & Jacobsen refers to the structured interview as one in which the researcher asks every participant the same set of pre-defined questions (2013, p. 74). It is necessary that the researcher conducting a structured interview remains neutral and does not deviate from the set structure and order or engage in further conversation with the participant (Postholm & Jacobsen, 2013, p. 74). The half-structured interview, while based on prepared questions, can bring up other topics or take directions that were not initially planned (Postholm & Jacobsen, 2013, p. 75).

While the participants were asked the same set of questions in the same order, the interviews took form as a half-structured interview. It is paramount that the participants are given the opportunity to reflect and associate freely. However, their responses will also be organized according to the set of questions and compared. While the organization and restraint of the structured interview would lend itself to analysis and comparison, I did not want to hinder responses in such a process. Although the interviews are organized by a pre-defined set of questions and thus can be considered a "tree with branches", I did not adhere to this definition in a restrictive manner.

3.2.2 – The process of conducting interviews

The interviews before the teaching project were conducted over the course of two one-hour lessons. As such, twenty minutes were allotted for each interview. Interviews were conducted individually in a separate room and recorded with a smartphone. The participants not currently interviewed watched *The Simpsons Movie* (2007) as a preface to working with animation.

All interviews were conducted in Norwegian. The participants were not given the option of conducting the interview in English, neither was this considered. The aim for the interview was to let participants reflect and speak freely, and I would not consider any participant more comfortable in speaking English than Norwegian. Of course, the interviews were not conducted as part of English tutoring, but as research.

3.3 –Interviews conducted before the teaching project - Interview guide

The interview guide focuses on thoughts on working texts and reading in English, the participant's perceived learning outcome from working with texts in English and thoughts on illustrations in texts in general and comic books specifically. In addition, the interview guide looks at motivational factors and preferred working methods in English and thoughts on achievement and mastery.

3.3.1 – What do you think of working with texts in English class?

3.3.2 – To which degree do you feel that experience a learning outcome from working with English language texts?

3.3.3 – How do you like working with English language texts that are illustrated with pictures?

3.3.4 – What do you think of comic books? Do you read comic books?

3.3.5 – What are you motivated by in English class? Which working methods do you find interesting?

3.3.6 – Which teaching method do you find to be most effective for your English learning?

3.3.7 – What do you think about achieving? What do you master in in your work with English?

3.4 –Interviews conducted after the teaching project - Interview guide

The interview guide for the post interviews focuses on the experience of reading graphic literature, the experience of graphic literature books compared to non-illustrated literature and the desire to work with graphic literature in the future. In addition, the interview guide examines the participant's thoughts on the selection of graphic literature and the participant's thoughts on the teaching project.

3.4.1 – How did you experience working with comic books in English class?

3.4.2 – How did you experience reading comic books compared to read non-illustrated texts in English?

3.4.3 – Did you read several comic books? How do you think these were different from each other?

3.4.4 – Would you like to read comic books next school year?

3.4.5 – Are there other comic books you would rather work with?

3.4.6 – What did you find to be positive about the teaching project? What could have been better about the teaching project?

3.5.1 – Transcribing and translating interviews

The interviews were conducted in May of 2018 and transcribed in January 2019. I was employed on a single school year substitution contract and scheduled to be in paternity leave from August to November the following school year. As I had access to classes in which I already had a teaching role, it was ideal to conduct my research before the end of the school year. The interviews were transcribed in January 2019 in order to combine this work with the writing process of this thesis, thus creating distance between conducting the interviews and transcribing them and simultaneously interweaving transcription and review of results with the other processes and elements of this thesis.

The interviews were recorded on my private cell-phone and copies were transferred to a single USB flash drive. The interviews were saved as "Interview" and numbered according to the order that the participants were interviewed in the before-interviews. Interviews were transcribed onto a Word-document.

The emphasis of the transcription and review of the interviews has been placed entirely on the participant's statements. Body language, pauses and other circumstantial elements has been considered irrelevant for the purpose of this thesis and research.

3.5.2 - Analysis and results

The transcribed interviews were organized in accordance to the interview guide. As such, the information that was deemed most relevant to the question were included in the results section. The results were structured according to the interview guide, and the questions and replies organized in separate tables.

While the interviews were conducted in a structured manner, they also took the shape of conversations in which the researcher actively participated. As such, the researchers voice was given presence beyond a static list of questions to give context and truthfully represent the interviews as they were conducted.

According to Postholm, the researcher must control the interview to receive answers to the questions at hand, yet still be open to unsuspected pathways and allow for the participants voice to come through (2010, p. 137). This has functioned as a premise for the interviews yet can prove difficult. The results from the interviews as presented in section 4 are organized by topic yet providing freedom to speak freely and the exploration of byways affect the similarity and thereby structure of the end results. The differences were deemed not to affect the premise of the research, however, which was to collect and compare participants' experiences.

3.5 – The teaching project

The teaching project spanned four one-hour lessons. For three of the lessons, the participants were given the entirety of the lessons to freely read and interact with the selection of literature. I wished to offer participants a small library of graphic literature that reflected the width of the genre and simultaneously offered every participant a text they could understand and engage with on their level (Harmer, 2013, p.283-284). The participants could either choose and read a single title, read several titles or parts of several titles.

The purpose of giving students free reign to read as they pleased was a decision made both as researcher and teacher. While the researcher steps back to observe the participants as they engage with the format and genre, the teacher gives students space to explore.

The participants were not given instruction in reading and navigating graphic literature, nor was there an introductory period that examined the medium. As a researcher and didactics

student entering the classroom for an isolated teaching and research project, I would plan these sessions in detail based on available theory. Realistically, as a full-time English teacher looking to attempt to use comic books as a way of reading, I would find suitable literature and book-end the periods by a general introduction and a concluding task or classroom discussion. In addition, I wanted to offer participants the freedom to experience a wide range of graphic literature and be free to select and read whatever they found interesting.

Alternatively, the participants could be given sets of excerpts with an accompanying task of writing a simple log with entries on each title. Such a controlled project would ensure that every participant read parts of each title and thus examining the width and scope of the genre and titles at hand. However, I wanted to examine desire and motivation to read both before, during and after the teaching project. In addition, adding an accompanying writing task would dilute and color the resulting impressions of reading texts rooted in its use of images.

As a summarizing task, the participants were to produce a collage in a format of choice that presented a chosen title. While the participants could have written a book report or give an oral presentation, expressing themselves with images was deemed to be in keeping with this thesis' focus on multimodal literacy.

3.5.1 - Process of selecting literature for the teaching project – Considerations and rationale

As described in chapter 2.3, graphic literature is a vast and varied genre (McCloud, 1993; Eisner, 1985). Ranging from children's comics and newspaper strip comics, to long-format and deep delving graphic novels intended for adults, the genre can be daunting to venture into for teaching purposes. Comic books and graphic novels vary in stylistic approach from the simplistic and naïve to the abstract, thereby seeming difficult to penetrate as a medium with a single example.

The teaching project was intended to be an authentic representation and exploration of my teaching practice. As such, the teaching project was planned as any ordinary set of lessons and not given extra resources in terms of time and materials. To create an ideal and attractive foundation for research, it would be preferable to purchase a set of titles and plan the teaching project in much greater detail. However, this would not be representative of a typical teaching project. The purpose of this decision in relation to my thesis, was to investigate the effect of time constraints in a full-time teaching position, in addition to looking at the existing access to comic books and graphic novels.

While the selection of comic books and graphic novels can be purchased, it is not necessarily realistic for teachers to do so. The teaching project presented in this thesis was carried out in a small class and featured six participants. As such, purchasing six copies of three or four titles would be a modest investment. However, the ordinary vocational or study preparation class can consist of fifteen to thirty students. To purchase thirty copies of a variety of titles, totaling comic books and graphic novels in the hundreds, is unrealistic for most English teachers.

Upon searching for graphic literature in English offered to teachers and students by the school, only a single copy of Neil Gaiman's *Sandman: Endless Nights* (2003) could be found in the school library. The municipality's public library offered several titles, although only single copies. This immediately presented the issue of how the participants would read. One option was for the participants to choose a single book each, effectively having six participants reading different titles. The other option was to make printed copies, which would provide participants with the intended freedom of choice and exposition of the variety found within the medium. In addition, the possibility for the participants to read the same titles would ensure a basis for comparison of their reading experiences.

When using literature in the form of printed text, a single copy can be made available to students effectively by photo copying and printing. Literature that feature illustrations in the form of singular pictures or large illustrations are also ideal for making printed copies. A teacher can therefore privately purchase single copies of books consisting of printed plain text or larger illustrative images and make copies for a full class of students.

However, the teacher will face challenges when copying a system of small text and panels of detailed illustrations that convey meaning in a synchronized system. To make the comic books collected available for the participants as intended, it was necessary to scan and copy the single original copies. All copies were made in accordance with regulations set forth by Kopinor.

The selection offered to the participants represents the range and scope of the graphic literature genre. The texts selected tie in with competence aims that require students to read texts of varying scope and on different topics, and English literary texts and cultural expressions from different English-speaking countries. I deemed the selection of literature appropriate for the participant's learning level (Harmer, 2013, p.283; Öz & Efecioğlu, 2015), although the titles were of varying difficulty. *Calvin & Hobbes* was not initially offered to the participants. The short strip-format of *Calvin & Hobbes* does not lend itself to longer reading projects in which a short novel or longer short story would be used. In addition, I considered it

possible that a majority of participants would opt to read the familiar, simpler and shorter *Calvin & Hobbes*.

A common denominator among the titles is that they are, except for *Calvin & Hobbes*, not children's comics and indeed better defined as graphic novels. Many titles feature text in abundance and can be considered text driven although the story is conveyed through illustrations. Several titles also feature subtext and references and can be considered layered in meaning. As the medium is sequential and thereby segmented by nature in addition to often being based on dialogue supported by images, it offers readers a possibility to read in sections. The graphic novels featured were also divided into chapters, which would allow for segmented reading.

3.6 - Selection of literature used in the teaching project

3.6.1 – Maus : a survior`s tale, my father bleeds history, and here my troubles began

A Pulitzer prize winning title often hailed as a masterpiece of illustrated literature, Weiner claims that "the importance of *Maus* cannot be overstated" (2003, p. 38). *Maus* is set in the Polish Jewish ghettos during the second world war, and is simultaneously about Spiegelman's parents' history, the lingering trauma of Spiegelman's father and the relationship between father and son.

Figure 4: Maus, p. 106

The most striking aspect about *Maus* is the use of anthropomorphic characters. The Jews are depicted as mice, while the German Nazis are depicted as cats and the Poles as pigs. The perhaps most immediate connotation and connection to the world of comic books and illustrated literature is fun, anthropomorphic stories in the style of Disney. *Maus* is decidedly adult, however, and not humorous. Speigelman's use of anthropomorphic characters is a clever method of visualizing segregation and racism, while the characters would be no more believable if they were depicted as humans.

3.6.2 – The Tale of One Bad Rat

Written and illustrated by Bryan Talbot, *The Tale of One Bad Rat* depicts the journey of a young woman's escape after a sexual attack. Inherently realistic, *The Tale of One Bad Rat* takes place in England, starting in London before moving to the Lake District in Cumbria.
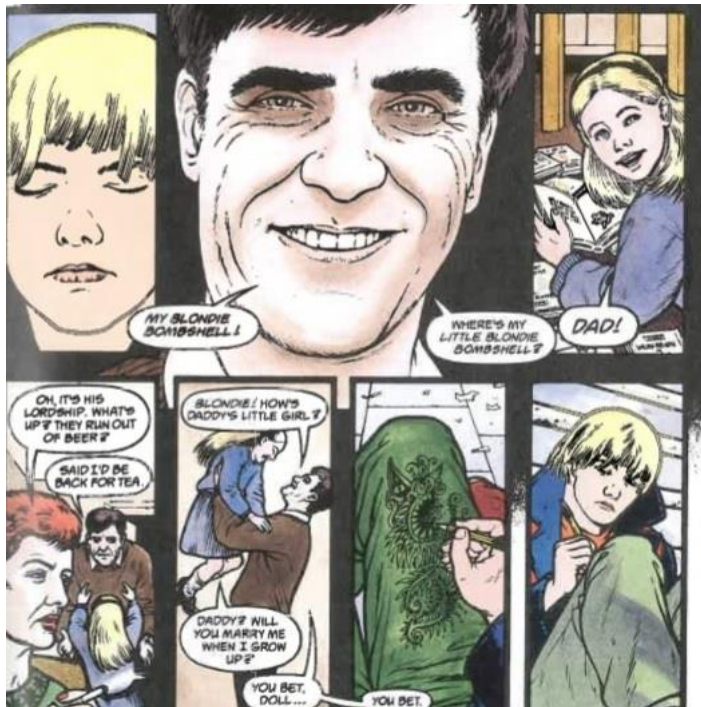
Figure 5: The Tale of One Bad Rat.

The illustrations are naturalistic and in color. *The Tale of One Bad Rat* is divided into three main chapters; "Town", "Road" and "Country", depicting the main character Helen Potter as she lives on the streets of London, as she escapes after an altercation and as she is taken in at a pub and starts her healing process and prepares to confront her abusive father.

I heavily considered whether to include *The Tale of One Bad Rat*. The central themes of sexual abuse ought to be carefully treated, and it was perhaps not a necessary title to include when the purpose is to show the range of the genre and not work with specific themes and topics. However, *The Tale of One Bad Rat* is naturalistic in style, linear and clear in its structure and it features a female teenaged protagonist. In a selection where the protagonists feature anthropomorphic characters, adult men and children, the central focus of *One Bad Rat* makes for a welcome change. In addition, the story is conveyed and told in a manner that is therapeutic rather than gratuitously graphic.

3.6.3 – Nelson Mandela: The Authorized Comic Book

Nelson Mandela: The Authorized Comic Book is colorized and realistic in its depictions of human beings and surroundings. The illustrators of the art collective Umlando Wezithombe "produces accessible educational comic books.", using the medium "to cross cultural boundaries and deliver material that addresses a range of literacy levels" (The Nelson Mandela Foundation, 2009, preface). As the book is an illustrated biography of a political figure, it is told as a linear narrative that depicts Mandela's life.

Figure 6: Nelson Mandela: The Authorized Comic Book, p.5

Nelson Mandela: The Authorized Comic Book is perhaps the only title in the selection that can be considered a more simplified text in which images functions as scaffolding and illustration to the text. The images are also clear, naturalistic and direct. *Nelson Mandela: The Authorized Comic Book* is rather opposite of *Maus*, which can be considered a complex and layered text with stylized and symbolic images.

3.6.4 – Batman - The Dark Knight Returns

A seminal work in the Batman canon, *The Dark Knight Returns* features a semi-retired Bruce Wayne in his 50s and a surrounding world that is both dystopian and pessimistic. *The Dark Knight Returns* is oriented less towards children, and the illustrations are naturalistic and subdued in its use of color.

Figure 7: The Dark Knight Returns, p. 55

The Dark Knight Returns is dissimilar to other graphic novels such as *Sandman*, *Mr. Punch*, *Maus* or *The Tale of One Bad Rat* in that it is action driven and built on comic book lore. *The Dark Knight Returns* is a graphic novel in comic book guise, as its style, vocabulary, central themes and plot cater to teenagers and adults.

3.6.5 – Calvin & Hobbes: Yukon Ho!

Figure 8: Calvin & Hobbes

Calvin & Hobbes is the only strip-comic in the selection, as well as the only comic that is primarily humorous and perhaps the most suited for children. With philosophical musings and undertones, *Calvin & Hobbes* is not exclusively geared towards children. As a comic written and formatted for newspapers, *Calvin & Hobbes* consists of mostly four squared strips and full-page stories written for Sunday editions. The illustrations are simplistic and naïve and does not feature much text compared to graphic novels intended for teenagers and adults. In addition to representing a sub-genre and perhaps what most associate with graphic literature and comic books, *Calvin & Hobbes* functions as an alternative that is easier to read and navigate compared to other titles in this selection.

3.6.6 – Bone: The Dragonslayer

Figure 9: Bone: The Dragonslayer

Weiner describes the plot of *Bone* as being about "the three Bone cousins lost in a pretechnological kingdom amid a brewing war between the forces of light and darkness." (Weiner, 2003, p. 43). *Bone: The Dragonslayer* is illustrated in black and white and is a supernatural tale with inklings towards the fantasy genre. The Bone cousins are often depicted in a simpler, more cartoonish style than other characters and landscapes. While *Bone: The Dragonslayer* features fantastical characters and humor, it is a graphic novel rather than a strip comic and it is not targeted towards children.

3.6.7 – The Tragical Comedy or Comical Tragedy of Mr. Punch

A story of a man's childhood memories that mimics and interweaves with the Punch & Judy puppet theater show. *The Tragical Comedy or Comical Tragedy of Mr. Punch* is different from the other titles in the selection in that the book consists of photographs of puppets in addition to illustrations. The illustrations are in muted colors, seemingly often taking place in darkness or dimly lit rooms.

Figure 10: The Tragical Comedy or Comical Tragedy of Mr. Punch

As the story revolves around the unreliability of memory and blurred lines between truth and fiction, *The Tragical Comedy or Comical Tragedy of Mr. Punch* can be difficult for the reader to fully understand. However, it is not written with a magnitude of text or an advanced vocabulary. The primary challenge for the reader is to accept *The Tragical Comedy or Comical Tragedy of Mr. Punch* as a piece of fiction that does not necessarily make sense or even appears fully cohesive. As discussed in 2.3.1, comic book creators can eschew established conventions of linearity and structure, something *The Tragical Comedy or Comical Tragedy of Mr. Punch* is a prime example of.

3.6.8 – The Sandman: Endless Nights
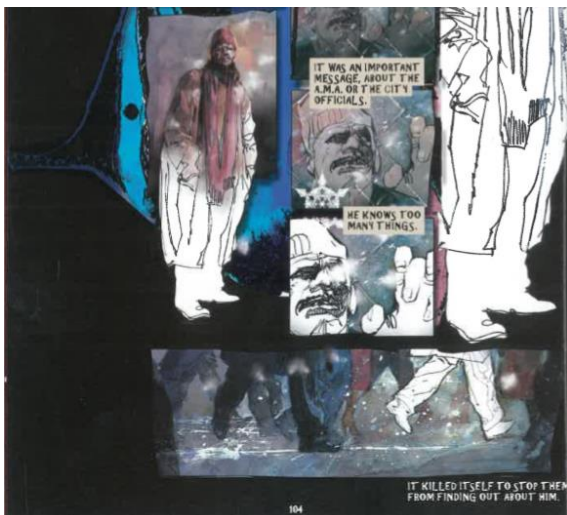
Figure 11: The Sandman: Endless Nights, p. 104.

The Sandman deviates from the traditional comic book (Weiner, 2003, p. 42). Written by Neil Gaiman, each of the seven stories featured are illustrated by different artists. As such, the chapters present different visual styles and layouts. The fantastical and supernatural is, however, common for the chapters. The seven chapters are independent stories about seven siblings, personified as physical manifestations of Desire, Dream, Destruction, Death, Delirium, Destiny and Despair. Delirium drifts from a structured story to a nightmarish mixture of color, text, figures and blending scenarios, Desire is illustrated with lush watercolors, has overtones of the erotic and grotesque and is a set structure of linear squares. Due to its imagery and themes, *The Sandman: Endless Nights* is intended for older adolescents and adult readers.

3.6.9 – The Trial: A Graphic Novel

Figure 12: The Trial: A Graphic Novel, p. 9

The Trial: A Graphic Novel is a graphic interpretation of Franz Kafka's novel *The Trial*. The novel is illustrated entirely in black and white, and its illustrations are detailed to the point of being dense. In addition, action words and parts of dialogue are scribbled over illustrations and skeletons creep across the opening pages. The contrast of detailed and naturalistic illustration and invading foreign elements such as words or skeletons, can make *The Trial* a suitably claustrophobic experience for the reader.

3.7 – Ethical considerations

The study and research project were described and discussed with the class and the students were repeatedly informed that participation in the study was voluntary. The participants were given informational consent letters that were signed and returned (appendix 3). Permission was also acquired from the school's headmaster (appendix 2). Confidentiality and anonymity was ensured throughout the research data, in collecting and treating data. Permission to store and treat data was given by The Norwegian Centre for Research Data (NSD, appendix 1).

The role as teacher and thereby someone familiar to the participants could also aid in establishing trust in the interviews. The participating students were an already established class, meaning that the teaching project did not involve rearrangement of groups or introducing new teachers to already established groups. As a teacher and indeed researcher, it was ensuring to know the class in terms of its social environment and how the students respond. That the social environment of the group was set and predictable, made for a strengthened basis for the research project.

McKay references Labov's principle of debt, stating that for ethical research in a second language classroom, the data gathered must be used in a matter that is beneficial to the community from which it is derived (2006, p. 24). The conclusions drawn in section 6 of this study can hopefully provide perspectives on multimodality in the ESL-classroom, specifically on graphic literature in ESL-teaching. In addition, the insight offered by participants in this study can lead to a better understanding of students' reading experiences. Consequently, an understanding of student's reading experiences can also lead to an improvement of these experiences by building on excising competence and the plethora of meaning making that can be considered text. Ultimately, a wide and modern understanding of literacy can involve all readers in texts that they find pleasurable, that fit their learning level and build on their existing competence.

3.8 – Validity

Cohen, et. al presents a list of principles to ensure validity in qualitative studies. Among these principles is that "the natural setting is the principle source of data", that "data are socially situated" and "that the researcher is part of the researched world" (2011, p. 180). Furthermore, Cohen, et. al lists descriptive data and that are data presented from the view of the participants and analyzed inductively. Cohen, et. al concludes that "catching meaning and intention is essential" (2011, p. 180). In addition, ensuring thick descriptions is central to ensuring validity in qualitative research (Cohen, et. al. 2013, p. 220, p.183). Cohen, et al. (2013) also list thick descriptions as a key characteristic of case studies, seeking to describe "participants' lived experiences of, thoughts about and feelings for, a situation" (p.290). Rich data, as described by Cohen, et. al is "sufficient to provide a sufficiently revealing, varied and full picture of the phenomenon, participants and settings" (p.240).

This study is built upon and hinges on the participants' experiences and the researcher's ability to properly capture and interpret these experiences. As such, the study will adhere to the principles listed by Cohen, et. al. The setting of the classroom, the participants'

established class dynamics and the dual role of teacher and researcher all contribute to research taking place in a setting that can be considered authentic and natural for the participants. Interviews were chosen as the primary method for gathering data as I have found it most suitable for capturing the participant's point of view. In addition, the structure of the interviews and the ample time assigned to each participant is intended to allow each participant to reflect freely. To substantiate descriptions of the research and the data gathered from interviews, field notes were written during the teaching project by a direct, unstructured observant-as-participant approach.

In addition, the researcher must reveal its subjectivity and avoid coloration by personal bias (Postholm, 2010; Cohen, et, al., 2013). While my personal background and rationale for choice of topic has been detailed in 3.1.2 and chapter 1, I set out to commit research from a vantage point of curiosity and not specific personal opinions. Specifically, I considered this research an opportunity to let students speak and to learn from student experiences. Flick argues that the subjectivity of both researcher and participant must be accounted for (2002, p. 6). The backgrounds and personal opinions of the participants are essential in reviewing results from the interviews related to the research project. To illuminate participant's preconditions, interviews were conducted before the teaching project. The results from the pre-interviews will be presented in chapter 4 and discussed in chapter 5.

McKay debates the external validity of case studies, in that a single case is not suitable for generalization (2006, p. 73). McKay references Yin, in that case studies do not set seek to record samples of a large populous for generalization purposes. This study aims to collect and depict in-depth descriptions of individual experiences of a specific, isolated phenomena. As such, the very nature and premise of the research described in this thesis is not to produce results that are representative of a larger populous. In addition, while the research can be replicated exactly, the results cannot. However, parameters of the research can affect the resulting experiences and thus create certain impressions or feelings that can be replicated. The possible effects of planning and overall structure of the study will be discussed in section 5.

3.8.1 – Limitations of methodology and research design

Cohen, et. al list the likelihood of observer bias, subjectivity and difficulties of cross checking as weaknesses of case studies (2013, p. 293). Subjectivity and bias are especially relevant limitations for this study. While I have described my personal background and attempted to eradicate personal bias in the process of conducting research, I cannot say that there will not

be levels of subjectivity informing parts of this study. The amounts of data in qualitative studies must be condensed by the researcher. The study's dependability on the researcher to select relevant data can also be affected by researcher subjectivity (Cohen, et, al. 2013, p.540). Although the primary data was gathered by interviews, observer-as-participant was utilized during the teaching project. The possibility of attention deficit, or distraction of the observer, is a central limitation of this method of data gathering (Cohen, et. al, 2013, p. 473).

The dual role of researcher and teacher can be a limitation for this study. The participants were well informed of the research and that the teaching project was a part of this research, and that participation was voluntary. The participants were informed of how the interviews would be carried out, how data would be collected and how personal information would be kept confidential. In addition, participants asked questions in class, and appeared comfortable in doing so. Despite the clarity of the research, interviews and methods for collecting and storing data, the participants might still have viewed themselves as students and the teacher as their teacher, not as participants and researchers for an isolated time period.

In addition, the half-structured interview can be a balancing act between encouraging reflection and engaging in conversation, and asking leading questions (Postholm, 2010, p.82-83). The interview form of data-gathering can be a limitation in itself when considering the participants' and the researcher's relationship. The relationship between student and teacher can lead to participants providing answers that they consider to be correct or to the researcher's liking. The participants in the study are young students that at the time of research are at the end of a school year and await a final subject grade. Although I considered the participants well informed and prepared, factors such as grades and the authority of the teacher can have a subconscious effect.

I have also viewed the teacher-student-relationship as an advantage for this specific research project. As such, it can be considered positive that participants were the researcher's students and that they approached the teaching project and the interviews with less anxiety and trepidation.

This research will not provide results that can be generalized, as discussed in 3.8. While in-depth descriptions of personal experiences and opinions are not designed for generalization, the lack of triangulation in the form of a generalizable quantitative study, as described in 3.1.1, is a limitation to this study.

Chapter 4 – Results

This section presents results from the pre-interviews, the teaching project and the post-interviews. Results are presented chronologically, starting with the interviews conducted before the teaching project. The results are organized by questions and topics from the interview guide as presented in 3.3. For the interviews conducted before the teaching project, the topics were Views on reading and working with texts, illustrations, motivating factors, perceptions of self and preferences regarding teaching methods.

Following the pre-interviews are notes written during the teaching project, detailing the course of the four one-hour lessons.

Lastly, interviews conducted after the teaching project will be presented. As with the pre-interviews, the post-interviews are organized according to the interview guide described in 3.4. The results are organized by The experience of reading comic books, thoughts on the selection of literature available, thoughts and reflections on the teaching project, and desire to further work with comic books. Short summaries are provided before each subcategory of interview results as an introductory overview.

4.1 - Interviews conducted before working with illustrated literature and comic books

The interviews conducted before the learning sessions focused on three main areas; thoughts on working with texts in English, the participants association with and experiences with illustrations and images, and thoughts on mastery, achievement and motivating factors in English.

4.1.1 – Thoughts on working with texts in English

None of the participants reported to read English in their spare time. Participant 1, however, read the *Harry Potter* series when she was younger. Participant 3 also reported to have read part of a *Harry Potter* book.

While Participant 1 and 5 did not read in their spare time because they did not find the time to do so, Participant 3 and 4 preferred to watch English language video content in the form of YouTube videos and television programs. Participant 5 also reported to watch film or television. Participant 6 found that texts offer a different vocabulary than films.

Participant 1 and participant 2 talked about a project in Norwegian class, in which students borrowed a book from the library. The students were required to read a given amount of text

each week. Reading entire books in a native language is different from reading in a second or foreign language, however, and Participant 2 found it easier to read books in Norwegian.

Participant 1

What do you think of working with texts in English?	"It's ok"
Do you feel that there is any learning outcome from reading or working with English texts?	"You probably get a larger vocabulary. But, if you, like the texts that we have been working with, that have explanations on the page, then you understand and you learn difficult words."
What do you feel that you get out of the reading project in Norwegian class?	"We read, at least. And we have to understand it. We can't just read without paying attention, because we won't get anything out of it, and we will not be able to answer the questions."
How would you react to being given a specific book and a deadline?	"If it is a bad book, I won't bother finish reading it even if I have to. I will just search for a synopsis and retell that."

Participant 2

What do you think of working with texts in English?	"I think it's mostly alright, if I understand them. I don't think it is any fun if I don't understand the plot".
Where would you draw that line between easy and difficult to understand?	"I don't know. I mostly prefer shorter texts"
So you would not want	"No. Comic books and such, I can imagine that being alright. But not longer books, no".

to start reading books in English class?	"I think it is very tedious. To read a page, and if you don't understand it. If there are images and such, you understand it better".
What is the difference between a comic book and a book?	
Participant 3	
What do you think of working with texts in English?	"I think it is fun to work with English in general, no matter what type of texts and such."
Do you read English in your spare time?	"Yes, it was a *Harry Potter* book, that I made good progress in. But that is all that I have read, that is an English book. Apart from that, there is a lot of English on YouTube and such, that I watch. That is probably where I have most of what I have learnt, really. I have been on there since I was little."
Would you like to read more fiction in English?	"It is a lot more fun reading that, and in English, and if it is exciting and such, it is more fun to work with."
Participant 4	
What do you think of working with texts in English?	"It is okay"
Do you read English in your spare time?	"I used to before, but not so much any more. I watch shows more."
Participant 5	
What do you think of working with texts in English?	"I am not very excited about that, no. I am not. It is the same in Norwegian, it does not matter if it is English or Norwegian. Text in general. I read so slowly and I struggle to concentrate. "

What else do you experience when you read?	"I get bored and then I drop out, and then I start to try to figure out where I was and I keep doing that until the end. Then, I can't remember what I read at the beginning, and then I'm just as far."
Have you read any in your spare time?	"I read very little in my spare time. I do not exactly have any time to read a book. That would be when I am in bed and try to sleep. "

Participant 6

What do you think of reading in English?	"It is okay. I like to read, it is quick, so I get to finish what I am supposed to rapidly."
To which extent do you think that you have an outcome of English texts?	"I do get an increased vocabulary. I learn words that you do not usually use in the regular film. The ordinary man in the street doesn't use those words that you find in novels and such. So you get a wider perspective on the language."

4.1.2 - Reading with illustrations and images and associations with comic books

Every participant expressed positive associations towards illustrated texts and illustrative images as scaffolding when reading. However, while positive towards illustrated texts, participant 1 reported to find comic books boring and confusing to read. Participant 3 and 6 actively read a variety of comic books in their childhood. Participant 2 reported a positive experience reading Jeff Kinney's *Diary of a Wimpy Kid* (2007) in secondary school.

Participant 3 expressed positive expectations towards working with comic books. Participant 6 reported joyous connotations to comic books and imagined working with comic books in class as something more fun and light-hearted.

Participant 1

What do you think of texts with illustrations or pictures?	"It is much more fun. It helps in putting images in your head".
What do you think of comic books?	"No that's boring, because I do not know which frames to read first."

What is the difference between illustrated books and comic books?	"It's much easier, because there is the text, and then there is a picture. You don't need to spend so much energy forming an image in your head, because you have an image, an example, of what they might look like".
How can this help in learning English?	"You spend less time thinking, how they look and why they act and such, and you can focus much more on the language".

Participant 2

Is it easier to reflect about what you are reading if there are images?	"Yes, if I am unsure of something and there are pictures, I understand it better. I am more certain of what I am reading».
What did *Diary of a Wimpy Kid* look like?	"There are three to five sentences, and then a picture and three to five sentences.".
What associations do you have with comic books?	"Donald, really, yeah".
Like children's comics?	"Yes, but I don't know about much else. So that can be exciting".

Participant 3

What expectations do you have towards working with comic books? Perhaps compared to reading ordinary texts.	"That will be alright, reading comic books and such. It will be a bit more fun than working with that than a book, like just plain text. I think others in class would be more engaged in that, too. It is sort of how this class is".
	"There are pictures and it is more engaging to do something

How come?	when you have it visually. I certainly feel that way, there is a better feeling, you know? It is good to just read a text and think for yourself what is happening, but it is also a bit exciting, a bit cool I think, to see how they, that is the writer, thinks that it is."
What do you think when I say comic books?	"When I think of comic books it is sort of strip comics, right? Such as *Pondus* and all that. But I have also read a lot of *Sølvpilen* and such, and a little of *The Phantom*. I took up that from dad and granddad.»

Participant 4

What do you think of working with English language texts that also feature images, compared to a text without images?	"Perhaps a bit more fun to look at, or fun to work with, I do not know."

Participant 5

What do you think about comic books?	"It is a bit more of a mix of possibly film and book."
Have you read any comic books?	"I have not read that much, no. The only comic I have read is *Pondus*."

Participant 6

What do you think about comic books? What associations do you have with the term comic books?	"I don't know. Joy? I read a lot of comic books when I was younger".
If we think that we are going to work with	"I feel like we are going to have more fun with what we are

comic books in English class, do you then feel that we will be working in a more childish way?	working with. We are going to try and not be so serious, and rather learn by enjoying ourselves, so to speak".

4.1.3 - Motivation and Perception of self and achievement in English

Participant 1 and 3 expressed a desire to do activities. Participant 3 reported to enjoy English no matter the tasks but added that he especially liked being active. Participant 1 found homework especially demotivating, primarily because of the added stress.

Participant 1 and 5 reported to enjoy variation in teaching methods. Participant 5 found that written assignments did not go well, and that he rectified this by orally based assessment.

Participant 2 reported that he mastered neither writing or speaking, and that grammar was particularly difficult. Participant 2 considered grammar important to learn, even if it is not necessarily fun. Participant 2 expressed a desire to cooperate with other students on tasks. Participant 6, however, reported to learn well by listening and working by himself.

Participant 3 and 6 both reported to be motivated by and associated achievement with good feedback from fellow students and the teacher. Participant 6 especially stressed the importance of honest feedback. Participant 3 and 6 also found it important to feel good about their work. Additionally, participant 6 associated the lack of achievement with a sense of failing and losing.

Participant 1

What motivates you in English class?	"It is no fun listening to lectures and such, that is boring. We need something to do, a task that is simple, simple to understand, and that we learn something from. It's no fun getting a really difficult task that is to be presented and you have ten minutes and then you present it. That's no fun. But a bit more of those simple tasks that you learn from, but you have some time. Not like three weeks, but two hours, perhaps, and then you present it."

Why are you demotivated by homework?	"When we have homework I am really demotivated and I do not bother doing anything". "I think it's the thought of sitting six hours at school, and then there's even more, having to go home and do homework. When I am finally finished after six hours and I have a lot of things to do. And then I come home at night after being at the stables or out with the rabbit or something else, the whole day, and then I come home and "I forgot to do my homework", and then I think "oh, I'm tired", and then I take a shower and go to bed instead. It's not very motivating to think that I have to go to class tomorrow and not having done my homework".

Participant 2

Which part of the English subject and working with English do you feel that you master?	"I am not so good at speaking English, but I am not such a big fan of writing. So I do not really know".
What do you find difficult? When writing?	"I suppose it is the words."
Such as spelling or vocabulary?	"Yes, it can be some of that, and some of that grammar. I think we should learn more of that".
What do you feel that you accomplish best?	"Perhaps solving tasks in English. But I think it is more fun if you can cooperate, it is more exciting."

Which method of teaching do you consider to be most effective when you learn English? Is that perhaps cooperation or tasks?	"No, it can be a bit of both. If you combine it, I think the tasks are easier. So I think that if perhaps we focused more on grammar, I would have learned more about that".
Would that be boring?	"Yes, but it is quite necessary also, I think. There might be many that master grammar, but I certainly struggle with it in some instances".
Is it less important, then, to master something if you feel that learning it is important?	"I think it is most important that you achieve something, but it is... You probably have to do some tasks to understand it, yes."

Participant 3

What do you think motivates you when working with English?	"What motivates me most, really, is that I find it fun to work with English, and then I think it's fun having you as well. Some of the best lessons we have during the week is English".
What do you think about achievement? What does achievement mean to you?	"I feel that I can have a good feeling about what I have done. That I myself feel that I get, that my work is successful, not successful, but well executed. That I receive good feedback from my teacher and fellow students. That I get a pat on the back. It helps with my sense of achievement and such. I know then that I feel safe that, I feel that I have answered well, for example. Yes, that is achievement to me."

Participant 4

Between reading and writing about what you have read compared to watching films. What would you consider the most effective of these methods?	«I do not know. Perhaps reading and then writing. Because you can sort of see the words.”

Participant 5

What do you feel that you master or achieve when working with English?	"I have always prepared well for oral tests, I would say. At least I have tried. It is orally that I pick myself up in all subjects. Much of the writing we do at this school has gone to... yes.”
Which learning method has been the most effective, do you think?	"For example when we worked with Australia and the aborigines, there was some blackboard teaching, some short films, and then some tasks. That was fairly easy, because we had that in secondary school. It's an alright teaching method.”

Participant 6

What motivates you in English?	"I am motivated by receiving good feedback on my work, as long as I know that I do something good, not that I think that I did something poorly and still get good feedback. That is not motivation to me, at least. I want real and realistic feedback, honest."
What about achievement? When do you feel that you achieve something?	"It is when I feel that I do a good job, and that I am happy with what I hand in.”
Is that feeling of achievement important to you?	"Yes, I am a bad loser. If I don't master something, I feel that I have lost."

What catches your attention? Is it to learn something new?	"I like to learn new things. I like to enjoy what I do, too, to have fun. When the subject matter gets really dry and boring, I disconnect quickly."
Which teaching method would you consider the most effective for you to learn English?	"I am a person who learns a lot by listening, but I also learn a lot by myself. If I write a text and make a mistake, I usually learn from that".
Do you perhaps learn most from this process?	"Yes, I think that I am very good at teaching myself things."
Do you think that it matters less what we do during lessons, exactly?	Yes, actually. As long as it is about English and provides something of a challenge".

4.2 – The teaching project

A total of four one-hour lessons was spent on the project. In the first lesson, the participants were free to explore the original books and printed copies that had been put out. While most participants spent the majority or the entirety of the period reading a single title, others explored actively by looking through several titles. Participant 4 expressed an interest in reading horror stories and looked through *Mr. Punch* and *Sandman*. While participant 5 spent much of the first lesson reading *Bone*, and participant 6 read chapters of *The Trial*, the participants generally found few titles particularly interesting. In addition, the participants expressed difficulties in navigating and reading the formats of the copies and the original books, as well as finding layouts and fonts confusing and convoluted.

On this basis, it was decided to add a more familiar and accessible comic to the selection. As described in 3.6.5, *Calvin & Hobbes* is a strip comic in which the story is often confined to a set number of panels in sequence. In addition, the language utilized in *Calvin & Hobbes* is simpler and more direct than the selected graphic novels. Finally, *Calvin & Hobbes* is a

recognizable comic that participants would likely be familiar with in some capacity. While the participants read, I spent half of the second lesson attempting to make correctly formatted and properly legible printed copies of *Calvin & Hobbes*. The printing process effectively placed me outside the classroom and away from the group for thirty minutes.

After the third lesson, PDF files of scanned excerpts were made available for the participants through the online platform IT's Learning. For the fourth period, the participants were given a concluding task of presenting a chosen title as a collage or PhotoStory. Every participant chose *Calvin & Hobbes* and made simple collages with images gathered by online searches. The tasks were neither assessed nor graded.

4.3 Interviews conducted after working with illustrated literature and comic books

The interviews conducted after working with comic books revolved around five central questions; the participant's thoughts of working with comic books, the participant's thoughts on reading illustrated versus non-illustrated texts, the participant's thoughts and experiences with the original and copied formats, the participant's thoughts of the selection of literature available and finally if the participants would like to work with comic books the following school year. The post-interview with participant 6 was conducted one week after the other participants.

4.3.1 The experience of reading graphic literature

Participant 1 found the literature difficult to read, both in terms of layout and vocabulary. Participant 2 thought that the comic books would be easier to read, but found it exciting to try something new. Participant 3 also enjoyed working with a different form of literature. Participant 4 found working with comic books more boring than she had anticipated. Participant 5 registered what he read better than when reading non-illustrated literature. Participant 6 reported that he did what he was supposed to do, but that he found reading comic books more appealing than reading theory books.

Participant 1, 2 and 4 would rather read a non-illustrated book than an illustrated book. Participant 3 and 5 preferred illustrated literature. Participant 6 found that the characters in *The Trial* looked very similar, which made the book confusing to read. Every participant preferred reading *Calvin & Hobbes*.

 Participant 1

What did you think of working with comic books in English class?	"It wasn't that fun. It was so tiresome to read. It was impossible to read. There were so many difficult words, and then there was a lot of strange text. So, I didn't understand very much".
What did you think of reading comic books compared to regular English texts?	I would rather read a book.

Participant 2

What did you think of working with comic books in English class?	"I think it has been quite alright. I thought it would be easier, though, than it was. So perhaps that was a bit of a disappointment, but it was exciting to try something new. "
What did you think of reading comic books compared to regular English texts?	"You piece it up more, so perhaps it is a bit easier. But, yes, I thought perhaps it was a bit better reading a book. I do not really know."
How did the comics differ from each other?	"Perhaps it was the plot. I think maybe *Calvin & Hobbes* was the most fun." "I don't know. It is something you can recognize, with the characters. So

Why, do you think?	they seemed familiar, and so perhaps that is why I thought that was the best".
Was the vocabulary more understandable in Calvin & Hobbes?	"Yes, that was probably it. A bit more childish, perhaps, than the rest. So I liked that".
	"Yes, I was a bit uncertain of which it was, but there were some that were a bit impossible to read, yes."
Was the size and font of the text itself difficult to understand?	"Yes, but you can think your way to it. But I thought it helped to read on a computer."
Did the fact that they were in English add to that difficulty?	"The originals were perhaps the easiest, but the copies were perhaps a bit more difficult. On a computer you can zoom in a bit, as well."
Did you find it easier to read on a computer than the printed originals?	
Participant 3	
What did you think of working with comic books in English class?	"I felt that it went quite alright, really. It was interesting to just read, do something else in class. Something that you really enjoy. Comic books are fun like that. Almost like a little break, I would say".
What did you think of reading comic books	"There is a difference in the humor and how it is written and all that. For me, it is a lot more fun to read comic books than to read a whole book in English. That gets far too tedious."

compared to regular English texts	
Why did you like Calvin & Hobbes the best?	"It is what I have heard of before, and read before, and I know how the humor is. And it was, of those that I looked at, the one that was best to read on paper for me. It helped a bit that I read it, so that was a factor too, that I could read it a bit more clearly than the other comic books."
It was a factor that you could understand it immediately?	"Yes, so even if there were some words that were a bit more doodly there, I understood the meaning of the sentence and such. But with the other stuff you understood one word and such".
Did you put away Batman when you felt that you did not master it?	"I was very keen on reading *Batman*, because I like that superhero stuff, so *Batman* could have been very interesting to read about. But I tried looking through the pages and I tried to register some of the story and such. So for me it was difficult to read, really. But I think that if I had gotten a book I would have read it. But the way it was it was just a bit difficult to read."
Was that extra difficult when the printed copies were introduced?	"Yes, it was. But it was better when we got it online, because you can zoom in yourself and such. So that was a good idea. But by then I had already changed to *Calvin & Hobbes*, so I just continued reading that".
Did you find online to be the best format?	"Yes, it was better to have it online, I would think. Have it scanned somehow. It is a bit easier than to deal with several hundred pages per comic, and then it is impossible to read it. So I would think so, yes."
Participant 4	
What did you think of working	"Okay. Perhaps more boring than I thought it would be".

with comic books in English class?

Why did you like *Calvin & Hobbes* the best?

"Perhaps it was a bit easier to read, and a bit simpler plot and such".

Participant 5

What did you think of working with comic books in English class?

"It was alright. In regards to pictures, I actually registered what I read, even if it was in English".

Do you feel that you registered what you read better?

"I understood, I understand if I just read a text, too, but it is quicker and better to read a text if you have pictures."

Is it easier to keep concentration if there is more going on, or is it that you can visualize the text?

"Both, really. There are illustrations of what happens, in the images".

It is more explanatory?

"Yes. I read two of them. I read that, what is it called again, *Calvin & Hobbes* is the other one. *Calvin & Hobbes* had a text for each of the pictures. It was alright enough, but its the sort of stuff you only read for fun. The other one was a book, with a lot of images. It was alright

reading that one too."

Did you find it more effective for you to read comics and was it something that you mastered better?	"Yes, there was less text on the page, so of course there are more pages. But I don't know how much I read compared to how much I would have read in a different book. At least I didn't have to stop to read it again because I didn't understand it."

Participant 6

What did you think of working with comic books in English class?	"It has been a while since we did it so I can not remember a lot, but it was alright to get it done. I did what I was supposed to do. It was more appealing to start reading, at least, rather than reading in a book of theory and do tasks."
Which did you like the best? (Of *Calvin & Hobbes* and *The Trial*)	"I liked *Calvin & Hobbes* best, because I didn't have the whole book for the first one so I did not understand anything, really. It was also a lot harder to understand it."
What made it more difficult to understand?	"The illustrations themselves were a lot messier. There were several people in the comic that looked like each other, so I did not understand who was who, really."
Did you feel that you had to worker harder to understand that one (*The Trial*)	"Yes. It might be because it was printed on paper, though. It was a bit unclear."

Why did you find Calvin and Hobbes easier to understand than the other titles?	"It might be because I have read it in Norwegian. But the pictures are quite simple, there is not a lot of extra to them. In the other that I read there was very much detail and black and white. In addition, it was printed and things sort of flowed together."
Is it easier to read comic books if there are colors?	"Yes, I think so."

4.3.2 Thoughts on the selection of literature available

Participant 1, 2, and 6 expressed an interest in reading *Donald Duck* in addition to or rather than the selection of literature available. When asked why they would read *Donald Duck*, participant 2 and 6 both pointed to it being comic books that they know and have read as children. Participant 2 would like to read more books with images similar to *Diary of a Wimpy Kid*.

Participant 3 said that upper secondary students quickly lose interest and that his own interest often depends on the appearance of a book. Participant 3 would rather read comic books than a long novel.

Participant 1	
Are there other comic books you would rather read?	"Perhaps it would be easier with *Donald Duck*, as I have read that before".
Participant 2	
Based on this selection. are there other	

comic books you would rather work with?	"No. Maybe *Donald* or something like that. I don't know if that is in English, but perhaps that, yes. Perhaps texts with more text and pictures, where it isn't a comic book, but a book with pictures."
Why *Donald Duck*?	"I don't know. It is something that you very well. But I have read it from when I was little and it's something that you recognize. That's fun."
Is it important that it is something you recognize?	"Yes. I don't have an interest of reading something that I've never heard of, really. It is easier, though, to read something that you recognize".
Participant 3	
Did you read several of the comic books?	"I looked at, I don't remember what it was called, but it was some absurd stuff. I don't remember what it was called".
Mr. Punch?	"Yes, something like that, I think. It was very strange. That and *Batman*, then, that I looked at, but it was a bit iffy reading them, and it was less interesting when you were unable to read because it was a bit blurry. *Mr. Punch* was a bit outside of what I like."
Was it too strange?	"Yes, really."
Were there comic books that you would rather read that were not part of this selection?	"Yes, there are some. If it is in English, it would have been fun to read some *Sølvpilen* or *The Phantom* or something like that, because I have read that before, from grandparents and dad and such. It would interesting to read that, it has been a long time now."
Do you think that is important for upper secondary students? That it	"Yes, I would think so. Upper secondary students quickly lose interest, just by looking at the appearance of the book, really".

catches their attention?

Is that true for novels and other forms of literature as well, or do you think it is different with comic books?

"I can't speak for everyone, but for me the appearance of a novel, it depends on everything, how thick it is, the colors and everything. But I would rather look for a comic book than a novel, to put it like that. Considering the content and such. It is not every day I want to immerse myself in the plot of one of those long novels"

Participant 4

Did you look at several comic books? (in addition to *Mr.Punch*)

"Yes, I looked at that one and then I looked a bit at *Calvin & Hobbes*. Yes, I don't think I looked at any more."

Did you find them to be very different?

"Yes, there were different illustrations. And very different plot and such.".

Were there other comic books you would rather work with?

"No".

Participant 5

Were there other comic books

«I do not know. I think *Calvin & Hobbes* is fairly alright. Fun comic.»

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you would rather work with?	
Participant 6	
Were there other comic books you would rather work with?	"I will always think of *Donald* when I think comic books, so if we could get that in English, that would have been fun".
Why *Donald Duck*?	"It is because I have grown up with it. I have read, I would think that I have read as many *Donald Duck* comic books as I spent days at school when I was younger. I read *Donald Duck* every day. I got it in the mail every week, and new books when they came out."

4.3.3 Thoughts and reflections on the teaching project

Participant 1 found the teaching project silly and did not experience a learning outcome. Participant 2 was satisfied with the diversity of the teaching project. Participant 3 liked doing something different, although the project was somewhat boring at times. Participant 4 and 5 found the project to be alright. Participant 6 considered it positive that the participants were given the freedom to read whichever title they wanted.

Participant 1 said that having to read aloud would improve upon the teaching project. Participant 1 found the reading difficult, both in terms of unfamiliar words and the layout of the comic books. Participant 2 found that the time spent on printing and accompanying formatting issues detracted from the project. Participant 3 would have liked a larger selection of available titles, preferably some he was familiar with and that he had previously read. Participant 5 found that a lack of concentration within the group to be negative. Participant 6 thought that the project could be organized and structured better.

Participant 1

What did you find to be positive about the teaching project?	"I don't really know. It was just silly. There wasn't a lot that happened, sort of. I did not exactly feel that I learned a lot."
What could have been better?	"We could have read aloud".
Could I have helped you understand or help you read in any way?	"I could have asked about the difficult words, but I didn't. So perhaps I should have done that".
Did you look up difficult words?	"No. Perhaps I should have. But, like that comic book with the mouse or rat or hamster or whatever it was. I didn't understand anything of that."
Was it because of the pictures and the order of them?	"I think it was a mix of everything. It was so messy, I didn't understand anything".
Do you prefer reading non-illustrated texts because you master that form of reading better?	"Perhaps. I do. So maybe that's why."

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Participant 2

What did you find to be positive about the teaching project?	"We got some variation, we got to see a film and read and write a bit about that. It was varied and we tried something new."
What could have been better?	"It is difficult to say. It might have been better if we had found out earlier that the paper copies didn't work so well. But you can't know that, so it's a bit... I think that it worked quite well."
Did you read several comic books?	«Yes, there was a bit of a difference. I think that those that had colors were easier to read, because the illustrations were clearer. And there were some differences in regards to the size and quality of the text».

Participant 3

What did you find to be positive about the teaching project?	"I think it was alright, at least for us, to use comic books. Because we haven't worked with those English comic books before, that I can recall. But it is interesting to learn about it as well, in a way, even though it might be a bit boring for a few seconds. But it is a bit interesting for me. So the teaching project was a good thought, at least.".
What could have been better?	"The resources you had, perhaps you didn't have very much of a selection, and it is very difficult to get everything within the comic books that I like with such a small selection. But that is not your fault, but it would be best if everyone got to choose themselves from a larger selection. Like I would read *Sølvpilen*, or something like that."

Participant 4

What did you find to be positive about	"I thought it was an alright project".

the teaching project?	
Could anything have been better about the teaching project?	"No"
Participant 5	
What did you find to be positive about the teaching project?	"It was fairly alright".
What could have been better?	
Was there a lot of noise? Little concentration?	"I do not know. It depends a lot on the class, too."
Is this something that the teacher can control?	"Well, there was not anyone who read the book."
	"No, exactly, you can not do that. It is up to every student, then, to sit down and read the book."
Participant 6	

What did you find to be positive about the teaching project?	"First and foremost that we got to choose ourselves what sort of comic books we wanted to work with."
What could have been better?	"Perhaps a bit more structured in the work. A bit more of a plan behind what we are doing. It got a bit "let's read some comic books and write a small text afterwards".
Should we have spent more time on the project? Or should it simply be structured better?	"No, we have spent a couple of weeks on it, so there is not too little time. But perhaps the time was not well utilized. Then again, not everyone reads as quickly, either."

4.3.4 Desire to further work with graphic literature

While participant 1 would not like to work with comic books again the following school year, participant 2 said it could probably be fun to do so. Participant 3's desire to work with comic books again the following school year was dependent on whether the titles in question were interesting to him. Participant 4 reported that further work would comic books would not be that bad. Participant 5 would work with comic books again if it meant that he did not have to work with non-illustrated texts. Participant 6 was positive towards working with comic books again, saying that he found the work to be straight forward.

Participant 1

Would you like to work with comic books next year?	"No. It was not any fun."

Participant 2

Based on this experience, would you like to work with comic books again next year?	"Yes, perhaps. I haven't given it a lot of thought, really, but that could probably be fun, yes."

Participant 3

Based on this experience, would you like to work with comic books again next year?	"I suppose I could. But that depends on you, really, which type of comic, if it is *Pondus* or *Sølvpilen*, you know."
Whether it is *Mr.Punch* or *Calvin & Hobbes*?	"Yes, actually"
Would you try, on your own initative, to read English comic books in your spare time?	"Yes, if those comic books fit me then I would of course do that. If they the kind of humor that I like, and action and some of that, then I can quickly like it, yes."

Participant 4

Based on this experience, would you like	"Well, it would not be that bad. I do not know."

to work with
comic books
again next year?

Participant 5

Based on this   "If it means that I get out of more reading in regular books".
experience,
would you like
to work with
comic books
again next year?

Participant 6

Based on this
experience,   "Yes, it was quite straight forward work.
would you like
to work with
comic books
again next year?

Chapter 5 - Discussion

The following chapter will discuss the findings presented in chapter 4. The interviews conducted before the teaching project will be debated in terms of views on reading and working with texts, views on illustrations and images in texts and motivational factors. The opinions and reflections expressed by participants on these topics form preexisting conditions before the teaching project.

The majority of this section will analyze the interviews conducted after the teaching project in addition to the teaching project itself. The pre-interviews will also be considered in light of the post-interviews and the participant's reflections on the teaching project. Results will also be discussed against relevant theory presented in chapter 2.

Lastly, this chapter will look at the materials used and comic books in ESL, the general use of comic books and graphic novels in ESL-teaching and the use of digital comic books in ESL-teaching. The secondary research question posed in chapter 1, a need for a definition of graphic literature literacy and the metalanguage to develop such literacy, will also be discussed.

5.1 Interviews conducted before working with graphic literature and comic books

5.1.1 – Reading and working with texts

The interviews conducted before the teaching project asked participants about working with texts in English. Except for participant 5, none of the participants felt strongly in either direction about working with English-language texts. Participant 5 stated that he did not like reading or working with text in either language due to concentration issues. Participant 5 elaborated by saying that he read slowly, got bored and lost his bearings. While not negatively inclined towards reading and writing, participant 2 found the work to be alright if he understood the texts and preferred shorter texts. Participant 1 and 4 formed a middle of the spectrum, by characterizing working with texts in English as "okay". Participant 3 reported to enjoy working with English in general, while participant 6 liked reading because he found it quick and effective. As mentioned in 3.1.4, none of the participants could be considered struggling learners in terms of their results. In fact, while they expressed different opinions towards working with texts in English, the participants' average grades differed by no more than one to two points on a 1-6 scale.

I have frequently considered a long-form reading project in my vocational English classes. Study preparation classes typically read a shorter novel such as John Steinbeck's *Of Mice and Men* (1937) and write one or several book reports. My primary concern has been that a text such as *Of Mice and Men* would be too difficult for struggling students, and further discourage these learners (Guthrie, 2008a, p.9). Most of the students' reading would have to be assigned as homework, effectively leaving students alone with a text they might struggle with. Time concerns and number of available lessons was another factor. However, the curriculum for Norwegian upper secondary vocational English state that texts are to be used (Utdanningsdirektoratet, 2013). In addition, input such as reading texts are of importance in the process of language development and acquisition (Bergreen & Tenfjord, 2011, p. 61-62). Participant 1 mentioned an ongoing reading project in the Norwegian classes, in which the students borrowed self-selected books from the school library, read in sections and wrote regular book reports. The participant was asked whether she learned from this, and responded that "we read, at least. And we have to understand it.". The participant further stated that "we can't just read without paying attention, because we won't get anything out of it, and we will not be able to answer the questions." Participant 1's responses indicate that while she perhaps did not enjoy the reading assignment, it was beneficial for her learning process and the reasoning for reading was understood.

Other participants also mentioned the reading project in their Norwegian classes. Participant 2 said that "I think it is easier to read books in Norwegian, because I understand them better." ENG1001, or English for year one vocational classes, have 84 periods per school year compared to NOR1204's 56 periods. Time and the quantity of periods, therefore, should perhaps not be considered a factor when evaluating whether to read books in English vocational classes. A motivation for exploring the use of graphic novels was to investigate whether this medium could be an alternative to plain text novels as longer reading assignments. One argument is the reduced amount of text in a non-native language, another that the multimodal nature of the text offers several entryways to understanding and interpreting the text (Serafini, 2010; Serafini 2011; Serafini 2012, New London Group, 1996).

The participants reported interesting and exciting material as important for their motivation to read and work with texts. Participant 2 added that the book he was reading in Norwegian class was very exciting. Participant 3 said that he easily read if what he read was exciting, but that his interest dipped in less exciting passages. As a teacher, I want students to be excited about reading and engaging in stories, and I also want to facilitate that excitement by offering

interesting materials. Such a premise can prove impossible, however. What does "exciting" mean? How can one book in any medium be objectively "exciting" for every student?

The answer to this question is immediately that excitement is subjective, and that teachers should not focus on what might be exciting or not. Rather, teachers should focus on what is appropriate for the student's learning level (Guthrie, 2008a, p. 10). Guthrie advocates "high interest, low-difficulty books" (2008, p. 10), books that are not simplified or child-focused although the vocabulary is suited for low-level readers (Murphy, 2018). As reviewed in 2.2.2, Birketveit (2015) regards picture-books to be motivating for young ESL-learners, and as such suitable high interest-low difficulty books. Gavigan's (2011) findings suggest that the visual nature of graphic novels have a motivating effect on struggling readers, which can be considered a high-interest effect. High-interest books, therefore, can be a conduit for excitement through reading achievement and mastery (Guthrie, 2008a, p.10). Still, what is ultimately interesting or exciting is a subjective matter.

As a teacher, I interpret excitement as internal motivation. An internal motivation to read is an effective basis for self-initiated reading and reading as a pastime based on enjoyment from reading (Guthrie, 2008a, p.2; Guthrie, 2008b, p.107). However, if what is exciting and thereby internally motivating is completely subjective, students should be able to find their own titles to read (Harmer, 2013, p. 285, p. 103; Fillman & Guthrie, 2008, p. 33-35; Gavigan, 2011).

While the primary reason for offering a wide selection to the participants was to showcase the range of the medium, I hoped that every student would find one title exciting or suited for their learning level. As presented in chapter 4, the participants did not find much of the primary selection very exciting. Ivey & Guthrie argues that "boredom in reading comes from meaninglessness" (Ivey & Guthrie, 2008, p. 123), and is thus associated with failure. If an internal motivation in students to read second language literature is an ideal for teachers, the responsibility should not be left to school libraries or the students' abilities to find exciting materials either by themselves or within a given selection. Teachers should aim to instill this excitement in their students by properly introducing and contextualizing the titles in question (Cook, 2008, p.122; Bakis, 2012; Brozo, 2014; Krinsky, 2012). Furthermore, applying reading strategies ought to be considered in enabling mastery of the reading process (Brevik & Gunnulfsen, 2013, p, 51, p.59).

5.1.2 – Views on illustrations

When asked if he did not want to read books in English class, participant 2 said that comic books would be alright, but not longer books. When asked to elaborate on the difference between comic books and regular books such as novels, participant 2 said that "I think it is very tedious. To read a page, and if you don't understand it. If there are images and such, you understand it better". Images register quicker (Baker, 2015) and does not depend on a system for being read in the same manner as text (McCloud, 1993). While specific competence is required for deconstructing and deep analysis of images (Kress & van Leeuwen, 2006, Machin, 2013, Serafini, 2017), images initially depend on nothing else than being registered to be further interpreted.

Participant 2's response, then, indicates that images facilitate and aid in understanding and conveying meaning. Participant 2's reluctance to read longer texts should be considered by teachers, especially when participant 2 finds images helpful to his learning process. However, it is important to bear in mind the differences between graphic literature in the form of comic books and graphic novels, and plain text with an illustrative image.

Illustrations function as scaffolding for conveying meaning in a language learning process (Recine, 2013, p.123-124), but also as a break from the monotony of pages filled with text. Participant 1 said that "I think it would be not very motivating for many, to open a book and just see a lot of text. So a picture every now and then would help a lot, I think." Participant 1 elaborated by explaining how images help in forming mental images, thus keeping focus on the language learning at hand. Participant 1's observation is an interesting example of pictures as received information, while text is perceived information dependent on a learned skill-set (McCloud, 1993). It is clear from participant 1's description that there are simultaneous processes involved in reading text illustrated with an image, and that the image aids these processes. Participant 2 had positive experiences reading Jeff Kinney's *Diary of a Wimpy Kid* (2007) in English, describing it as a diary with illustrative images. Participant 2, then, reported a similar experience of images as relief and aid in the process of deciphering text.

Texts with illustrative images differ from graphic literature, in which the sequenced images function in tandem with the text and must be read as such. On the surface, however, texts with illustrative images and graphic literature might seem rather similar multimodal texts, as both utilize text and image to convey meaning. The use of sequencing, subtext, positioning and general composition and the incorporated use of text as part of the artwork (Eisner, 1985, McCloud, 1993), separates graphic literature from text that only use images for illustrative

purposes. As such, reading graphic literature in the form of comic books or graphic novels is as much or more a matter of reading images than reading text, and requires a separate understanding of literacy and reading processes (McCloud, 1993; Jewitt, 2005; New London Group, 1996; Kress & van Leeuwen, 2006; Machin, 2013; Heberle, 2010; Jacobs, 2007).

5.1.3 – Motivational factors and the necessity of homework in reading projects

Participant 1 considered the lack of homework a motivational factor in English and contributing to good grades. With homework sandwiched between other activities and duties, and quickly completed simply to have them out of the way, it is legitimate to ask if homework is necessary and if it in any way aids the learning process. The Norwegian Ministry of Education state that homework needs to be adapted to each student's learning level (Utdanningsdirektoratet, 2016). Furthermore, the Ministry references a study that document the unreliable effect of homework due to factors such as socio-economic conditions and parents' educational level (Rønning, 2010).

On the other hand, two or three weekly English lessons is perhaps insufficient time to learn and certainly improve proficiency in the language. As stated in 5.1, a reading project in English that involves reading a full short novel, or a comic book or other longer text, would require students to read at home. While participant 3 thought that deadlines would help in establishing reading routines, his willingness to read and interest in reading was also dependent on whether he found the material exciting to read. As discussed in 5.1.1, what the individual student finds exciting is difficult to accommodate when selecting materials. However, as a teacher I consider the condition of excitement to be a window of opportunity in terms of internal motivation and in turn self-efficacy (Guthrie, 2008b, p.105).

Participant 3 and 6 were clear that feedback and mastery were key motivational factors, participant 2 and 5 found that difficulties in reading longer texts had a demotivating effect. Mastery and achievement are key in creating self-efficacy (Yudowitch, Henry & Guthrie, 2008, p. 75-76), and instrumental in learning a second language (Tornberg, 2000, p. 65). As described in 5.1.1, while students are required to read and work with text in accordance with subject curriculum (Utdanningsdirektoratet, 2013), assigning homework that is difficult and thereby demotivating is counter-productive (Utdanningsdirektoratet, 2016). The use of longer reading materials and projects thereby presents a dilemma that made me want to look at comic books and graphic novels in ESL teaching, effectively seeking a broader definition of text and reading. The use of any text requires the proper skillset to read it. In turn, this skillset needs to be learned and assignments given will need to reflect what is being taught. Büchel (2016)

argues that homework must have purpose, and provide self-determination and agency for learners.

5.2 Interviews conducted after working with graphic literature and comic books

5.2.1 The experience of reading comic books

Participant 1 found the reading process confusing and difficult, both in terms of vocabulary and in navigating and creating order in the sequence of images. Participant 1 was the only participant to report these difficulties in explicit terms and detail, although participant 2 and 4 found reading comic books more difficult and boring than they had expected. It should, however, be noted that participant 1 reported to find comic books difficult to understand in the interview conducted before the research project. Participant 1's difficulties reflects Bakis' (2012) and Brozo's (2014) statements that reading comic books is not easy, and that students should be given a precursory introduction to the medium by teachers that are also familiar with the format. Krinsky (2012) found similar challenges among participants in navigating and reading graphic literature, despite utilizing strategies to grapple with the texts (p.81).

In contrast to participant 1, participant 5 found it more manageable to read comic books and would rather read graphic literature than non-graphic literature. Participant 5 read effectively and reported to favor graphic literature over non-graphic literature. When asked if he found comic books more effective to read and a form of reading that he mastered better, participant 5 said "yes, there was less text on the page, so of course there are more pages. But I don't know how much I read compared to how much I would have read in a different book. At least I didn't have to stop to read it again because I didn't understand it."

The contrast between participant 1 and 5 make for an interesting comparison. In the interviews conducted before the teaching project, participant 5 was clear about not enjoying reading, that he found himself stopping, starting over and ultimately losing his footing in the process. In comparison, participant 1 enjoyed reading, particularly at a younger age. However, participant 1 struggled with reading sequential graphic literature. When presented with other participants' reported difficulties of finding logic and a sense of footing in the system of frames, participant 5 said "I have read comic books before. So I already knew how to do that." Participant 5's response could imply that learning the language of comic books often is a matter of experience and convention (Jacobs, 2007, McCloud, 1993). As mentioned in section 2.3.2 and evidenced by participant 1 and Krinsky's and Bakis' statements, such experience should not be assumed by teachers.

When asked as a concluding question if he would rather read comic books than regular books, participant 5 said "yes". These findings imply that reading plain text and text in tandem with sequential images are not one and the same, or variations of the same. It is also difficult to claim that graphic literature is easy reading and simplified in comparison to a plain text, as per the two schools of thought reviewed by Krinsky (2012). Based on their own statements before the teaching project, participant 1 could be considered the stronger reader and participant 5 the struggling reader. However, these roles were reversed when reading sequential graphic literature. Participant 5's experience in reading comic books could be a contributing factor to his mastery of the reading process.

Participant 2 and 6 found most difficulty in reading the printed copies. Comics in black and white, such as *Bone* and *The Trial* were especially affected by the scanning and printing process, resulting in less contrast and text with reduced clarity. Participant 2 did specify that he found it easier to read the scanned copies on a computer screen. Participant 2 also answered yes when asked if he thought reading graphic literature in color would be easier. This ought to be considered when using graphic literature in second language teaching, as distinguishing characters and their features and separating image from text can be difficult when reading black and white in a foreign language. Participant 6 found reading *The Trial* difficult because of the high level of detail in small, black and white frames. While not a basis for dismissing certain titles, students should be prepared for this difficulty before they start reading.

Participant 4 found reading comic books more boring than anticipated and would rather read a book. Participant 4 found *Calvin & Hobbes* easier to read, and as such indicates that what she found boring was rather a difficulty in reading and navigating illustrated and sequential literature. As *Calvin & Hobbes* was the most popular title in the selection and the only comic book, *Calvin & Hobbes* and strip comics will be discussed separately in 5.2.3.

Participant 3 said that he found working with graphic literature alright, a welcome form of diversity and that the class had not worked with graphic literature before. Participant 3 added that reading graphic literature was almost like having a little break and that he enjoyed reading graphic literature much more than reading regular books, which he found tedious. Participant 3 was the only participant that expressed an internal motivation for English, and a general expressed positivity towards working with English. Participant 3's responses can be interpreted as having a positive intent and attempting to primarily find the positive outlook. However, participant 3 found reading graphic literature different from and preferable to

reading plain text books. When evaluated in context with responses from other participants and participant 3's impression of reading graphic literature as a break from the norm, reading graphic literature differs significantly from reading non-graphic literature. It could therefore be debated whether graphic literature is an alternative to plain text or an entirely different medium and thereby form of literature, to be completely separated and treated altogether differently from plain text literature. As such, graphic literature also belongs to a separate understanding and treatment of literacy, primarily one that is visually oriented and certainly multimodal in nature. The results from the study presented in this thesis are in stark contrast to Gavigan's findings, described in 2.3.2. Although the participants in Gavigan's study engaged in discussions and was offered a vast library of titles, their enthusiasm and apparent mastery of the medium was not gradual. Gavigan suggests that the visual nature of graphic literature and scaffolding of images is central to this interest. The participants in Gavigan's study read in their native language, although findings by Krinsky (2012) suggest that reading in a native language does not lessen the complexity of the medium.

The more analytical approach described by Mortimore (2009), Beenfeldt (2016) and Bakis (2012) suggests that graphic literature should not be considered simplified text or a medium that is easier to navigate because of its reliance on images. McCloud's *Understanding Comics* reveals the medium's complex system in meaning making, and a necessity to learn this system in order to properly decode graphic literature. The teaching project described in this thesis looked at the more immediate experiences of reading comic books and graphic novels. Naturally, these experiences will be affected by the complexity of the medium.

5.2.2 Thoughts and reflections on the teaching project

Participant 1 characterized the teaching project as silly, saying that not a lot happened, thereby indicating a lack of organized activities other than reading. When asked what could be better about the teaching project, participant 1 said that the participants could read aloud. Participant 1 also emphasized read-aloud activities in the interview conducted before the teaching project. Reading aloud is a social and, one could argue, inclusive method of working with plain texts or texts with a small degree of illustration. In sequential and graphic literature, the images and their composition and placement convey as much or more meaning than the text (Eisner, 1985; McCloud, 1993). An objection to the use of graphic literature in a class setting might therefore be that it does not lend itself to reading aloud, and that it requires a form of reading that is inherently solitary. However, participant 1 was the only participant to request or mention read-aloud activities, and I have not encountered many students that prefer

this method of reading in my practice as an English teacher. Of course, if students feel self-conscious about speaking English aloud and find reading English difficult, read-aloud activities are not a preferred method for engaging with texts (Ivey & Guthrie, 2008, p. 124).

Participant 1's overall negative impression and feelings of reading graphic literature and the teaching project, appear multi-faceted. Participant 1 also stated that she did not feel that she learned much. Participant 1's impression of the reading project could stem from not understanding the books in terms of words and vocabulary, and layout and arrangement. The teaching project revolved around one activity, and if participant 1 felt that she did not manage this activity, the resulting thoughts revolving both the teaching project and the experienced learning activity will naturally be negative (Guthrie, 2008a, p. 9).

Participant 1 struggled with reading and certain difficult words in addition to the images and the order in which they were placed. The feeling of failure might therefore be reinforced compared to experiencing failure when reading non-illustrated texts, as reading texts with images require additional processes (McCloud, 1993; Serafini, 2010; Serafini, 2012). As a student outside of the project, participant 1 was vocal and would ask for help with difficult tasks and eagerly participate in sessions and class discussions. During the project, however, participant 1 did not ask for help.

When asked what could be better about the project, participant 3 said "the resources you had, perhaps you didn't have very much of a selection, and it is very difficult to get everything within the comic books that I like with such a small selection. But that is not your fault, but it would be best if everyone got to choose themselves from a larger selection. Like I would read *Sølvpilen*, or something like that."

While the selection consisted of varying visual styles, genres and levels of language, participant 3 found it limited. Although participant 3 struggled with the legibility of certain printed copies, participant 3's primary objection was that the selection did not contain the specific titles that he wanted to read, preferably titles he had previously read such as *Sølvpilen*. Other participants also wanted to read familiar titles such as *Donald Duck*, which will be discussed separately in 5.2.3.

When asked what he considered to be good about the lessons, participant 3 said it was alright and something that the class had not worked with before. Although he found it boring at times, participant 3 concluded that the teaching project was a "a good thought, at least". In the interview conducted before the research project, participant 3's interest was dependent on his

interest in the material or activity in question. Participant also expressed enjoyment of the English subject in general. It is logical, therefore, that participant 3 considers what was good about the project despite him not finding the titles very exciting or interesting. Participant 3's lack of excitement could also stem from not fully mastering the reading process, finding *Mr. Punch* bizarre and other copied titles such as *Batman* blurry.

Participant 6 said that he found the ability to choose freely as good about the teaching project. When asked what could have been better, participant 6 said that there could have been more structure and planning. The teaching project was not particularly well planned. While the ability to choose and explore freely among a variety of graphic literature was a core intention of the project, the planning process was hindered by the time spent scanning and copying the selected materials. More time should have been spent planning the teaching project in better detail and structured form, and not least reflecting on this plan before the project was started. While copying plain text materials is rather straight forward, scanning and printing scanned copies of detailed illustrations with text proved severely difficult and required much time spent on proper formatting. The time spent on acquiring, copying and printing these copies in turn took a vast amount of resources from planning lessons. I was also preoccupied with the copying process and the quality of these copies during the lessons, which made me less available to participants as a researcher and as a teacher.

The large selection of literature also contributed to the workload involved in copying these titles. The variety of literature was intended to give participants the possibility of choosing from the breadth available within the genre, in turn increasing the probability that every participant found an interesting title that they truly wished to read and that suited their learning level. However, the variety could rather have been confusing to the participants. In addition, the literature offered consisted of titles that were complex in their layers of meaning and subtext, and as such quite demanding to read. *Maus* is an especially layered graphic novel, and perhaps not fitting as a first meeting with a graphic novel without a proper introduction in which the context and art form is explained.

While the intention of facilitating interest by self-discovery and freedom of choice is idealistic and possibly productive (Guthrie, 2008, p.6), it can simultaneously be considered naïve and counter-productive. While I wanted to offer participants variety and enable self-choice in a created library, the lack of direction and proper introduction to the medium negated this variety as the participants were unable to properly navigate the selection. Selecting one or two titles that represented different difficulties and approaches to the medium would move focus

from copying and formatting to planning lessons that involved a thorough look at the medium itself and the selected titles. In addition, working with fewer titles would allow participants to read in-depth, looking at composition, style and subtext. As such, the participants would be allowed to work with multimodality on a core literacy level.

The teaching project bear similarities to the approach taken by Brænden (2015), marking an opposite to Beenfeldt's teaching project. Beenfeldt's teaching project focused on analysis and the metalanguage of design, specifically looking at the composition of images. Brænden, on the other hand, looked at the reading experiences. Brænden noted that while her participants enjoyed reading the graphic novel, they did not read subtext and gutters. As described in 1. and 3.6, I wanted to approach the teaching project and material as I naturally would as a teacher. As a teacher, I would introduce the medium and let students read. As a teacher, I would not assume that comic books and graphic novels demanded a drastically different approach that also required extensive preparation by the teacher. The teaching project and research described in this thesis substantiates the need for introductory lessons and a metalanguage for using comic books and graphic novels in an ESL classroom, which will be further discussed in 5.6.

5.2.3 – The Case for Calvin & Hobbes, strip comics and Duckburg

Calvin & Hobbes was the single title every participant read and the title that every participant enjoyed the most. When asked why he liked *Calvin & Hobbes* the best from the available selection, participant 3 said "it is what I have heard of before, and read before, and I know how the humor is. ". Participant 3 also added that *Calvin & Hobbes* was the most legible print copy and that he "could read it a bit more clearly than the other comic books."

When asked why she liked *Calvin & Hobbes* best, participant 4 said "perhaps it was a bit easier to read, and a bit simpler plot and such". When asked if the vocabulary or specific words was a contributing factor in making *Calvin & Hobbes* her favorite, participant 4 said "No, I do not really know".

The popularity and success of *Calvin & Hobbes* can be attributed to all reported factors; it is familiar, humorous, the strip format consists of short stories and the strips are straight forward and simple to navigate. Several participants reported that the language of *Calvin & Hobbes* was simpler than the other comics, which were largely graphic novels intended for adolescents and adults. Within the selection of literature, *Calvin & Hobbes* is unique in its ambiguity. Equally appealing to children and adults, the strips often feature humor and

philosophical musings that perhaps appeal most to adults, while retaining its focus on plot and strip punchlines that can appeal to both demographics. Due to its wide appeal and simpler vocabulary, *Calvin & Hobbes* can be regarded as high-low literature (Guthrie, 2008a; Murphy, 2018; Birketveit, 2015). Accessibility and mastery of reading and understanding the comic, could also be contributing factors to its popularity among the participant group.

Most of Bill Watterson's *Calvin & Hobbes* production was intended for newspapers, and as such consists of either strips or one-page stories for Sunday editions. The format therefore limits *Calvin & Hobbes* somewhat for use as literature in Norwegian upper secondary English. However, if time is a constraint in reading longer texts and short novels in English, *Calvin & Hobbes* should be ideal for shorter reading exercises and accompanying tasks. As high-interest, low-difficulty literature and basis for short tasks and discussion, *Calvin & Hobbes* is also well suited for adolescent lower level and struggling ESL learners.

Several participants mentioned *Donald Duck*, either as their primary association with comic books, as comic books they had read or as comic books that they would like to read in class. The Donald Duck, or Duckburg, universe often consist of singular stories. The books written and illustrated by Don Rosa, such as *The Life & Times of Scrooge McDuck* (1994), feature shorter stories of twenty to thirty pages with a more adult appeal. While *The Life & Times of Scrooge McDuck* is not as complex and layered in terms of plot and characters as *Maus* or *The Tale of One Bad Rat*, there is no valid reason for upper secondary vocational students not to read shorter illustrated stories.

The Life & Times of Scrooge McDuck was not included as available literature in the teaching project. One reason for not including strip comics or comics primarily for children is for the students not to feel that the reading material is simplified or childish. It is not surprising that many participants read comics such as *Donald Duck* in their childhood, as reading these comics are common for Norwegian children. However, it is unexpected that the teenage participants would like to read *Donald Duck* in English and preferred to read such comics over the adult comics available in the teaching project. For students that find English especially difficult and challenging, or learn English at a lower level, illustrated children's books or picture-books are ideal for learning basic vocabulary, for contextualizing language and pronunciation if reading aloud (Birketveit, 2015). None of the students in this teaching project were in this category of learners, however. In addition, illustrated children's books can be insulting for teenagers that might need to learn English at a more basic level, but that are certainly not to be considered children in any capacity. *Donald Duck* and *Calvin & Hobbes* is

not necessarily for children in such a sense and is not directly comparable to illustrated books intended for children. Rather, these comic books can be considered alternatives to illustrated children's books as simplified reading in English. Although less driven by subtext, themes and references, teachers should still guide students in navigating the sequential nature of comic books and the combined use of image and text.

Comics such as *Donald Duck* and *Calvin & Hobbes* feature animation that falls under McCloud's definition of cartoony, namely simplified and unrealistic. As detailed in 2.3, the cartoon's simplicity allows for immersion for the reader. Rather than having to analyze a realistically portrayed character in terms of facial features, the cartoon's simplicity facilitates a more immediate response. As explained by McCloud, the realistic character is a stranger, while the cartoon is so empty that we see ourselves in it. The features of the cartoon could have made *Calvin & Hobbes* more accessible to participants in this study, that had not been taught specifics of the comic book genre and given guidance in reading more complex material.

Another reason for not including initially including *Calvin & Hobbes* or stories set in Duckburg, is exactly because these titles would be familiar to the participants. A primary purpose for the teaching project was to let participants choose freely among styles of literature and titles that are unknown or even strange to them. By adding a very familiar comic book to the selection, the participants would perhaps choose this title without considering the others. When *Calvin & Hobbes* was added, this is exactly what happened. That the participants chose, and preferred *Calvin & Hobbes* is not negative, however, and the fact that the participants enjoyed reading *Calvin & Hobbes* is an argument to include it in ESL reading activities. The cartoon quality is not a detracting factor to this argument, although analysis and deep-delving tasks can be difficult when reading stories intended primarily for children and in short strip formats.

For the teaching project, several titles were chosen because they function as literature comparable to longer short stories or even novels. The novel-like format of *The Tale of One Bad Rat*, *Bone*, *Maus* and *The Trial* lends itself to reading projects in which students can also read by chapter-long increments. In addition, these titles feature rich plots and nuanced characters, and are just as ideal for a longer, more in depth reading project that would typically revolve around a traditional, plain text novel.

Norton & Vanderheyden (2003) researched the use of *Archie* comics for ESL-learners and found that participants enjoyed reading the comics and found them accessible, engaging and

fun. Norton & Vanderheyden's findings bear similarities to the experiences of participants in this study, pointing to certain comic books as ideal high-low literature in ESL- teaching. Norton & Vanderheyden did not compare graphic novels and comic books, however. The differences between and the different uses of comic books and graphic novels in an ESL-classroom warrants further research, which will be debated in 6.4.

5.3 – Comics in a digital era and screen-based reading

Uploading PDF-files to be digitally available for the participants was not planned. Rather, digital availability was considered relenting to the challenges of making physical copies and thereby entered the teaching project as a practical solution. The question of comic books and graphic novels in ESL teaching is part of the greater discussion of multimodality and modern multiliteracy and the internet as a primary conveyor of meaning by use of images. As a result, digitalization and reading on screen opened an interesting window of research and possibilities.

Students moving towards digital images and away from traditional texts should not be problematized, but rather embraced and included in the classroom to lessen the distance between new and old media and understandings of literacy. In doing so, comic books and graphic novels are especially relevant as a bridge between meaning conveyed through images and meaning conveyed through text. In addition, the move away from traditional text is not a teenage rebellion, it is a general trend in modern society (Habegger-Conti, 2015; Brozo, et, al., 2014; Serafini, 2012).

Comics should not be considered exclusive to paper and the physical format. DC Comics and Marvel offer much of their comic library online, indicating that the medium certainly has no trouble in keeping up with the times. Access to the width and scope of the medium can be a problematic factor in screen-based use of graphic literature in ESL. DC Comics and Marvel are large publishers of comic books, and smaller titles such as *The Trial* and *The Tale of One Bad Rat* can be difficult to obtain as digital copies. While it is beneficial not having to worry about enough copies or producing copies, reading on screens is a different experience than reading on paper. Certain participants preferred reading PDF-files on a screen, indicating that factors such as legibility should perhaps not be considered when evaluating digital and screen-based use of graphic literature in ESL.

However, screen reading can prove counter-productive in terms of deep-reading and analysis (Tønset, 2016; Mangen, 2010; Roe, 2013, p.67). The use of gutters is central to deep reading

of comic books and graphic novels (McCloud, 1993), and gutters may appear less effective on a screen. Mangen argues that the physicality of printed text aids in keeping footing in the text, as well as supporting memorization (2010, p. 17). Physicality is perhaps especially important for graphic literature and the use of gutters in addition to general organization and layout. Reading screen-based comics in Norwegian ESL teaching does warrant more research, which will be mentioned in 6.4.

5.4 – Concluding reflections on the teaching project

The teaching project can be considered a crash test, in which the participants were not prepared, and the medium of graphic literature was utilized without proper consideration, selection and instruction. I wanted to approach the teaching project as I naturally would as an English teacher, by introducing graphic literature to the classroom without consulting with academic research on the subject. As such, I would have considered graphic literature a simpler method of reading, reading with images as scaffolding, or as a middle point between reading texts and watching film. This teaching project and research has thereby examined the effects of such an approach.

For participant 5, graphic literature was more approachable and a preferred way of reading. However, the wide range of literature and the lack of instruction and guidance in reading these titles made the reading experience confusing and the material difficult to penetrate properly for most participants. Participant 1 was unable to find a sense of logic in the sequence of images and therefore struggled to read. Other participants found the reading process more difficult than they had anticipated. The conclusion from these findings is that complicated multimodal texts are dependent on guidance, instruction and careful considerations in selecting materials. The development of a dedicated metalanguage, as emphasized by Beenfeldt (2016), is central to working with complex multimodal texts in ESL teaching.

The titles featured in this teaching project were only available as single copies. As teachers often scan, copy and print texts and excerpts, I decided to scan and copy excerpts of comic books for students to read. Scanning and copying effectively took time away from planning the lessons in greater detail and from reviewing these plans before the teaching project commenced. The number of titles became a distraction point for me and the participants. While I was preoccupied with properly formatting copies, the participants were faced with an overwhelming selection and no instruction in how to orient themselves in this form of literature.

Calvin & Hobbes was the single title that every participant read and preferred. In addition, most participants would like to have been able to read *Donald Duck*. While *Calvin & Hobbes* was perhaps the most accessible title in the selection, several participants claimed familiarity as a key reason for both enjoying *Calvin & Hobbes* and wanting to read *Donald Duck*. Strip comics might not lend themselves to a longer reading project in which graphic literature take the place traditionally held by a short novel. However, strip comics and comic books such as *Calvin & Hobbes* is ideal high interest-low difficulty literature. The graphic novel is typically longer and contains a more advanced vocabulary in addition to added subtext and intricate illustrations. The combined spectrum of comic books and graphic novels make the medium ideal for a range of situations and learning levels. Despite comics such as *Calvin & Hobbes* being more accessible than graphic novels intended for adolescents and adults, the medium of graphic literature should be approached and used with the proper introduction and guidance.

5.5 – Final thoughts on the interviews and limitations of research

A potential limitation mentioned in 3.8.1 was the possibility of teacher-student relationship affecting the responses given in interviews. While such an effect is a considerable possibility, I have considered the participants to be honest and forthcoming. The participants discussed what they did not enjoy about the teaching project, their difficulties and general views on reading and working with texts.

5.6 –The need for metalanguages in teaching comics and graphic novels

The secondary research question posed in 1.1 asked if a separate definition of literacy is required when reading graphic literature in ESL. Despite participants' problems with reading comic books stemming from issues concerning legibility, it is clear from these results that instruction in reading the specifics of the medium is necessary. This is in line with Krinsky's findings of learners experiencing unanticipated difficulty in reading graphic literature (2012, p. 144). If literacy is defined as any specific competence, reading and navigating graphic literature requires skills that are unique to the medium. A specific metalanguage for graphic literature is therefore necessary in developing a medium-specific literacy (Beenfeldt, 2016, New London Group, 1996).

Beenfeldt utilized the New London Group's metalanguage of design as a method of analysis. According to Beenfeldt, the metalanguage of design produced positive results in deep-reading and analysis of graphic novels. Bakis used McCloud's *Understanding Comics* as a course textbook, while Mortimore and the participant group described in Krinsky's study used

examples from McCloud's book. Teachers ought to be qualified instructors in the medium's visual vocabulary to properly prepare and instruct students in the reading of comic books and graphic novels. *Understanding Comics* is effectively a pre-existing metalanguage for comic books and graphic novels. The multimodal kitchen-example used by Mortimore is a quick and effective exercise to teach McCloud's definition of closure. In addition, the multimodal kitchen effectively displays how comic books and graphic novels create the impression of sound. Teachers should also have knowledge of and instruct students in the use of gutters, and subtext in composition. McCloud's *Understanding Comics* is written in a comic book format, featuring illustrated panels and an animated cartoon of McCloud that functions as a guide in the universe of comics. *Understanding Comics* not an easy or quick read, but it does contain many examples that can prove effective when used independently.

These opportunities were neither properly explored, researched or utilized in this teaching project. The factor of planning and time being lost to making copies has been discussed in 5.2.2. In addition, I admit to thinking that comic books and graphic novels would be somewhat easier to read because of their visual nature, and that participants would have little difficulty in reading them. As detailed by Eisner (1985) and McCloud (1993), comic books and graphic novels speak a separate and distinct visual language. The language of graphic literature is often learnt by experience and convention. Participant 5 said that he knew how to read sequential literature because he had done so before. However, not all students have these experiences. The complexity of graphic literature should therefore be considered by teachers (Krinsky, 2012). In addition, graphic novels for adults in which the text is in a second language can be considered an advanced form of this language. Guidance and competence through medium-specific metalanguage is therefore paramount in unlocking the rich opportunities of graphic literature in ESL-teaching.

Chapter 6 – Conclusion and implications

The following section will conclude on the research described in this thesis and the results discussed in chapter 5. In addition, this chapter will conclude on the research questions specifically, with implications for practice and suggestions for further research.

6.1 – Summary of research

This study researched the use of comic books and graphic novels in Norwegian upper secondary EFL teaching. The participants consisted of six students belonging to a vocational English class for which the researcher was also the teacher. The study utilized a qualitative case study with personal interviews as the primary method of data gathering. Participants were interviewed before and after a teaching project in which participants read graphic literature. The participants were offered a selection of titles, with an emphasis on graphic novels intended for adolescent or adult readers. In addition to interviews, notes were written during the teaching lessons as a direct semi-structured observation.

Central to this study was that the participants were not given instructions in specific traits of the medium or methods of navigating and reading comic books and graphic novels. The purpose of this approach was to examine the notion of graphic novels as accessible to learners due to its reliance on visuals. Such an approach would consider graphic literature to be simplified, scaffolded reading compared to plain text literature.

The teaching project was centered on offering literature within the given parameters of readily available materials, offered either by the school or the local library. The process of procuring materials revealed that the school library lacked graphic literature written in English. Finding materials and copying these to allow every participant a freedom of choice also hindered the planning process of the teaching project itself. Producing copies proved difficult and ensuring proper legibility of these copies was especially taxing. Certain participants reported difficulties in reading printed copies. Reading physical copies of graphic novels in an ESL classroom is thereby dependent on originals, which in turn can be challenging if teachers need to privately fund sets of comic books.

Graphic literature appears interconnected with the printed format. During the teaching project, the scanned copies were made available to participants as digital files. The findings in this study suggest that graphic literature is appropriate for reading on screens. As discussed in 5.3, screen-based reading warrants caution and further research.

The participants reported different experiences of reading graphic literature. Participant 1, who reported to enjoy reading in the pre-interview, found the layout and organization of panels to be confusing. Participant 5, who found difficulty reading plain text, found graphic novels more manageable. Several participants found reading graphic literature more boring than they had anticipated. Every participant preferred reading *Calvin & Hobbes*, the only strip comic in the variety of literature offered. *Calvin & Hobbes* was the most accessible title in a selection dominated by graphic novels intended for adolescent and adult readers. The findings imply that the simplistic nature of *Calvin & Hobbes* allowed for mastery of the reading process by all participants.

6.2 – Conclusion from research

The project and its findings resembles Brozo's experiment among practicing teachers, as described in 2.3.2. The teachers read self-selected literature for 15 minutes, and the results were confusion and lack of in-depth reading. Krinsky (2012) found that participants in her study experienced graphic literature as confusing and difficult despite being given instruction. Brænden (2015) found that although students enjoyed reading graphic literature, they did not read subtext.

The findings from the research described in this thesis suggest that teachers need to teach the medium and employ medium-specific tools to properly read and analyze graphic literature. Unlike film, texts illustrated with images or interactive internet-based texts, graphic literature is dependent on a learnt skillset to be read.

How will reading graphic novels and comic books function as an alternative to reading traditional texts in Norwegian upper secondary ESL?

Multimodality and specifically the multimodal nature of graphic literature is ideal for second language learning. Specifically, graphic literature's use of text in tandem and as part of images is a multi-faceted method of making, ascertaining and discussing meaning. However, it can also be argued that the added layers of meaning-making and the multiple uses and purposes of text involves additional processes that complicates second language learning. The question, therefore, is not to include comic books and graphic novels or not, but in which capacity.

The national framework for basic skills state that a text can "include everything that can be read in different media, including illustrations, graphs, symbols or other modes of expression." (Utdanningsdirektoratet, 2013). It should however, be noted that while a catch-

all definition is highly useable for inclusion of the different modes that form texts, it does not mean that an all-encompassing definition of literacy should be applied in the reading of these texts. This research has uncovered the need for a medium-specific understanding of literacy when utilizing graphic literature in ESL.

Participant 1 found it difficult to make sense of the order of images and the layout of the graphic novels. Other participants experienced difficulties in reading text and images that they found small. The process of copying titles account for some of these difficulties. However, participants that read original copies in paperback formats had similar experiences.

Does the use of graphic novels and comic books in upper secondary ESL teaching require a separate definition of literacy?

The research described in this thesis supports Beenfeldt; Krinsky; Brozo, et. al, Jacobs and Bakis in the complexity of graphic novels as multimodal texts. McCloud's *Understanding Comics* (1993) suggest that reading comic books and graphic requires knowledge beyond combining the visible images, icons and text. Specifically, the artist's use of gutters and reader's use of mental closure are central graphic literature traits that readers should be taught. As described in 2.3.1, the freedom of the medium to eschew linearity and meaning are also characteristics that require reader awareness. Film also use closure, such as violence that happens off-screen. The viewer cannot see the act, but know from experience, context and perhaps sound what is happening. However, closure is not a necessary skill to actively utilize when watching films.

If literacy is considered specific skills required for navigating unique traits of meaning-making, a specific graphic literature literacy ought to be considered. Visual literacy and specifically multimodal literacy do not properly account for the sequential nature of graphic literature or the medium specific use of gutters and closure. While Beenfeldt utilized a metalanguage for design and relied on multimodal literacy, she also introduced participants to gutters. When considering the research described in this study as well as research conducted by Brænden, Beenfeldt and literature reviewed in chapter 2, graphic literature is a unique medium that must be treated as such by teachers.

Comic books and graphic novels offer rich opportunities in the ESL classroom, as reading material and as a basis for analysis and research. Students should also be given the opportunity to read in a wider sense and be exposed to the multitude that is considered text by the Ministry of Education. For students such as participant 5, who associate reading with

failing and being lost in the text, graphic literature offer other entryways to reading and understanding. In turn, reading and literature can be something entirely different than a block of text.

As a comic book crash test, this research has revealed the necessity of guidance and tutoring in the use of comic books and graphic novels in ESL teaching. While teachers and students ought to have competence in the visual language of comic books and graphic novels, this need should not be considered any form of hindrance or indication of severe difficulty in implementing the medium.

6.2.1 – Limitations

This thesis contains interviews conducted with six participants, all belonging to the same class. An additional, separate class or group of participants could add contrasting results to this study. The qualitative case study was subjective in nature and narrow in scope and would not yield generalizable results.

Other limitations to this study was the selection of literature available and the chosen method of making these titles available to participants. Producing scanned and printed copies of these titles took time and focus away from planning the lessons and the research in greater detail. In addition, my role of observer-as-participant during the teaching project suffered from attention deficit. As a result, the field notes were lacking in detail. The lack of extensive field notes compromised the thick description that ensure validity in qualitative studies. However, interviews and the description within this thesis document the research process itself and backgrounds and experiences of the participants.

6.3 – Implications for practice

The potential of comic books and graphic novels in Norwegian upper secondary ESL teaching is not evident from the results presented in this thesis. Rather, this thesis could be construed as a warning not to use graphic literature in ESL without proper consideration and instruction. Most importantly, teaching comic books and graphic novels require knowledge of the medium, introduction to specific medium traits and metalanguages that offer students the ability to unlock the medium's potential.

Comic books and graphic novels function as alternatives to reading and analyzing traditional texts. The multimodal nature of comic books and graphic novels offer ways of reading beyond traditional semiotic text, and ample possibilities to analyze images, composition and subtext.

While images can be analyzed and used to convey meaning in ESL-teaching, the sequential and compositional nature of comic books and graphic novels is a rich method of exploring images as storytelling. Additionally, comic books and graphic novels bridge traditional text and image-based mediums such as film or video games. McCloud's *Understanding Comics* contain many examples that can be used as introduction to and teaching of ways to read and understand comic books and graphic novels.

Comic books and graphic novels as a medium span a vast spectrum of complexity. The participants in the study described in this thesis found *Calvin & Hobbes* more accessible and understandable than graphic novels intended for adults. The conclusions from this research, therefore, is not a warning against the complexity of graphic literature as if the medium is difficult to teach and learn from. Rather, the findings from this study implies that the complexity must be considered and that the scale of complexity found within the medium lends itself to classroom use. The difficulty of finding literature that accommodates different readers in terms of learner level and preferences was discussed in 5.1.1. The complexity and range offered by graphic literature provide rich opportunities for teachers to offer students graphic literature suited for their learning level and personal preference.

6.4 – Suggestions for further research

The vast range of expressions found within the medium, and the reading of comic books specifically in the context of ESL, warrants further research. Implications for the process of language acquisition has not been the subject of this thesis and requires further research.

Beenfeldt researched the use of The London Group's metalanguage for design in analyzing graphic novels in ESL teaching. In building on research by Beenfeldt and conclusions from the research described in this thesis, alternative instruction methods of reading graphic novels and comic books in ESL could be explored. Building on the finds of participants in this study having unanimously positive experiences reading *Calvin & Hobbes*, the use of comic books specifically should be further researched. The research described in this thesis found little evidence of graphic novels for adolescents and adults being suitable for lower level reading, such as a form of scaffolded easy reading. However, comic books and strip comics such as *Calvin & Hobbes* can prove effective for lower-lever learners and struggling learners of ESL.

The process of gathering materials for the teaching project described in this thesis was time consuming and resulted in less than favorable copies. An alternative suggested in 5.3 is reading digital comic books. Reading comic books and sequential images on screens with

emphasis on deep reading require further research. Considering the presence of screens and screen-based devices in our reading lives, these factors ought to be considered when using graphic literature in ESL-teaching.

The wide specter of the medium, from children's strip comics to novel-length graphic novels for adults, holds many possibilities for the ESL classroom. However, these possibilities also require specific uses and considerations. The findings from the teaching project and post-interviews suggest careful consideration of learner's reading level when selecting graphic literature for use in the ESL classroom.

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Appendices

Appendix 1 – Permission from NSD
NSD Personvern
08.01.2019 14:44

Det innsendte meldeskjemaet med referansekode 337703 er nå vurdert av NSD. Følgende vurdering er gitt: Det er vår vurdering at behandlingen av personopplysninger i prosjektet vil være i samsvar med personvernlovgivningen så fremt den gjennomføres i tråd med det som er dokumentert i meldeskjemaet med vedlegg den 08.01.2019, samt meldingsdialog mellom studenten og NSD. Behandlingen kan starte. MELD ENDRINGER Dersom behandlingen av personopplysninger endrer seg, kan det være nødvendig å melde dette til NSD ved å oppdatere meldeskjemaet. På våre nettsider informerer vi om hvilke endringer som må meldes. Vent på svar før endringer gjennomføres. TYPE OPPLYSNINGER OG VARIGHET Prosjektet vil behandle alminnelige kategorier av personopplysninger frem til 25.05.2019. LOVLIG GRUNNLAG Prosjektet har innhentet samtykke fra de registrerte til behandlingen av personopplysninger. Vår vurdering er at prosjektet legger opp til et samtykke i samsvar med kravene i art. 4 og 7, ved at det er en frivillig, spesifikk, informert og utvetydig bekreftelse som kan dokumenteres, og som den registrerte kan trekke tilbake. Lovlig grunnlag for behandlingen vil dermed være den registrertes samtykke, jf. personvernforordningen art. 6 nr. 1 bokstav a. PERSONVERNPRINSIPPER NSD vurderer at den planlagte behandlingen av personopplysninger vil følge prinsippene i personvernforordningen om: - lovlighet, rettferdighet og åpenhet (art. 5.1 a), ved at de registrerte får tilfredsstillende informasjon om og samtykker til behandlingen - formålsbegrensning (art. 5.1 b), ved at personopplysninger samles inn for spesifikke, uttrykkelig angitte og berettigede formål, og ikke behandles til nye, uforenlige formål - dataminimering (art. 5.1 c), ved at det kun behandles opplysninger som er adekvate, relevante og nødvendige for formålet med prosjektet - lagringsbegrensning (art. 5.1 e), ved at personopplysningene ikke lagres lengre enn nødvendig for å oppfylle formålet DE REGISTRERTES RETTIGHETER Så lenge de registrerte kan identifiseres i datamaterialet vil de ha følgende rettigheter: åpenhet (art. 12), informasjon (art. 13), innsyn (art. 15), retting (art. 16), sletting (art. 17), begrensning (art. 18), underretning (art. 19), dataportabilitet (art. 20). NSD vurderer at informasjonen om behandlingen som de registrerte har mottatt muntlig oppfyller lovens krav til form og innhold, jf. art. 12.1 og art. 13. Vi minner om at hvis en registrert tar kontakt om sine rettigheter, har behandlingsansvarlig institusjon plikt til å svare innen en måned. FØLG DIN INSTITUSJONS RETNINGSLINJER NSD legger til grunn at behandlingen oppfyller kravene i personvernforordningen om riktighet (art. 5.1 d), integritet og konfidensialitet (art. 5.1. f) og sikkerhet (art. 32). For å forsikre dere om at kravene oppfylles, må dere følge interne retningslinjer og/eller rådføre dere med behandlingsansvarlig institusjon. OPPFØLGING AV PROSJEKTET NSD vil følge opp ved planlagt avslutning for å avklare om behandlingen av personopplysningene er avsluttet. Lykke til med prosjektet! Kontaktperson hos NSD: Belinda Gloppen Helle Tlf. Personverntjenester: 55 58 21 17 (tast 1)

Appendix 2: Consent letter to school headmaster

Hei,

Jeg skal skrive masteroppgave ved NTNU skoleåret 18/19. Masteroppgaven ser på bruk av illustrert litteratur i engelskundervisningen på yrkesfag, og hvorvidt elevene i større grad vil oppleve mestring ved å lese multimodale tekster. I den forbindelse vil jeg gjennomføre en kvalitativ undersøkelse med undervisningsopplegg i egen klasse ved Ole Vig vår 2018. Undersøkelsen vil bestå av enkeltintervjuer som det tas lydopptak av. Elevene vil bli spurt om deres opplevelser med og forhold til bruk av ulike former for engelskspråklig litteratur og utbytte av engelskundervisningen. Elevene vil også bli spurt om mestring og motivasjon i faget og hvorvidt de opplever at dette påvirkes av arbeidsmetoder og sjanger. Lydopptakene vil kun benyttes i forbindelse med skriving av oppgaven.

Intervjuer og opptak av disse gjennomføres etter innhentet tillatelse. For å gjennomføre undersøkelsen ved institusjonen må også det innhentes tillatelse fra skolens rektor.

Mvh,
Ole-Martin Olsen

Appendix 3 – Consent letter to participants

Samtykke intervju og lydopptak, ˙˙˙ ›

I forbindelse med studier ved NTNU skal jeg gjennomføre et undervisningsopplegg i
˙˙˙ ˙ Opplegget gjennomføres i vanlig oppsatte engelsktimer og vil følge tema fra
terminplan. Formålet med undervisningsopplegget er å se nærmere på illustrert
litteratur i engelskundervisning.

Før opplegget settes i gang og etter at opplegget er gjennomført, skal elevene som
deltar intervjues rundt engelskfaget, motivasjon, mestring og trivsel. Intervjuene tas
opp med lyd, disse slettes etter bruk.

Elev

Jeg gir tillatelse til intervju og lydopptak av dette i henhold til overnevnt informasjon.

Appendix 4a – Pre-Interview – Participant 1

I:Hva synes du om å jobbe med tekster generelt i engelsk?

P: Ok.

I: Hvordan da?

P: Jeg vet ikke.

I: Er det, liksom,

P: Har vi gjort det, da?

I: Nå tenker jeg ikke spesielt på, liksom,

P: Vi har jo ikke gjort det? Så jeg vet jo ikke

I: Vi har jo vært igjennom en del tekst, men vi har ikke jobbet med litteratur, det har vi ikke. Men nå tenker jeg generelt, for vi har lest engelske tekster.

P: Å lese tekster og gjøre oppgaver til dem, liksom?

I: Nå tenker jeg egentlig bare på å lese tekster, liksom, lese og tolke tekster

P: Ja. Sånn høytlesing, liksom?

I: Nei, lese tekster.

P: Men det er mye gøyere med høytlesing, litt sånn leseslange.

I: Hva er en leseslange?

P: Sånn, man starter på en side av klasserommet, og så neste, og så neste, og så neste. Så leser man en eller to setninger eller et avsnitt hver.

I: Å ja. Hvorfor synes du det er moro, da?

P: Jeg vet ikke, jeg. Det er litt artigere med variasjon enn at bare læreren står der og leser som en annen raring.

I: Ja.

P: Ja.

I: Men generelt, synes du liksom at det er vanskelig å bare lese tekster? Eller synes du det er greit å komme seg gjennom en tekst?

P: Det går fint det

I: Ja

P: Men jeg likte å lese da, før.

I: Før?

P: Ja, så det er ikke så, det er ikke noe.

I: Men ikke nå?

P: Jeg slutta å lese, i hvert fall, men jeg har ikke noe imot det.

I: Nei, da var det ikke kult lenger?

P: Nei. Jeg har så mye å gjøre, da.
I: Ja? Busy bee?

P: Ja.

I: Greit. Men føler du at du får noe utbytte av det, da? Å lese eller jobbe med engelskspråklige tekster?

P: Man får sikkert større ordforråd, da. Utfra hvilke tekster man leser, selvfølgelig. Men hvis man, sånn som de tekstene vi har holdt på med, de, så står det ordforklaringer på siden, da skjønner man jo og så lærer man seg et ord som er vanskelig. Så det er jo greit

I: Hvis du har lest en engelsk, eller en bok på engelsk, tror du at du hadde fått noe mer ordforråd ut av det? For da står det jo ikke forklaringer der.

P: Jeg leste jo hele Harry Potter serien på engelsk.
I: Nei?
P: To ganger.

I: Gjorde du det?

P: Ja. Jeg elsket å lese. Men, jeg vet ikke, det er jo lenge siden.

I: Hvor lenge siden er det, da?

P: Jeg gikk i sjette klasse.

I: Men likevel, det er veldig interessant at du har lest hele serien på engelsk.

P: Jeg har lest den to ganger på engelsk og fem ganger på norsk. Så, ja, jeg elsker å lese.

I: Men tenker du at nå leser du ikke like mye eller nå leser du ikke noe særlig fordi du bare ikke har tid?

P: Ja. Når skal jeg ha tid til det der, da?

I: Ja, det er jo et spørsmål, det. Men kanskje du hadde hatt mer tid dersom vi hadde jobbet mer i engelsktimene med bare lesing?

P: Ja, det kan vi gjøre. Det er sikkert lurt. Det gjør vi i Norsken og, der vi lånte oss bok, og så leste vi en bok, og så hver uke så har vi at skal lese så og så langt. Og så skal vi ha sånn ene for norsk, annen hver uke to ganger hver gang, og de ukene vi har to ganger så skal vi enten gjøre oppgaver til dit vi har lest eller skrive et sammendrag av det vi har lest eller et eller sånt.

I: Hva synes du at du får ut av det i norsken, da?

P: Nei, vi leser nå i alle fall. Og vi er nødt til å forstå det vi leser.

I: Det må du vel lære litt av?

P: Ja. Vi kan ikke bare lese i vei uten å følge med, for da vi får vi ikke noe ut av det, og vi får ikke til å svare på spørsmålene.

I: Men hva synes du om tekster som har med illustrasjoner eller bilder?

P: Det er jo mye artigere, det ,da. Det er mye enklere å skaffe seg et bilde i hodet.

I: Det hjelper på?

P: Ja.

I: Kanskje det hadde vært ålreit å lese tekster med mer bilder, da.

P: Ja.

I: Men det er det noe galt med det? Er det for barn, eller er det forenklet, dummere tekster med en gang det er bilder der?

P: Det er gøy.

I: Har du noe erfaring med at det er brukt i undervisningen?

P: Vi gjorde det på ungdomsskolen, da leste vi mye tekster med masse bilder.

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I: I norsk eller engelsk?

P: I begge deler. Men vi gikk i en klasse med masse dumminger, og engelsklæreren var også kjempedum.

I: Var det da forenklede tekster, eller var det bare tilfeldigvis sånn at det var bilder?

P: Vi hadde jo bøker, men vi fikk jo i starten av skoleåret så fikk de som var litt dummere, eller litt mindre intelligent,

I: De som hadde litt vansker med faget?

P: Ja. De fikk jo lettleste bøker, med samme tekster på samme sidetall, bare at de hadde mindre ord og mer lettforståelige tekster. Vi andre hadde ganske vanskelige tekster, sånn egentlig.

I: Synes du at vi jobber med litt enklere ting i engelsken nå?

P: Enn det vi gjorde på ungdomsskolen?

I: Ja.

P: Nei. Det er samme greia, det er var samme type bok, at det sto ordforklaringer på siden og det var litt bilder og tekst og oppgaver. Så det var ganske samme greia.

I: Jeg synes noen ganger det har vært slik at, jeg har vært litt redd for å sette i gang med en bok, fordi vi har såpass få timer, og folk synes kanskje det er vanskelig.

P: Da må det ikke være en så stor bok, da. En liten og lettlest bok, egentlig.

I: Jeg snakker jo ikke om Bibelen på engelsk, jeg skjønner ikke hvorfor vi skulle lest bibelen på engelsk. Men kanskje vi skulle jobbet mer med bøker i engelsken i det hele tatt, da? Tror du det hadde vært nyttig?

P: Mhm.

I: Hva tenker du om tegneserier, da?

P: Å, det er litt kjedelig.

I: Hva tenker du tegneserier er?

P: Ole Duck, eller, hva heter han igjen, Donald Duck. Nei, det er kjedelig, for jeg vet ikke hvilke ruter jeg skal lese først.

I: Seriøst?

P: Ja, masse bobler i en rute, jeg aner ikke hvilke jeg skal lese først.

I: Så det er ingen liksom ingen logisk gang i det?

P: Jo, det er sikkert sånn, sånn, sånn. Men noen ganger er det sånn og sånn og sånn.

I: Ja, men har du lest noe særlig tegneserier eller andre serier enn sånn Donald Duck-type?

P: Jo, jeg har sikkert det, da. Men jeg likte bedre å se tegnefilm.

I: Men nå snakker du om som barn?

P: Ja, ikke som eldre barn eller ungdom. Ikke helt min greie.

I: Så når jeg sier tegneserier så tenker du at det er barneting?

P: Nei, det er sikkert eldre som leser tegneserier og sånt, men jeg liker det ikke.

I: Nei. Hva er det du motiveres av i engelsundervisningen? Hva er det du blir motivert av når du jobber med engelsk? Hvilke typer arbeid…

P: Det er ikke så gøy å høre på foredrag og sånt, det er drittkjedelig. Så vi må ha noe å gjøre, en oppgave som er enkel, som er enkel å forstå og som vi lærer noe av. Det er ikke artig å få en drittvanskelig og lang oppgave som skal presenteres, du har ti minutter på deg og så skal du presentere, liksom. Det er ikke så gøy. Men litt mer sånne enkle oppgaver som du lærer av, men som du får litt tid. Ikke sånn tre uker, men to timer, kanskje, og så skal du presentere det.

I: På en oppgave?

P: Ja. Eller, det kan være en litt større oppgave. Men ikke så krevende, for at jeg synes det er drittkjedelig med lekser og sånt. Når vi får lekser så får blir jeg kjempeumotivert, og så gidder jeg ikke å gjøre en dritt og så bare gjør jeg ingenting.

I: Nei, men det er greit, det. Men hvorfor blir du umotivert av det?

P: Jeg tror det er tanken på at, sitte seks timer på skolen, og så er det enda mer, må dra hjem og gjøre lekser, liksom. Når jeg endelig er ferdig etter seks timer og egentlig har sykt mye annet å gjøre. Og så kommer jeg hjem på kvelden etter å ha vært i stallen eller ute med kanina eller et eller annet, hele dagen, og så kommer jeg hjem og så «nei faen, jeg har glemt å gjøre leksene, de må jeg gjøre», og så tenker jeg «åh shit, jeg er trøtt, så går jeg og dusjer og legger meg i stedet». Da er det lite motiverende å tenke at jeg må dra til timen i morgen og ikke ha gjort leksene.

I Det har vært lite engelsklekser.

P: Vi har hatt lite lekser i det hele tatt, jeg tror det er derfor det har gått så bra.

I: Men lærer du noe like mye selv om du…

P: Jeg tror det. Men jeg er ganske flink til å følge med i timene, kanskje ikke i engelsk. Men jeg fikk jo over fem i snitt, og jeg har ikke gjort noe lekser, annet enn de få innleveringene vi har hatt. Så, det funker jo bra, i alle fall for meg, å ikke ha lekser, fordi at jeg følger med såpass bra i timen, og har ikke behov for en gjennomgang hjemme igjen av det vi allerede har gjort.

I: Ikke sant. Du har ikke behov for å repetere ting?

P: Nei, egentlig ikke.
I: Hva er du føler at du mestrer? Hva er det du får til?

P: Tydeligvis ikke skriveoppgaver, for jeg trodde det gikk dritbra på det opplegget, så fikk jeg fire.

I: Hva var det du tenkte gikk veldig bra?
P: Jeg vet ikke, jeg. Hele greia, jeg så for meg at jeg fikk en fem, og så fikk jeg en fire, og det var jo veldig lite motiverende.

I: Det er jo lite motivere å ikke mestre, kanskje.
P: Ja, akkurat det, da. Og så føler jeg at jeg er kjempedårlig i engelsk uttale. Jeg høres ut som jeg kommer fra Norge.

I: Er det negativt, da?

P: Ja, man vil jo gjerne ha en god engelskuttale.

I: Hvorfor det?
P: Fordi når man snakker til noen andre så er det flaut, da, å høres ut som man aldri har snakket engelsk før.

I: Kanskje det. Men hvilken del av engelskarbeidet synes du at du mestrer best?
P: Kanskje oppgavene til tekstene, når vi skal lete og finne svar. Det går bra. Det er ikke så vanskelig.

I: Nå skal vi jo jobbe litt med tegneserier, nå har vi et intervju i forkant av at vi skal jobbe med tegneserier. Vi skal jobbe med tekster og med bilder, og så videre, hva tenker du om det?
P: Så lenge det ikke er sånn Donald Duck og Mikke Mus, og sånne originale, hva heter det, Pondus og sånn her, som er sånn, en rute med masse farger og bilder og bobler, så går det fint.

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Men det er kanskje det som er tegneserier. Eller tenker du illustrerte bøker?

I: Jeg tenker illustrerte bøker.

P: Men det går fint.

I: Hva er forskjellen?

P: Det er mye enklere, for da står teksten, og så er det et bilde.

I: Da er vi egentlig på tegneserier igjen.

P: Men teksten står, men det står ikke utifra en snakkeboble som de snakker og så er det oppfordelte ruter.

I: fordi du blir forvirret av det?

P: Ja, det er liksom linjene med tekst som du leser, men du ser et bilde, og så fortsetter du å lese, og så får du et bilde i hodet av hvordan det ser ut. Og da er det mye enklere å sette seg inn i fortellingen eller eventyret eller hva det er. Og da er det mye enklere å skjønne, for da trenger du ikke å bruke så masse energi på å danne deg et bilde i hodet av hvordan personene ser ut, fordi du har et bilde av, et eksempel på hvordan de kan se ut.

I: Hvordan kan det hjelpe med engelsklæring?

P: Du bruker mindre tid på å tenke, på hvordan de ser ut og hvordan de handler og sånt, og da kan du fokusere mye mer på språket.

I: Det er jo gjerne antall ord-messig, så er det jo mindre tekst i noe som er animert eller illustrert, enn noe som ikke er det. Er det en ulempe da, når vi snakker om engelsk? Er det om å gjøre å lese så mye som mulig eller er det om å gjøre å tenke mer, og reflektere?

P: Om det er mindre tekst så blir du kanskje ikke så stressa av at du må lese så fort, da. Så jeg tror man lærer mer av det.

I: Ja. Da tror jeg vi har fått litt av det vi skal ha. Men har du har hatt lyst til å lese mer fritt i engelsken, for eksempel få en bok og lengre tid, og lese i tur og orden.

P: Kanskje. For det jeg tror hadde vært veldig lite motiverende for veldig mange, å åpne en bok og bare seg masse tekst. Så et bilde innimellom tror jeg ville hjulpet masse.

I: Hvordan ville du reagert på det? Hvis du leser Harry Potter, så velger du ut en bok, fordi du vet hva den boka handler om og du er interessert i det, men hvis jeg velger ut en bok for deg, og sier at den skal du lese og du har så lang tid på å lese.

P: Det kommer jo helt an på hvilken bok det er.

I: Jaja. Nå snakker jeg om ukjent bok, og så åpner du den og så bare bang – tekst.

P: Er den bra, så gjør det ingenting.

I: Du gir det en sjans, i alle fall?

P: Ja. Men hvis det er en dårlig bok, så gidder jeg jo ikke å lese den ferdig uansett om jeg må.

Da bare søker jeg opp handlingsreferat og så gjenforteller jeg det.

Appendix 4b – Pre-Interview – Participant 2

I: Hva synes du om å jobbe med tekster i engelskundervisninga?

P2: Nei, jeg synes det stort sett er greit, hvis jeg forstår dem, da. Men jeg synes ikke det er så gøy hvis jeg ikke forstår handlinga, da.

I: Nei. Hvor går egentlig grensen, da? For en bok som er, eller tekst, som er lett eller vanskelig å forstå?

P: Nei, jeg vet ikke helt, jeg. Men det går stort sett i kortere tekster, da.

I: Ja. Så du har ikke lyst til å begynne å lese bøker i engelskundervisninga?

P: Nei. Tegneserier og sånt, det ser jeg for meg kan gå greit. Men ikke lengre bøker, nei.

I: Hvorfor det? Hva er på en måte forskjellen på en tegneserie og en bok?

P: Nei, jeg synes det blir så langdrygt. Å lese ei sida, og hvis man ikke forstår det og, hvis det er bilder og sånn så forstår du det mer.

I: Er det lettere å tenke rundt det du leser da, hvis det er bilder?

P: Ja, hvis jeg er usikker på noe og det er bilder, da, så skjønner jeg det mer, da. Mer sikker på det jeg leser.

I: Hva er det du motiveres av i engelskundervisningen? Hva er det du synes er morsomt?

P: Nei, kanskje gruppearbeid. Når vi kan snakke åpent om det og sånt, jeg er ikke noe fan av å sitte og gjøre oppgaver helt alene. Da synes jeg det kan bli litt ensformig og sånn.

I: Du liker variasjon, da? Rett og slett. At det skjer noe.

P: Ja.

I: Men gjelder det for tekster og da? At det skjer mer i noe med bilder? Mer variasjon.

P: Ja. Mhm.

I. Har du prøvd å jobbe med noe sånt før? I engelskundervisninga.

P. Ja. På ungdomsskolen har vi lest bøker, ja, og da leste jeg den En Pingles Dagbok da.

I: Det nevnte du, jo, og det var jo veldig spennende. Hvordan ser den egentlig ut? Jeg har hørt om den, men vet ikke hvordan den ser ut.

P: Nei, den er sånn 3-5 setninger og et bilde, og 3-5 setninger og sånn.

I: Så det er et bilde som illustrerer det som…

P: Ja, det er mer som en dagbok, da, bare at det er litt tegninger innimellom.

I: Men det vil også si at du har en tekst som forteller om, hva skal jeg si, en veldig avstykket hendelse, kanskje, ikke sant, fordi det er en kort tekst som sier «dette skjedde i dag» og så er det en illustrasjon.

P: Ja, men det blir mer som en tekst også da, inni en vanlig dagbok, synes jeg.

I: Men du synes ikke det at bøker som er illustrerte blir for lette eller at de blir for barnepreget

eller noe sånt, da?

P: Jo, det kan jo være det. Jeg synes… Tegneserier har jeg aldri lest så mye av, men…

I: Men hva er det du tenker tegneserier er? Hvilke assosiasjoner får du når du tenker tegneserier?

P: Donald, egentlig, da. Mhm.

I: Sånne barneserier?

P: Ja, så jeg vet ikke om noe mye annet, da. Så det kan bli litt spennende.

I: Du har jo sagt litt om hva du blir motivert av og hva du synes er artig å jobbe med, da, engelskundervisningen. Men hvilken del av engelskfaget og å jobbe med engelskfaget er det du synes du mestrer?

P: Si det, ja. Nei, jeg vet ikke jeg, jeg synes ikke det er noe… Jeg er ikke så god til å snakke Engelsk, men jeg er heller ikke så stor fan av å skrive, da. Så jeg vet egentlig ikke.

I: Nei. Hva er det du synes er vanskelig, da, når du skal skrive, for eksempel?

P: Nei, det er vel ordene, da.

I: Ja. Hvordan de skrives eller ordforrådet, eller?

P: Ja, det kan være litt det, og så litt sånn grammatikk, da, tror jeg at jeg skulle lært litt mer av.

I: Synes du det er greiere å lese enn å skrive engelsk?

P: Ja. Mhm.

I: Hva hvis du kan jobbe i større grad med bilder? At du kan uttrykke deg i større grad med bilder enn ord. Synes du det kan være morsommere?

P: Jeg tror det, ja.

I: Hvorfor liker du ikke å snakke engelsk?

P: Fordi jeg synes ikke jeg er noe god til det, så da synes jeg det blir litt ekkelt da.

I: Tenker du at du får litt sånn Petter Solberg-engelsk, på en måte?

P: Ja.

I: Men er det noe galt i det?

P: Nei, det er jo egentlig ikke det, da.

I: Nordmenn flest er jo kjempeflau over det. Men det er ikke noe galt i det.

P: Nei, men jeg føler kanskje at jeg har litt mindre ordforråd og er litt usikker på det, og hvordan uttales og sånn da. Da blir det litt vanskeligere.

I: Hva er det du synes du får til mest?

P: Nei ,det var det, da. Kanskje å løse oppgaver på engelsk.

I: Les tekst, gjør oppgave, på en måte? Repetisjon, som det heter.

P: Mhm, jeg får kanskje det til best, da. Men jeg synes det er artigere å gjøre om man kan samarbeide

om det, da blir det litt mer spennende, da.

I: Kan man samarbeide om å lese tegneserier? For eksempel. Tekst med bilder, er det lettere å samarbeide om enn å bare lese tekst?

P: Nei, da tror jeg det er lettere å lese, ja.

ILese alene, helst?

P: Ja

I: Men tror du det er greit? Hvis det er mer som skjer i teksta.

P: Ja. Det blir litt annerledes, da, for da må du lese inni deg.

I: Tror du egentlig vi får til det, i det klasserommet her, alle greier å sitte og lese inni seg?

P: Ja, vi holder på å lese bok i norsken, da.

I: Funker det?

P: Ja, hvis vi sitter i klasserommet, ja.

I: Hvilken bok er det du leser der, da?

P: Jeg leser I morgen er alt mørkt. Den handler om at det kommer en pest, eller noe sånt, i hele verden, da, at alle blir helt gale og dreper og sånt, da.

I: Er det med eller uten bilder?

P: Det er bare tekst, ja.

I: Synes du det er morsomt?

P: Ja. Jeg synes at det er lettere å lese bøker på norsk, for da forstår jeg dem mye mer. Den er ganske spennende, da.

I: Så det er litt det også at boka er spennende?

P: Ja. Det kan være mange bøker som jeg kanskje hadde synes hadde vært artig på engelsk og, når jeg er usikker på om det er det jeg tror det er, om det er det, om det kanskje blir litt vanskelig, da.

I: Hva er det som skjer da? Når du leser et eller annet og så stopper det, og du leser litt og så stopper det.

P: Jeg prøver å lese tilbake og tenke om det var rett, da.

I: Da stopper jo på en måte leseropplevelsen? Flyten.

P: Jeg har lært at man egentlig bør lese og så forstå det etter hvert. Så kanskje bli bedre på det.

I: Nå har jeg spurt deg om hva du synes du blir motivert av, og hva du mestrer i engelsken. Hva tenker du om det å mestre? Er det viktig?

P: Ja, det er vel det som gir meg motivasjon, da.

I: Kjenner du at du blir drevet av det? De tingene du virkelig får til, at da er det litt mer ålreit å jobbe med noe?

P: Det blir fort det, ja. Det blir jo sånn at hvis man trives med noe så vil man jo fortsette med det.

I: Nå har vi snakket litt om gruppearbeid. Jeg har et spørsmål som heter «Hvilken undervisningsmetode tenker du er mest effektiv når du skal lære engelsk?», men tenker du at det er gruppearbeid? Eller er det det med å repetere? Altså lese og så gjøre spørsmål.

P: Nei, altså, det kan være litt begge deler. Dersom man kombinerer det, så synes jeg det blir lettere med de oppgavene, da. Så tror jeg kanskje at hvis vi hadde hatt litt mer fokus på grammatikk så hadde jeg kanskje lært litt mer om det.

I: Tror du ikke det hadde blitt litt kjedelig?

P: Jo, men det er ganske nødvendig og da, tenker jeg da. Det kan være mange som får det til, men jeg sliter i hvert fall med det i noen sammenhenger.

I: Er det mindre viktig da å mestre noe hvis du tenker at det er viktig å lære?

P: Ja, det var det, da. Jeg synes egentlig det er viktigst at du får til noe, da, men det er jo… En må vel kanskje gjøre noen oppgaver for å forstå det, ja.

I: Hva tenker du er viktigst når man skal lære engelsk? Hva er det viktigste å fokusere på?

P: Nei, det er vel kanskje at man får til å snakke det. Det er jo det man får mest bruk for i framtiden.

I: Det er jo et godt poeng, at det viktigste å lære er det du får mest bruk for.

P: Mhm. Nei, for man skriver jo ikke så mye engelsk, kanskje. Noen vil kanskje gjøre det, med mail og sånn, men mest blir nok å snakke.

I: Vi lever kanskje ikke i den store tida med engelsk skriving? Eller skriving i det hele tatt.

P: Nei.

I: Men hva tenker du at du kan få ut av tegneserier, da? Når vi skal jobbe med det nå.

P: Nei, jeg vil vel kanskje forstå bedre, og få en bedre forståelse av handlinga, når jeg ser bilder til.

I: Har du noen forventninger til det i det hele tatt? Hvis du forbinder tegneserier med Donald Duck, hva tenker du om å begynne å jobbe med tegneserier da?

P: Nei, jeg vet ikke. Det virker ganske enkelt når du hører tegneserier, men jeg tror nok kanskje at det blir litt vanskeligere enn man tror.

I: Vanskeligere eller litt mer komplisert?

P: Komplisert, kanskje.

I: Tror du flere elever kan synes at tegneserier er mer motiverende å jobbe med enn tekster, rett frem tekster?

P: Ja. Jeg tror det, sånn som ønsker å lese litt lenger, så tror jeg det er bedre enn hvis det er en kort tekst så går jo det greit, men hvis det er en lang bok så blir det veldig for langdrygt, da.

I: Hva tenker du hvis du får beskjed om at du skal lese en bok i engelsk, så går du og finner eller får en bok og den er så tjukk, og du åpner den og ser en blokk med tekst.

P: Ja, da blir man ganske, du får ikke så mye motivasjon til å begynne å lese.

I: Hvorfor ikke det?

P: Nei, for du ser for deg at det blir bare prakk å lese. Det går jo en del saktere når man leser engelsk, tror jeg da. Ja, på norsk og det, så synes ikke jeg det er noe artig å lese en lang bok, egentlig.

I: Nei. Hvorfor ikke?

P: Nei, det tar jo lang tid.

I: Ja. Ensformig?

P: Ja. Nei, så hvis det går litt fortere, da får du mer innblikk i handlinga, synes jeg da. Hvis jeg skal lese den lange boka, så glemmer du det litt og… Ja, jeg tenker at det er viktigere å få med seg det viktigste.

I: Tenker du at det er viktigere å leve seg inn i fortellingen, selv om du ikke mestrer språket helt, hvis det er bilder der?

P: Mhm. Da får du se alt i illustrasjoner, og det som står og.

I: Hva kan det ha med mestring å gjøre?

P: Nei, du mestrer vel, da. At du forstår det.

I: Hva liker du helst å lese fortellinger om? Temamessig.

P: Jeg liker ikke skikkelig overnaturlige ting, da.

I: Fantasy, liksom?

P: Ja. Jeg er ikke så stor fan av det, egentlig, nei. Jeg liker at det er noe som man kan kjenne seg igjen i, kanskje, da. Eller at det er noe fakta ut av det, for det kan man jo få bruk for, mer enn fantasy og sånn, da, tenker jeg da. Få gjort noe fornuftig samtidig.

I: Ja. Få noe ut av det?
P: Ja.

Appendix 4c – Pre-Interview – Participant 3

I: Hva synes du om å jobbe med tekster i engelskundervisningen?

P:Ja, da tenker du, hvilke typer tekster eller?

I: Ja, vi må kanskje snakke om det. Hvilke type tekster liker du å jobbe med?

P: Nei, for min del synes jeg det er artig å jobbe med engelsk generelt, jeg, uansett hvilke type tekster og sånn der, da.

I: Ja. Leser du noe særlig engelsk på fritida, egentlig?

P: Ja. Jeg leser jo, når leste jeg ei bok tidligere, da? Jeg kommer ikke på det i, jo, det var vel en Harry Potter-bok, da, som jeg kom et godt stykke i. Men det er vel bare det jeg har lest, da, som er engelsk-bok. Men ellers så er det jo mye engelsk på Youtube og sånt da, som jeg titter på. Det er vel heller der jeg har tatt mesteparten jeg har lært fra, egentlig. Jeg har vært på det siden jeg var liten.

I: Det gjelder jo egentlig for ganske mange også, da, at man får mest muntlig input.

P:Mhm.

I: Da føler du vel ganske grei koll på engelsk?

P: Ja, okei, ja.

I: Men hvorfor går du ikke da og finner deg en bok på engelsk?

P: Nei, det er jo lettere å høre da. Jeg vet ikke helt hvorfor jeg ikke tar en engelsk bok. Jeg vet ikke helt.

I: Men hva med de tekstene vi har brukt i engelskundervisningen? Nå har vi kanskje brukt mest, jeg vet ikke, jeg, mest boka, er det det? Hvis vi fortsatt snakker om tekster.

P: Nei, vi har vel ikke analysert noe mye andre tekster enn boka, selvsagt. Det er jo bare oppgaver og tekster innpå der. Men de tekstene er jo ganske bra, ja, sånn i forhold til tema og alt det der. Så det er ganske greie bøker.

I: Men kunne du tenke deg å lese mer av det man kaller fiksjon, da?

P: Ja.

I: Korte historier og…

P: Det er mye artigere å lese det, og på engelsk, og om det er spennende og sånt, så blir det jo artig å holde på med.

I: Hva er du sjøl synes at du motiveres i engelsken? Arbeidsmetoder og i det hele tatt.

P: Nei, arbeidsmetoder, var det det du sa?

I: Ja, for eksempel, da.

P: Ja, nei, jeg har vel ikke noe mye arbeidsmetoder, sånn. Det som motiverer meg mest er vel egentlig at jeg synes det er artig å holde på med engelsk, og så synes jeg det er artig å ha deg også. Noen av de beste timene vi har i løpet av uka er jo engelsk.

I: Det blir ikke mye fjas, da?

P: Joda, men fjas gjør det litt artig. Pluss at vi lærer en god del engelsk også. For eksempel den ene gangen der du satt med en elev, for eksempel, og drev med grammatikk med henne, mens andre holdt på med noe annet engelsk-relatert. Det viser jo at du er interessert i oss, ikke sant? Og det kan, på en måte, for andre og for min del og, kan vi si at når en lærer hjelper deg sånn, det er veldig motiverende, da.

I: Men kan man, ja, det er et viktig poeng, det, at du føler at du har en lærer som er der for deg?

P: Ja, så ellers i uka nå så er vi slått sammen med en annen klasse og vi blir så mange. Da er det veldig fort å falle under radaren til lærerne .

I: Nå kjører jeg det intervjuet her litt sånn som forberedelse til at vi skal jobbe med en spesifikk type tekst. Det er litt interessant, for det jeg tenker når du sier dette nå, er at hvis dere skal sitte og lese tekster så har ikke jeg lyst til å blande meg inn i deres opplevelse når dere leser. Da vil jeg heller prøve å trekke meg litt tilbake. Hva tenker du om det, at du får jobbe litt mer på egen hånd og synke ned i en tekst?

P: Ja, hvis det blir sånn på egen hånd, da, så tror jeg kanskje at det blir litt sånn av og på når du føler for det. Men det blir litt artigere når jeg først leser noe spennende, ikke sant? Så leser jeg lite grann, til det som er spennende er ferdig, men enda kan det sikkert være noe mer spennende etter det, og det kan jo, for eksempel i norsken, vi leser der og, ikke sant? Der leser vi bok, det kan være spennende og litt kjedelig og sånn, men når læreren pusher på, ikke sant, tida der, eller sånn at du må lese til da, da jeg vil jeg jo alltid holde det oppe, sa da føler jeg at

det er ganske greit, egentlig, at læreren sier at du bare må lese til da, for da kunne jeg jo nesten lage en liten rutine på det.

I: Den boka i norsken, det er jo egentlig, det er jo bare en blokk med tekst. Det er ikke illustrert på noen måte?

P: Nei, det er den ikke.

I: Og da, hvis jeg tolker deg rett, så leser du en passasje som er spennende og så dabber det av litt og da kanskje, da dabber interessen din litt også?

P: Ja

I: Tror du det vil være annerledes hvis det er bilder der?

P: Så klart det. Det blir litt mer sånn, ekstra bilder, ikke sant? Og det skaper en litt annen opplevelse, kan man jo si da, for leseren, og for min del så liker jeg jo å lese tegneserier og sånne illustrerte opplegg og sånn.

I: Har du lest noe særlig tegneserier?

P:Tegneserier, ja. Hva tenker du, sånn?

I: Vet du hva, det må jeg spøre deg om. Hva tenker du når jeg sier tegneserier?

P: Når jeg tenker tegneserier, da, så er det jo litt sånn stripetegneserie, ikke sant? Sånn Pondus og alt det der, da. Men jeg har også lest mye sånn Sølvpilen og sånn der, og litt sånn Fantomet og sånn, har jeg brukt å lese, tatt opp etter farsan og bestefar.

I: Jeg regnet med det, at det var noe nedi kassa i kjelleren?

P: Ja, det er noe der, ja.

I: For Fantomet og Sølvpilen er jo noe annet enn Pondus og «morroseriene»?

P: Ja.

I: Så det blir jo veldig relevant. Hvordan har du synes det har vært å lese det?

P: Nei, jeg synes det er ganske artig, jeg. Spennende. Det er jo noe helt annet enn Pondus og bare komedie og sånn, men det er litt sånn, det er veldig bra sånn historie, bare bilder, så det er veldig bra.

I: Hva er du synes du mestrer, da? I engelsk?

P: Jeg føler meg mestrer best, da, det muntlige. Jeg føler at jeg er helt ok på sånn skriftlig, men jeg føler at jeg bedre på… hvis jeg tenker karaktermessig opp gjennom åra, så er det muntlig som er best, da.

I: Riktig. Synes du det er litt mer ålreit å jobbe med enn det å lese?

P: Nja, altså, jeg liker å holde på med noe som en må holde på med enn bare å lese tekst og sånn der, for det er litt av grunnen til at jeg tok sånn yrkesfag og, at jeg kan ha noe å gjøre. For jeg klar ikke å sitte på ræva og lese og skrive, jeg, nei, helt konstant. Det blir litt sånn tørt for min del.

I: Det er et godt poeng, fordi det vi jobber litt med her jo også hvordan vil en annen type tekst skille seg fra en vanlig tekst. Og da tenker jeg på en tekst som bare er en blokk med tekst, og da sitter du kanskje mer på ræva. Men tror du på en måte at det vil føles mer aktivt å lese en tekst med bilder?

P: Ja, på et vis så. Du blir jo mer engasjert og sånn.

I: Hva er det du tenker deg når du får beskjed om at «ok, nå skal vi lese en bok, du skal så og så lenge, her er boka, den er så og så tjukk, og så åpner du første side og det er bare – tekst».

P: Nei, det hørtes jo ganske demotiverende ut. Men, tja.

I: Men hvorfor er det demotiverende.

P: Nei, det er jo å få smekt en tjukk tekst rett i trynet, da.

I: Men det er jo greit for deg, da, for du mestrer jo engelsk? Tenker du selv, eller at du er relativt god i engelsk.

P: Ja, okey, ja. Men jeg kunne sikkert lest det, ja. Men det ville ikke vært noe artig eller noe motiverende eller engasjerende for min del å holde på med, sånn etterpå og sånt. Jeg hadde bare gjort det for å få gjort det, og det vet jeg ikke om er så bra, da.

I: Nei. Hva tenker du om det å mestre? For det snakker man ofte om, at man skal prøve å gjøre ting man mestrer. Men hva er det å mestre for din del?

P: Nei, at jeg føler at jeg kan ha en godfølelse ut av det jeg har gjort, da. At jeg sjøl føler at jeg får, at jeg føler at jobben min er suksessfull, ikke suksessfull, da, men sånn godt fullført, da. At jeg får en god kritikk av læreren og medelever. At jeg får en sånn klapp på skuldra. Det

hjelper litt på mestringsfølelsen og sånn, da. Da vet jeg at jeg er trygg på at jeg, at jeg føler jeg har gitt et godt svar, for eksempel. Ja, det er mestring for min del, da.

I: Nå skal vi jo begynne å jobbe litt med tegneserier etter hvert, men hvilke forventninger har du til det? Kanskje spesielt i forhold til å lese vanlige tekster. Hva tenker du om å sette i gang med det?

P: Nei det blir greit det, å lese tegneserier og sånt, ja. Det blir litt mer artigere å holde på med det enn bok, sånn bare tekst. Det tror jeg flere i klassen ville vært mer engasjert for også. For det er vel litt sånn den klassen her er, da.

I: Men hvorfor det? Egentlig. For vi skal jo lese? Vi skal jo sitte individuelt og jobbe, på ræva?

P: Nei, det er vel litt sånn, det skaper litt mer, det er bilder og det er mer engasjerende å holde på med når du får det visuelt, da. Det føler nå jeg, da, at det er litt bedre følelse, ikke sant? Det er jo godt å bare lese en tekst og tenke sjøl hva som skjer, men det er og litt spennende, litt kult synes jeg da, å se hvordan de, altså forfatteren da, mener at det er og sånn. Så det er jo og litt snedig, da.

I: I hvilken grad føler du at du får noe utbytte av å jobbe med engelskspråklige tekster? Vi har vært litt inne på det, for vi har snakket om at vi jobber med litt forskjellige typer tekster i engelskundervisninga, vi har jobbet litt med sånne faktatekster, vi har jobbet med tekster som er litt kortere og har forklaringer i margen. Får du noe ut av det? Eller vill du heller lese tekster som er litt mer kreative?

P: Jeg får jo så klart, jeg tar jo opp noe småtteri, ikke sant, av disse tekstene. Kanskje ikke alt, nødvendigvis, men jeg får jo utbytte av noe. Kanskje det, føler jeg, som interesser mest i teksten.

I: Men du ville kanskje hatt noe mer å bite i? For å si det sånn.
P: Ja, det kan du si.

I: Hva synes du om å jobbe med tekster i engelsk? Altså vanlige, tradisjonelle tekster.

P: Nei, det går greit, det.

I: Ja. Leser du noe særlig engelske bøker eller et eller annet sånt på fritida?

P: Jeg brukte å gjøre det før, men ikke så mye nå lenger.

I: Hvorfor ikke?

P: Nei, jeg ser mer på serier.

I: Føler du at du får noe ut av det i forhold, hva føler du at du får mest ut av? Å lese engelsk eller å «se» engelsk?

P: Jeg vet ikke helt. Sikkert å lese.

I: Ja, det er ikke noe riktig svar, det er det ikke. Men vi har ikke jobbet så mye med engelskspråklige tekster og historier og sånne ting, det året her, har vi det? Vi har jo jobbet mer med sånne fakta-tekster. Hva synes du at du har fått ut av det?

P: Nei, jeg har lært litt da sikkert.

I: Får du noe ut av det, synes du? I: Kommer du noe videre i engelsklæringa di?

P: Ja. Jeg tror nå det.

I: Hva synes du om å jobbe med engelskspråklige eller tekster på engelsk som også har bilder? I forhold til en tekst som ikke har bilder i det hele tatt.

P: Kanskje litt mer artig å se på, eller artig å jobbe med, jeg vet ikke.

I: Kan det hjelpe deg å forstå mer? Eller blir det bare pynt?

P: Hmm, usikker.

I: Du har kanskje ikke så mye relevant erfaring med det?

P: Nei, jeg vet ikke, jeg.

I: I boka vår, i den boka vi bruker, så pleier du jo å være noen relevante bilder. Men kanskje det vil si at du ikke legger så veldig merke til det, da?

P: Ja, jeg ser ikke så mye på bildene akkurat.

I: Nei, da spiller det kanskje ikke like stor rolle heller?

P: Nei.

I: Hva med tegneserier? Leser du noe særlig, eller har du lest noe særlig tegneserier, eller noe som er tegnet i det hele tatt?

P: Nei, jeg har ikke lest så mye tegneserier, nei.

I: Hva tenker du om det, da? Hvordan synes det virker, eller har du tenkt noe over det i det hele tatt?

P: Nei, egentlig ikke.

I: Hva er det første som treffer deg hvis jeg sier at vi skal lese tegneserier?

P: Jeg vet ikke helt.

I: Kjedelig?

P: Neisj, kan sikkert være artig ,det.

I: Hva er det du synes er morsomst å jobbe med i engelsken?

P: Nei, jeg vet ikke helt.

I: Er det noe som er morsommere enn andre ting, eller er det stort sett det samme?

P: Stort det samme.

I: Synes du engelsk er morsomt, egentlig?

P: Ja, det er ikke det verste faget, liksom.

I: Men hva er det vi har gjort det skoleåret her, som du synes har vært morsomt?

P: Nei, jeg vet ikke helt.

I: Ikke noe som stikker seg frem?

P: Nei.

I: Er det noe som du synes har vært mer effektivt? Hvis vi tenker på å lære seg engelsk, og hva som er mest effektivt for deg og fungerer best for at du skal lære deg engelsk?

P: Hmm, kan ikke komme på noe.

I: Mellom å lese og skrive om det du har lest, for det har vi gjort litt, i forhold til å se en film. Hva er det du synes er mest effektivt av det, for eksempel?

P: Nei, jeg vet ikke helt. Kanskje å lese og så skrive. For da ser man liksom ordene.

I: Mhm. Repetere?

P: Mhm.

I: Gjenta og repetere. Hvordan synes du at du mestrer engelsk? Synes du generelt at du får til engelsk ganske bra?

P: Tja. Helt greit.

I: Har du noe sånn mestringsfølelse i engelsk?

P: Tja. Jeg vet ikke helt.

I: Kanskje?

P: Kanskje

I: Men når er det du føler at du mestrer? Er det enkelte måter å jobbe som gjør at du føler at dette fikk jeg til, og dette var litt morsomt?

P: Jeg vet ikke helt. Jeg tenker ikke så mye, egentlig.

I: Hva tenker du, nå skal vi jobbe med tegneserier fremover. Synes du at det virker litt spennende?

P: Ja. Blir sikkert artig.

I: Nå skal vi jobbe med en type tekst fremover. Det jeg lurer på er hva du synes om å jobbe med tekst i engelsk generelt?

P: Nei, det er jeg ikke særlig begeistret for. Det er jeg ikke.

I: Nei. Hvorfor ikke?

P: Nei, det er det samme på norsk. Det spiller ingen rolle om det er engelsk eller norsk. Tekst generelt. Jeg leser så tregt og jeg sliter med å konsentrere meg.

I: Mhm. Detter du ut?

P: Ja.

I: Hvordan er følelsen da, når du skal starte med en tekst og ser den svarte blokka?

P: Jeg har ikke mye motivasjon. Det har jeg i alle fall ikke.

I: Synes du at norsk og engelsk blir litt av det samme?

P: Nei, norsk er mer trasig, det ja.

I: Hvorfor det?

P: Det er mindre muntlig der, da. Det er hvert fall ett av dem som er muntlig, så å si, så det er derfor, det.

I: Ja. Men… Ja, for du faller liksom ut? Veldig raskt?

P: Ja

I: Hvilke andre ting er det du opplever da, når du begynner å lese?

P: Nei, altså, jeg blir lei og så detter jeg ut, og så begynner jeg å lete etter hvor jeg var hen og så holder jeg på sånn helt til slutten. Så husker jeg ikke det jeg har lest på starten igjen, og så er jeg like langt da.

I: Hva hvis det er noen bilder der, da?

P: Det hjelper jo selvfølgelig.

I: Mhm. Hvorfor det?

P: Nei, når du ser et bilde så hjelper det å huske på et bilde, da. Så ser du det så kan du feste det du har lest til det.

I: Assosiasjon?

P: Mhm.

I: Har vi lest noe særlig engelsk nå, i engelskundervisninga? Vi har jo ikke lest så mye…

P: Nei, ikke noe mye i engelsken, nei.

I: Nei, det er vel du fornøyd med?

P: Jada.

I: Men føler du at du får noe ut av det? Vi har jo jobbet med noen slike korte tekster

P: Joda, jeg har jo fått noe ut av meg. Hvis de er korte så får jeg oftest med meg, da.

I: Har du lest noe selv, liksom sånn på fritiden?

P: Jeg leser svært lite selv på fritida, ja. Jeg har jo ikke akkurat noe særlig tid til å sette meg og lese ei bok der, da. Det blir i så fall når jeg ligger i senga og prøver å få til å sove, da, da orker jeg ikke.

I: Hva er du får engelsk fra da, på fritiden?

P: Engelsk, nei, si det. Det hender seg jo i helgene at jeg setter meg ned og ser en film eller en serie.

I: Det gjelder jo for de fleste, det? Det er jo stort sett der man får det fra. Hva med tegneserier? Hva tenker du om det, har du lest noe særlig…?

P: Jeg har ikke lest så mye, nei. Eneste tegneseriene jeg har lest er Pondus, omtrent. (utydelig)

I: Mhm. Årets julehefte, liksom?

P: Ja.
I: Men hva tenker du om tegneserier hvis jeg sier at «nå skal vi jobbe med (*intervjuet avbrytes en periode*)

I: Vi snakket litt om tegneserier, og at du stort sett leser juleheftene. Men hva tenker du om tegneserier ellers? Hvilke tanker gjør du deg hvis jeg sier «tegneserier?»

P: Nei, altså, du husker jo på det for det. Det blir litt mer sånn mellomting av muligens film og bok.

I: Jeg vet heller ikke så mye om tegneserier. Jeg har gravd litt i det, og det er de superheltfilmene som går nå, det kommer sikkert tre nye i løpet av året, og så er det jo noen nerds som er veldig glade i det, noen er veldig glade i sånne japanske ting. Det er liksom de assosiasjonene jeg får, da. Men det kan jo hende at jeg er litt forutinntatt, kanskje og?

P: Ja, altså, jeg er ikke noe glad i sånne japansk heller, det blir litt sånn, jeg vet ikke hva det heter, jeg, han ene i klassen min sitter og ser på sånt anime, tror jeg han kaller det. Nei, det liker ikke jeg, nei. Det er noe helt ut av en annen verden.

I: Hvorfor ikke?

P: Nei, det er så spesielt på så mange måter.

I: Nei, jeg kan være litt enig i det. Jeg synes det for blir for spesielt og rart.

P: Men for eksempel Donald Duck, det går greit å lese.

I: Det er jo stort sett det en forbinder med tegneserier? Det er Donald Duck og det er morsomt. Men hva tenker du om det hvis jeg sier at vi skal begynne med det nå?

P: Ja, du tenker å skrive tekst på slutten, da?

I: Nei, vet du hva, vi skal faktisk ikke skrive noe tekst i det hele tatt, vi skal ikke jobbe i det hele tatt med blokk-tekst.

P: Ja, det høres jo veldig greit ut det, ja.

I: Men hva er det du synes er motiverende i engelskundervisninga? Sånn det står nå.

P: Nei, generelt har det ikke så mye med skriving å gjøre.

I: Så lenge det ikke går på tekst? Lesing og skriving.
P: Lesing er ikke det verste, det heller, men så lenge jeg slipper å skrive en lang tekst på det etterpå så går det helt fint.

I: Vi har jo ikke gjort så mye av det, da?
P: Nei, vi har ikke det.

I: Men hva synes det er morsomst da? Eller spesielt interessant å jobbe med? Altså arbeidsmåter, da.

P: Tja, nei, jeg vet ikke helt, jeg. Det er greit med tavleundervisninga og litt oppgaver i ettertid. Og så har vi gått igjennom det.

I: Samme svar, rett og slett. Så lenge det ikke er tekst, lange tekster som skal leses og skrives?

P: Ja, det er jo det.

I: Hva synes du er mest effektivt da? For nå har vi jo prøvd litt forskjellig. Hvis vi kaster ut lange tekster, lese og skrive, så har vi jo jobbet med litt forskjellige ting, og da kan vi jo ta med korte tekster og repetisjonsoppgaver. Men hva synes du har vært mest effektivt?

P: For eksempel når vi har arbeidet med Australia og aboriginene der, så er det tavleundervisning, litt filmer, kortfilmer og forskjellige, litt sånn PowerPoint, og så har vi noen oppgaver etterpå. Det var litt enkelt, da, for det hadde vi på ungdomsskolen. Men det er jo en grei læremåte. Det synes vi på ungdomsskolen og.

I: Sånn jeg tolker det, så er det også det at når man blander litt forskjellige uttrykk, på en måte, så føler man at man får med seg mer?

P: Ja.

I: Men hva er det du føler at du mester eller får til når du jobber med engelsk? Hva er det du er flink til?

P: Nei, altså, jeg har alltid forberedt meg ganske godt til muntlige prøver, vil jeg si. Jeg har iallfall prøvd.

I: Men er det vi vi har gjort som du har følt at «det her fikk jeg til. Det her var artig for det fikk jeg til»?

P: Joda, det var jo den muntlige prøva, den siste.

I: Det var jo bare en vanlig muntlig presentasjon? Det var ikke innspilt eller noe sånt?

P: Nei, det var helt vanlig det, jeg skrev om England, London var det vel.

I: Med the bridge?

P: Ja

I: Men, hvis du tenker på andre fag og, i det hele tatt, synes du at du får litt ekstra kick når du får den her mestringsfølelsen, at du har fått til noe?

P: Joda, jeg gjør jo selvfølgelig det. Men det er muntlig jeg henter meg inn på i alle fagene. Mye av det skriftlige vi gjør på den skolen her har gått til he… ja.

I: Vi kan snakke om at det er viktig å mestre. Men samtidig så har jo du et festet deg veldig ved at du ikke får til noe, føler du da?

P: Det er ikke det at jeg ikke får til noe, men at jeg ikke får til noe som gir noe godt resultat til at…

I: men da føler du kanskje at du ikke mestrer skikkelig, da?

P: Nei, jeg mestrer jo ikke i det hele tatt. Jeg skriver meg inn i et hjørne, så bare stopper det, så blir det dårlige tekster ut av alt sammen.

I: Men hvis vi sier at «nå skal vi lese», kjenner du at det knyter seg litt da og da tenker du nå skal vi lese lengre tekster?

P: Nei, jeg kjenner det knyter seg når norsklæreren kommer med en bok og sier at vi skal lese den til den og den datoen. Da kjenner jeg det.

I: Hvor langt kommer du i boka før du begynner å… knyte seg litt?

P: Nei, det kommer an på hvor mange sider var da.

I: Nå er jo du i en litt annen situasjon enn de andre elevene, for du er jo litt eldre og har gått noen… Jeg vet ikke om du har gått flere runder i skolen, jeg?

P: Joda, jeg har jo det. Jeg har gått både helse og TIP før. Så har jeg hatt et friår der jeg jobba.

I: men har du fullført engelsk på de andre åra?

P: Fullført første års engelsken, men ikke andre. Så jeg er ikke uteksaminert.

I: Så du har ikke den endelige karakteren?

P: Nei.

I: Men det jeg tenkte på da er at da har du jo et visst grunnlag for det jeg spør deg om. For du har jo opplevd litt forskjellige undervisningsmetoder og sånne ting. Er det noen som har brukt noe særlig tegneserier i noe grad?

P: Ingen.

I: Ikke ungdomsskolen, ikke noen ting?

P: Nei, ikke så vidt jeg kommer på nå, nei. Ungdomsskolen begynner å bli et par år sida, da.

I: Men hva synes du om å jobbe med tekster i engelsk, sånn generelt?

P: Jobbe med tekster, som at vi skal skrive dem eller lese dem?

I: Lese.

P: Det er greit. Jeg liker å lese, det går fort, så jeg får gjort ferdig det jeg skal ganske radig.

I: Men trives du med det? Eller er det mer det at arbeidet er greit for din del?

P: Altså, om jeg trives med teksten kommer an på innholdet.

I: Men lesing, aktiviteten lesing, på en måte?

P: Nei, det er greit. Liker det bedre enn å skrive.

I: Ja. Nå har vi ikke jobbet så mye med historier og romanutdrag og sånne ting, da, men i hvilken grad synes du at du får noe utbytte av engelsk tekster sånn generelt sett? Altså læringsmessig.

P: Nei, altså, jeg får jo et litt større vokabular. Jeg lære ord som du ikke bruker i den vanlige filmen. Den vanlige mannen på gata bruker jo ikke de ordene som du finner i romaner og sånt. Så du får et litt bredere perspektiv på språket.

I: Hva med da engelskspråklige tekster som har noen bilder, spiller det noen rolle for deg? I boka vår så er det jo en del kortere tekster og så er det noen illustrasjonsbilder. Synes du at det

spiller noen særlig rolle?

P: Ja, det hjelper jo, det hjelper jo med å sette et bilde på det du leser om, så du slipper å bare tenke deg til hvordan ser ut. Det gjør det, for min del, lettere å huske. Hvis du snakker om et fjell i Afrika, kanskje, så er det mye lettere å huske hvilket fjell det er hvis jeg har sett et bilde av det, enn å bare tenke meg til at det er et høyt hvitt fjell, liksom.

I: Får det i gang ordstrømmen litt?

P: Jeg har ikke tenkt på det før, men.

I: Det er med tanke på hvilke mekanismer som rører seg i hodet, da, hvis du har en tekst med et bilde i forhold til hvis du bare har teksten.

P: Nei, altså, du leser jo som regel, eller du ser jo på bildet, så leser du litt og knytter det opp mot teksten. Det blir jo litt lettere å huske hva du har lest. Hver gang du hører senere om det fjellet så tenker du tilbake til hvordan det så ut, og da husker du teksten, liksom.

I: Hva tenker du om tegneserier? Hvis jeg sier ordet tegneserier, hvilke assosiasjoner får du da?

P: Nei, glede? Jeg har lest mye tegneserier da jeg var yngre.

I: Mhm. Donald Duck?

P: Donald Duck, Tex Willer, masse, masse rart. Jeg har masse Tex Willer, nesten hvert eneste eksempel, fra før jeg var født, liksom.

I: Hva er det? Er ikke det en sånn gammel…

P: Sånn cowboy-tegneserie.

I: fra 60-70-tallet?

P: Ja, det er vel noe 70-80, kanskje, ja. De holder vel på enda, og tror jeg nesten, jeg vet ikke helt. Det var stefaren min en gang i tida som hadde samlet opp, og når jeg var ung så tok jeg over dem.

I: Som regel når jeg har spurt om dette så er det mange som har sagt «moro-seriene», ikke sant, for Donald Duck er jo gjerne en sånn artig-serie, Pondus er en sånn vitse-serie. Men Tex Willer og de cowboy-fortellingene er jo mer historiefortellinger, er det ikke det?

P: Jo, det blir ikke helt samme sjangeren. Det er ikke kun humor i den forstand, du lærer jo litt mer om gamle dager, skulle jeg si, selv om du gjør det i Donald Duck. De har jo innslag om gullåra i Klondyke eller hva det heter oppi der, og.

I: Hva tenker du om sånn utover det? Det er jo en veldig bredde i det, har jeg funnet ut. Jeg må innrømme at jeg ikke kunne ikke så mye om det, jeg heller, men jeg har funnet ut at det er ganske mye bredde i det og så har jeg tenkt «hva vil elevene synes om jeg nevner tegneserier?».

P: Nei, det jeg tror de fleste tenker på er umiddelbart Donald Duck, og ser tilbake på for noen år siden når de var barn.

I: Men hvis vi tenker at vi skal lese tegneserier i engelsk, føler du da at vi skal jobbe på en måte som er litt mer barnslig?

P: Jeg føler liksom at vi skal ha det mer artig med det vi jobber med. Vi skal prøve å ikke være så seriøst og heller lære ved å kose oss, så å si.

I: Og det er jo ikke feil, at vi gjør det. Men det er interessant, for da nærmer du deg jeg har også har tenkt, ikke sant? At det virker som vi skal litt sånn «fun time», og det er jo helt greit, for det betyr at elevene kan være mer avslappa. Men det er jo ikke det vi skal, for vi skal jo lese, og noe av det jeg har funnet er veldig mørke greier. Det er jo veldig, veldig seriøs litteratur, med animasjoner. Leser du noe tegneserier nå?

P: Det har jeg ikke gjort på en god stund. Begynner å bli noen år siden sist, ja.

I: Hva er du motiveres av i engelskundervisninga, eller engelskfaget?

P: Nei, altså, jeg motiveres jo av å få gode tilbakemeldinger på det jeg gjør, da. Så fremt jeg vet at jeg gjøre noe bra, da, og ikke at jeg mener at jeg har gjort noe dårlig og så får en god tilbakemelding. Det er ikke motivasjon for min del, i hvert fall. Jeg vil ha reelle og realistiske tilbakemeldinger, ærlig.

I: Synes du at du får det?

P: Ja, jeg mener det. Rettferdige tilbakemeldinger og karakterer, så langt i hvert fall.

I: Er det noen arbeidsmetoder eller ting å gjøre, holdt jeg på å si, som du synes er spesielt interessant i engelsken?

P: Nei, altså, jeg får en bunke oppgaver, egentlig, og så gjør jeg dem.

I: Du skal igjennom dette her også, for å si det sånn?

P: Joda, det er det. Hvis det er en oppgave jeg sliter med å komme i gang med, som ikke er lett å finne informasjon på starten eller noe sånt, da kan jeg dette av litt.

I: Da er det jo også litt ålreit hvis oppgaven er givende og interessant?

P: Ja.

I: For da har du, på en måte lyst til å komme i gang også?

P: Jaja.

I: men har vi hatt noen av de?

P: Jeg synes det var spennende når vi jobba med urfolk i Australia og New Zealand, for eksempel, finne ut at de har laget egne sporter og. Det var artig å lese om. Jeg ble sittende og se på YouTube, jeg, med P3, etterpå, for å se på sportene de har laget. Sitte i en ball og rulle ned en bakke.

I: Zorbing? Eller var det orbing? Det er to av dem.

P: Jeg mener det var orbing.

I: Tror det. Vet ikke hvor jeg har zorbing fra. Men hvilken undervisningsmetode er mest effektiv, da? For at du skal lære engelsk?

P: Språket engelsk? For at jeg skal lære meg språket?

I: Eller bare utvikle ferdighetene dine, for å si det sånn. Det kan være bredt eller smalt.

P: Jeg er en person som lærer mye av å høre. Men jeg lærer også mye av meg selv, for meg selv. Vis jeg skriver en tekst og jeg gjør en feil, så bruker jeg å lære av det.

I: Du lærer kanskje mest av denne egne prosessen, da?

P: Ja, jeg mener jeg veldig god på å lære meg ting selv.

I: Mhm. Sjøldreven?

P: Ja. Jeg lærer veldig fort.

I: Mhm. Synes det spiller litt mindre rolle hva vi gjør i timene?

P: Ja, egentlig. Så lenge det handler om engelsk og gir en viss utfordring, da.

I: For du liker å bli utfordra?

P: Ja

I: Hva med å mestre? Når er det du føler at du mestrer et eller annet?

P: Nei, jeg vet egentlig ikke. Det er vel når jeg føler at jeg gjør en bra jobb, og er fornøyd med det jeg leverer.

I: Er den følelsen viktig for deg? At du føler at du fikk til noe?

P: Ja. Jeg er en forbanna dårlig taper. Hvis jeg ikke får til noe, så føler jeg at jeg har tapt.

I: Men er det da noe du går inn for selv eller er du avhengig at læreren legger litt til rette for det?

P: Det kommer litt an på viktigheten av det. Sånn som prøver og tentamener og sånt, der setter jeg meg ned og gjør det jeg skal, ganske raskt og effektivt. Det jeg leverer til slutt, det pleier å bli bra. Men i timene kan jeg ofte sitte og sluntre unna arbeidet og bare, jeg kan gjør det når det virkelig betyr noe.

I: Hvis ikke det er noe som kobler deg på da, som du synes er kult, rett og slett.

P: Ja. Jaja.
I: Så det som er viktig er å fange oppmerksomheten litt, da, tydeligvis. Men hva er det som fenger oppmerksomheten din? Er det å lære noe nytt?

P: Ja, jeg liker å lære nye ting. Jeg liker å kose meg med det jeg gjør, også, ha det artig. Så når det blir skikkelig tørt og kjedelig stoff, da er det fort at jeg kobler litt av.

I: Hvordan synes det var å jobbe med tegneserier i engelsk?

P: Det var ikke så gøy.

I: Hvorfor ikke?

P: Det var så slitsomt å lese det. Det gikk jo ikke an å lese.

I: Nei. Hva er du tenker på spesielt, da?

P: Det var jo så masse vanskelige ord, og så var det så masse rar skrift. Så, jeg skjønte ikke så mye.

I: Men prøvde du da?

P: Mange ganger. En på ordentlig, ja.

I: Vi prøvde jo to, det blir jo to formater da. Den første gangen så prøvde vi jo den her originalen, og så prøvde vi å scanne og printe og sånne ting. Der hadde jeg litt inntrykk av at det var printinga og scanninga som gjorde det vanskelig å lese? Men det var vanskelig å lese uansett?

P: Ja. Tegneserier er bare bra på norsk.

I: Mye vanskelige ord, synes du?

P: Ja.

I: Men hva synes du da om å lese tegneserier i forhold til vanlige engelsktekster?
P: Jeg leser heller en bok.

I: Heller bok?

P: Ja.
I: Kult.
P: Ja.
I: Men leste du flere av tegneseriene?
P: Ja, jeg prøvde jo dem du hadde lagt frem, da.

I:Mhm. Men hvor langt prøvde du?

P: Nei, noen sider, da, i hver. Tommy og Tigeren gikk bedre, da.

I: Ja, hvorfor det?

P: Det var jo litt lettere, da, litt mer barnetegneserie enn de andre.

I: Hvordan synes du de andre var? Hvordan skilte de forskjellige tegneseriene seg fra hverandre?

P: De var litt mer voksne. Tror det var litt mer for voksne.

I: Ja, eller ungdom?
P: Ja.
I: Kunne du tenke deg å jobbe mer med tegneserier neste skoleår?
P: Nei.

I: Hvorfor ikke?

P: Det var ikke noe gøy, da.
I: Nei. Men var det fordi du liksom ikke følte at du fikk det ordentlig til, eller at det var tungt å lese

P: Begge deler, kanskje.
I: Mhm.
P: Ja.
I: Eller er det noen andre tegneserier som du heller ville jobbet med?
P: Kanskje det hadde vært lettere med Donald Duck.
I: Kanskje?
P: Siden det har man jo lest før.

I: Kanskje. For du synes jo det var lettere med Tommy & Tigeren?
P: Ja.

I: Men er det også litt fordi du har lest det før? Eller var det fordi det var færre ruter, sånn fire ruters stripe?
P: Kanskje det, da.
I: Kanskje?
P: Kanskje.

I: Vi kjørte jo et sånt opplegg. Jeg prøvde i alle fall, da, det blir litt fridager og sånne ting inni her. Men var det noe som var bra med det opplegget?

P: Jeg vet ikke helt, jeg. Det ble jo bare fjas, da. Det skjedde ikke så mye, liksom. Jeg følte ikke akkurat at jeg lærte så mye.

I: Hva kunne egentlig vært bedre, da, med det?

P: Vi kunne ha blitt tvunget til høyttlesing.

I: Mhm?

P: Du må ikke si til de andre at jeg sa det.

I: Jeg skal ikke det. Er det andre ting vi kunne ha gjort?

P: Jeg vet ikke, jeg.

I: Er det noen måte du kan tenke deg at jeg kunne ha hjulpet deg med å forstå det, eller hjelpe deg med å lese det?

P: Jeg kunne ha spurt på de vanskelige ordene, men jeg gjorde jo ikke det. Så jeg kunne kanskje ha gjort det, da.

I: Min tanke har jo vært det at hvis du et vanskelig ord så er det ikke så mange på en gang, fordi det er delt opp i små ruter. Men søkte du opp noen av de ordene?

P:Nei. Skulle kanskje ha gjort det, da. Men sånn som den tegneserien med den musa eller den rotta eller hamster eller hva det var. Det skjønte jeg ikke dritten av, jeg skjønte ingenting.

I: Nei. Men var det på grunn av bildene og rekkefølgen på bildene, eller?

P: Jeg tror det var en blanding av alt, jeg. Det var så rotete, jeg skjønte ingenting.

I: Så det er ikke bare ord og lesing, men synsinntrykkene også, så det blir bare rotete og er ikke noe ålreit?

P: Ja. Tror det.

I: Mhm. Kult.

P: Ja.

I: Men da foretrekker du heller å lese vanlige tekster da, i hvert fall basert på det vi har gjort nå?

P: Ja.

I: Er det fordi at du føler at du mestrer det bedre?

P: Kanskje. Jeg gjør jo det. Så det er kanskje derfor, da.

Appendix 5b – Post-Interview – Participant 2

I: Nå har vi hatt et intervju før vi prøvde tegneserieopplegget, litt hva man tenker om å prøve det for det er mange som ikke har prøvd det før, i alle fall på engelsk. Så formålet nå er å høre hvordan synes du det har vært å jobbe med det?

P: Ja, jeg synes det har vært ganske greit. Jeg trodde det skulle være litt enklere, da, enn det var, hadde jeg sett for meg, da. Så det var jo kanskje litt nedtur, da, men det var jo spennende, da, å prøve noe nytt.

I: Hvordan synes du det var å lese engelsk, eller tegneserier, da, i forhold til vanlige tekster på engelsk?

P: Nei, det er jo kanskje litt, du stykker det jo litt mer opp, da. Så det blir jo kanskje litt lettere, da. Men, ja, jeg synes det kanskje var litt bedre å lese en bok. Jeg vet ikke helt, jeg.

I: Ville du heller lest bøker eller vanlige tekster?

P: Nei, jeg er litt usikker. Men jeg hadde sett for meg at det skulle være lettere, da.

I: Hva var det du synes var vanskelig, da?

P: Nei, jeg vet ikke helt, det er vanskelig å forklare. Det var ikke det at det var så vanskelig, men jeg hadde kanskje sett for meg at det skulle være mye enklere, og så var det kanskje ikke det, da.

I: Morsommere?

P: Ja. Ja, det kan være, at jeg ikke synes det var like artig, ja.

I: Leste du flere forskjellige tegneserier?

P: Ja, det var litt forskjell, da. Jeg synes jo at de som hadde farger var lettere å lese da, for da kom tegningene tydeligere frem. Og litt forskjellig med størrelsen og kvaliteten på teksten, da.

I: Var det noe som rett og slett var utydelig i teksten? Størrelsen og fonten, som det heter.

P: Ja, jeg var litt usikker på hva det var, men det var noe som jeg synes var litt umulig å lese, ja.

I: Det gjorde det litt vanskeligere at det var på engelsk i tillegg?

P: Ja. Men man klarer jo å tenke seg til litt, og da. Men jeg synes det hjalp å lese på pc, da.

I: Ja, det er jo interessant, for min tanke var jo hele tiden at det skulle være lettere å lese på papir. Og da leste dere jo… Først fikk dere bla litt i originalene, og så prøvde jeg å scanne og

kopiere litt, og så leste dere på pc. Men da synes du det var enklere å lese på pc enn originalene da, bøkene?

P: De originale var kanskje lettest, men kopiene var litt vanskeligere. For på pc kan man jo zoome inn litt også.

I: Mhm. Men hvordan synes du de forskjellige tegneseriene skilte seg fra hverandre, da?

P: Nei, det var kanskje handlinga. Jeg synes kanskje Tommy og Tigeren var artigst, eller sånn da.

I: Men hvorfor det, mon tro?

P: Nei, jeg vet ikke jeg. Det virker kanskje litt sånn, det er jo noe man kan kjenne igjen da, med det personene der. Så de virka litt kjent fra før, da, så det var kanskje derfor jeg synes det var best.

I: Var det litt greiere ordforråd i Tommy og Tigeren?

P: Ja, det var sikkert det. Litt mer barnslig, kanskje, enn resten. Så det likte jeg.

I: Mhm, det er greit, det. Kunne du tenke deg å jobbe med tegneserier neste skoleår, eller?

P: Ja, kanskje det. Jeg har ikke tenkt så mye på det, egentlig, men det kunne sikkert vært artig det, ja.

I: Men utfra dette utvalget, er det noen andre tegneserier du heller kunne tenke deg å jobbe med eller som du skulle ønske at vi hadde der i stedet?
P: Nei. Kanskje Donald eller noe sånt. Vet ikke om det er på engelsk, men kanskje det, ja. Kanskje, jeg vet ikke, kanskje tekster med litt mer tekst og bilder. Der det ikke blir en tegneserie, men bok med bilder, da. Det hadde gått an, ja.

I: Men hvorfor Donald?

P: Nei, jeg vet ikke, jeg. Det er jo noe man kjenner igjen veldig godt, da. Men jeg har jo sett på fra man var liten og er jo noe man kjenner igjen, da. Det er jo artig, da, så.

I: Det er litt viktig dette her at det er noe man kjenner igjen, da?

P: Ja, jeg har ikke noe interesse av å lese noe jeg aldri har hørt om, egentlig. Det blir jo lettere da, å lese om det som man kjenner igjen fra før.

I: Nå har vi gjennomført et opplegg over flere timer. Hva synes du var bra med det opplegget som vi gjennomførte?

P: Nei, det var jo at vi fikk litt variert da, at vi fikk se film og lese og skriv litt om det, da. Det er jo at det var variert og at vi prøvde noe nytt.

I: Hva kunne vært bedre med det?

P: Nei, det er vanskelig å si. Det hadde kanskje vært bedre hvis man hadde funnet ut tidligere, da, at det ikke fungerte så bra på ark. Men det kan man jo ikke vite, så det blir jo litt sånn. Jeg synes det fungerte ganske bra, ja.

Appendix 5c – Post-Interview – Participant 3

I: Hvordan synes du det gikk å jobbe med tegneserier i engelsken?

P: Nei, jeg følte nå at det gikk ganske greit, det, egentlig. Det var litt interessert å lese liksom bare, gjøre noe annet i timene, da. Noe man egentlig liker, da. Tegneserier er litt artig sånn, så. Nesten et lite avbrekk, da, vil jeg si.

I: Men ble det et lite avbrekk i forhold til å jobbe med andre ting, synes du?

P: Du tenker på… framføring?

I: Jobbe med engelskboka i det hele tatt, tekster.

P: Ja, jeg vil si at det var lite, mer avbrekk, ja. Gjøre noe man heller liker, da.

I: Hvordan synes du det er å lese tegneserier i forhold til vanlige tekster, da, på engelsk?

P: På engelsk så… Det er litt forskjell på humoren og hvordan det skrives og alt sånn, så… Altså, for min del er det mye artigere å lese tegneserier enn å lese en hel bok på engelsk. Da blir det alt for langdrygt, igjen. Humoren og sånt, det går vel egentlig på det samme, det også, men på et annet vis.

I: Men hvis du først skulle lest en bok på engelsk, ville du heller lest en samling av Tommy & Tigeren enn en vanlig roman, for eksempel?

P: Det tror jeg kommer an på boka, egentlig. Hva som passer, hvilken bok og sjanger og alt sånt. Alt kommer an på hvordan den er. Så jeg kunne gjerne egentlig ha lest en sånn Tommy & Tigeren bok eller en samling av det, da, men alt kommer an på det andre.

I: Til å begynne med så hadde jeg et utvalg av ganske forskjellige tegneserier, egentlig. Men leste du flere av dem?

P: Nei, altså, jeg så vel på, jeg husker ikke hva det heter, men det var noe absurd opplegg. Jeg husker ikke hva det heter.

I: Mr. Punch, kanskje?

P: Ja, noe sånt, tror jeg. Det var mye rart. Det og så Batman, da, som jeg tittet på, men det var litt ekkelt å lese på dem, også var det litt uinteressant når du ikke fikk med deg stripene fordi det var litt uklart. Det Mr. Punch, da, det var litt sånn utafor hva jeg liker.

I: Ble det litt for sært?

P: Ja, egentlig.

I: Batman synes jeg er interessant, for jeg synes også at rutene er små, og at teksten, selv i originalversjonen i boka blir litt sånn liten. Men la du den fra deg veldig for når du merket at dette får jeg ikke til?

P: Nei, altså, jeg var veldig hypp på å få lest den Batman, da, for jeg liker det der superhelt-greia der, da, så Batman kunne vært veldig interessant å lese om. Men så prøvde jeg å bla i sidene og prøvde å få med meg noe historie og sånn. Så for min del ble det for trasig å lese, egentlig. Men jeg tror hvis jeg hadde fått det på blad så hadde jeg lest det. Men sånn som det var så ble det litt kinkig å lese.

I: Ble det litt ekstra vrient når vi begynte med kopier og printing og det tullet der?

P: Ja, det var det. Men det var bedre når vi fikk det på nett, da, for da kan du zoome inn selv og sånt. Så det var jo en god ide. Men da hadde jeg allerede skiftet over til Tommy og Tigeren, da, så da ble det bare til at jeg fortsatte å lese på den.

I: Men det var det beste formatet? Nettet, rett og slett? Altså legge det ut som filer, i stedet for å kopiere og printe og sånn.

P: Ja, det var vel forsåvidt bedre å ha det på nett, vil jeg tro. Få scannet det på et vis. Det blir jo litt enklere enn å holde på med flere hundre ark på en serie, og så går det ikke an å lese det. Så det vil jeg tro, ja.

I: Kunne du tenke deg å jobbe med tegneserier neste skoleår?

P: Tja, det kunne jeg jo for så vidt, da. Men alt kommer an på dere og der, egentlig, hvilken type serie, om det er Pondus eller Sølvpilen, ikke sant. Eller… Alt kommer an på, egentlig.

I: Om det er Mr. Punch eller Tommy og Tigeren?

P: Ja, egentlig.

I: Men er det andre tegneserier som du heller kunne tenke deg å jobbe med som da ikke var her nå, på bordet?

P: Ja, det er vel noe, om det er på engelsk da, så hadde det vært artig å lese litt Sølvpilen eller Fantomet eller noe sånt. For det har jeg jo lest tidligere, av besteforeldre og pappa og sånt. Det hadde vært interessert å lese litt i det, det er jo lenge siden nå.

I: Noe som du kunne sammenlignet med noe du har lest før? Språkmessig annerledes, da, at det er på engelsk.

P: Ja, altså, språkmessig…

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I: Ja, at det er noe du har lest før, men på engelsk, på en måte. Sånn at du kjenner det fra før. Kanskje det hadde vært bedre?

P: Nå henger jeg ikke helt med, ser jeg?

I: Nei, jeg greide ikke helt å ordlegge meg…

P: Du tenker på sånn, lese bok eller…

I: Nei, nå var det jo litt sånn random utvalg, men at det er noe du kunne tenke deg å ha på bordet som ikke lå her, at du da ville hatt noe du har lest før på norsk, da, sånn som Fantomet eller Sølvpilen, bare på engelsk?

P: Ja, det er jo noe sånt jeg ville ha lest, da.

I: Eller tenker du bare den typen innhold, liksom? Litt mer sånn action-tegneserier, da.

P: Litt mer begge deler, vil jeg tro. For min del så er det jo på en måte det som fanger interessen, da. Det er jo at det har jeg lest på norsk og vet litt hva det går ut på, hvordan historie er og alt sånt, så.

I: Tror du det er viktig når videregåendeelever skal lese tegneserier, at det fanger interessen?

P: Ja, det vil jeg tro. Det er veldig fort at alle fra videregående mister interessen, bare man ser utseende på boka, egentlig.

I: Men gjelder det for romaner og andre ting også, eller blir det annerledes med tegneserier synes du?

P: Altså, der kan jeg ikke snakke for hver en person, men for min del så er det at utseende på en roman, altså der kommer jo alt an på, hvor tykk og farger og alt det. Men jeg vil helst se etter en tegneserie enn en roman, da, for å si det sånn.

I: Generelt sett, i alle fall?

P: Ja. Det er jo med tanke på innhold og sånn, da. Det er ikke hver dag jeg har lyst til å sette meg inn i historien på en sånn lang roman.

I: Vi har jo hatt et lite opplegg her. Hva synes du var bra med det opplegget vi hadde?

P: Ja, det der med lesing og det der collage-greine, tenker du da?

I: Ja, da tenker jeg hele opplegget med tegneserier, ja, perioden.

P: Nei, jeg synes det var greit, i alle fall for vår del, da, å komme inn på tegneserier. For vi har ikke holdt på med sånne engelske tegneserier før, som jeg kan komme på da. Men det er jo interessant å lære om det også, på et vis, selv om det kanskje er litt kjedelig i noen sekunder. Men det er litt interessant for min del, da. Så jeg selve opplegget var en god tanke, da, i alle fall.

I: En god tanke, ja. Hva kunne vært bedre med det, da?

P: Nei, altså, ressursene du hadde, du hadde kanskje ikke så veldig mye utvalg, da, akkurat. Og det er jo veldig vanskelig å få alt sammen innafor de tegneseriene jeg liker med så få utvalg. Men det er jo ikke akkurat din feil, da, men det hadde vært best om alle hadde fått velge selv fra et større utvalg. Som jeg ville lest Sølvpilen, eller noe sånt.

I: Nå har vi jo brukt ganske mye tid på det, egentlig, men hvis du da hadde hatt et større utvalg og du kunne valgt Sølvpilen, du kunne tatt med deg den hjem, hadde du da fått sett deg mer inn i det, tenker du?

P: Ja, på et vis. Noen av dagene så leser vi jo på Pondus når det kommer ut. Det er jo bare det vi leser av tegneserier, da, så det har vært artig å prøve å koble fra alt og lese litt. 09:30

I: Kunne du tenke deg å prøve på eget initiativ på fritida å lese engelske tegneserier?

P: Ja, hvis de tegneseriene passer til meg så vil jeg så klart det. Om de har sånn humor som jeg liker, og action og litt sånn, da, så kan jeg fort like det, ja.

I: Men var det Tommy & Tigeren som du likte best av de vi jobbet med?
P: Ja, av det utvalget vi hadde her, ja, så var det Tommy & Tigeren som passet best.

I: Hvorfor det?

P: Det er det jeg har hørt om før, da, og lest tidligere, og jeg vet jo hvordan humoren der er. Også var det vel, av det som jeg tittet på , som var best for meg å lese fra ark. Det hjalp på litt at jeg leste den, så det var en faktor det også, at jeg kunne lese det litt mer tydelig enn de andre tegneseriene.

I: At du forstår det liksom med en gang?

P: Ja, så selv om det var noe ord som var litt mer krussedull der, da, så forsto jeg meninga med setningen og sånt. Men med det andre så forsto du jo ett ord og sånt.

I: Kom den fort med andre serier? At det her får du ikke til?

P: Ja, i forhold til mange andre, ja, for jeg bestemte meg egentlig, når jeg jeg fikk høre utvalget så tenkte jeg «det der vil jeg høre, lese om eller se på». Og nå var jo Mr. Punch der, da, og Tommy og Tigeren, og Batman som jeg tok med en gang, da. Så jeg tittet jo litt på sånn Mandela og alt det her og, men jeg følte at det ble veldig fort uinteressant, sånn egentlig. Det følte jeg at jeg vet jo hvordan historien går, egentlig, så det ble litt uinteressant for min del. Så det ble lagt bort veldig fort, da.

I: Så det går veldig fort på det her «er jeg interessert?», «får jeg det til?»

P: Ja.

I: Men er det nesten raskere med tegneserier enn hvis du har bare en tekst?

P: Ja, det vil jeg si. Det vil gå mye fortere, du lever deg mer inn i deg. En tegneseriestripe, ei side med striper og sånn, vil gå mye raskere å lese det enn ei hel side med bare tekst. Altså, du får kanskje en større historie inn på den siden, men det kan jo bli for mye og for min del da. Det er bedre å ha det litt kortere, da.

I: Konkret?

P: Kort og konkret. Det er greit for min og mange andre, vet jeg.

I: Så da er det en fordel med det formatet til Tommy og Tigeren, da? At du har en historie på fire bilder?

P: Ja, som for eksempel i Pondus, da, så er det jo en historie der og. Og hvordan hele familien og venner og alt det bygges og alt det der. Så at det å kunne ha flere sider med selve historia og stripene og sånt, det kan likevel være artig og alt sånt der. Tegneseriestriper med historie er også artig å lese.

I: Er det noe mer du synes vi burde tatt med?

P: Hm?

I: Er det noe vi skulle ta med? Noe du føler du burde ha sagt, eller tenker?

P: Nei, jeg synes det var ganske greit, det her, så jeg har ikke så mye å legge til akkurat.

Appendix 5d – Post-Interview – Participant 4

I: Jeg kjører et intervju før dette med tegneserier, og så kjører jeg et intervju etter. Før: Hva tenker du om å jobbe med det. Etter: Hva synes du om å ha jobbet med det? Hva synes du å jobbe med tegneserier i engelsk?

P: Tja, helt greit. Kanskje litt kjedeligere enn hva jeg hadde tenkt.

I: Hvordan da?

P: Nei, jeg vet ikke helt.

I: Var det utvalget?

P: Nei, jeg tror ikke det var det, akkurat. Nei, jeg vet ikke helt.

I: Nei. Vi kan komme tilbake til det også. Hva synes du om å lese tegneserier i forhold til vanlige tekster? Vanlige bokutdrag og sånt.

P: Jeg synes det er bedre å lese bøker.

I: Hvorfor det?

P: Nei, jeg vet ikke. Fordi jeg er mer vant til det, kanskje.

I: Var det litt det med å orientere seg i bildene samtidig med at du leser?

P: Jeg er ikke helt sikker.

I: Men det var noe som stakk seg ut? At du liker å lese bøker litt bedre?

P: Ja.

I: Kanskje. Vanlige tekster?

P: Kanskje.

I: Så du på flere av de tegneseriene? For du leste jo ganske greit igjennom Mr.Punch.

P: Ja, jeg så jo på den og så så jeg litt på Tommy og Tigeren. Ja, tror ikke jeg så på noen flere.

I: Synes du det var noen stor forskjell på dem?

P: Ja, det var forskjellige tegninger, skulle jeg si. Og veldig forskjellig handling og sånn.

I: Men synes du det var ålreit? Å lese noe som var såpass forskjellig.

P: Ja. Sikkert.

I: Men hvis du skulle ha jobbe med det neste år, kunne du tenke deg å jobbe med tegneserier neste år?

P: Tja, det hadde ikke vært så ille, skulle jeg si. Jeg vet ikke, jeg.

I: Det hadde gått det også?
P: Mhm.

I: Nå fikk jeg et lite utvalg, for jeg måtte ta det jeg hadde å jobbe med, på en måte. Er det andre tegneserier du heller kunne tenke deg å jobbe med?

P: Neisj.

I: Noe du savnet, da.

P: ikke noe jeg kan komme på, nei.

I: Men likte du Tommy & Tigeren best?

P: Jeg tror det.
I: Vet du hvorfor?
P: Nei, kanskje litt lettere å lese, og litt enklere handling og sånn.

I: Er det noe med ordforråd eller ordene som er brukt?
P: Nei, jeg vet ikke helt, jeg.

I: Nå kjørte vi jo litt opplegg rundt det her, det ble kanskje litt løst og så ble det en del fridager og sånne ting. Men hva synes du om opplegget? Hvordan kunne det vært annerledes i tilfelle?

P: Nei, jeg synes det var et helt greit opplegg.

I: At man får lese litt, og en kjapp oppgave og så ferdig med det?
P: Mhm.
I: Det er ikke noe du tenker kunne vært mye bedre hvis vi hadde gjort det på en annen måte?
P: Nei.

I: Hvordan synes det var å jobbe med tegneseriene?

P: Nei, det da var nå kjekt det. I forhold til bilder og, så jeg faktisk fikk med meg hva jeg leste, selv om det var på engelsk.

I: Følte du at du fikk med deg hva du leste bedre?

P: Jeg fikk med meg, det gjør jeg hvis det bare er tekst også, men det går jo fortere og bedre å lese hvis du har bildene der, da.

I: Tenker du at det er mer som skjer så det er lettere å holde konsentrasjonen eller er det at du kan se teksten på en måte?

P: Begge deler, egentlig, da. Det er jo illustrasjoner av hva som skjer, i bildene.

I: Så da får du det litt bedre forklart?

P: Mhm. Så leste jeg jo to av dem. Jeg leste jo den der, hva er det den heter, da, Tommy & Tigeren er jo den andre der. Tommy og Tigeren hadde jo en tekst for hvert av bildene. Den var jo for så vidt grei, men det er jo sånt du bare leser for artig. Den andre var jo en bok, med mye bilder i. Det gikk jo greit å lese den og, men,

I: Leste du noen flere enn de to?

P: Nei.

I: Bare de to?

P: Mhm.

I: Men hvordan skilte de to seg fra hverandre? Synes du den andre var litt tyngre å lese? Eller var det bare hvordan de så ut?

P: Det var jo to forskjellige bøker, da. Den ene var litt spesiell og eventyraktig, det var ikke helt min sjanger.

I: Mhm. Litt sånn fantasisjanger?

P: Ja.

I: Men da var Tommy & Tigeren litt lettere å lese fordi det var humoristisk?

P: Ja.

I: Kunne du tenke deg å jobbe med tegneserier neste skoleår?

P: Hvis det vil si at jeg slipper unna mer lesing i vanlige bøker så.

I: Men samtidig, synes du, det jeg mener å ha sett er at du leste veldig fort? Du kom deg jo ganske raskt igjennom sidene i de her tegneseriene. Synes du det var mer effektivt for deg å lese tegneserier og at du mestret det bedre?

P: Ja, det var jo mindre tekst på sidene, så selvfølgelig så blir det jo flere sidene. Men jeg vet ikke hvor mye jeg leste i forhold til hva jeg hadde gjort med en annen bok. Jeg slapp i alle fall å stoppe opp for å lese en gang til fordi jeg ikke skjønte det.

I: Hvis du leser en bok, som en vanlig tekst, synes du da det er vanskelig å vite hvor det stopper? Begynner alt å blande seg litt hvis det stopper på en side?
P: Mhm.

I: Så det blir liksom bare en sånn svær grøt?

P: Ja.

I: Det er jo litt interessant, for det var noen som synes at tegneseriene var vanskelige å lese fordi bildene, hvor skal du begynne å lese bildene.

P: Jeg har jo lest tegneserier før. Så det kan jeg fra før av.

I: Så det er sånn at når du åpner den så er det logisk?
P: Ja. Jeg vil si det. Det er ikke sikkert alle er enig, men.

I: Nå har jeg laget et lite utvalg av tegneserier. Er det noen andre enn de som var der som du kunne tenke deg å heller jobbe med?
P: Jeg vet ikke. Jeg synes Tommy & Tigeren er for så vidt greit, det. Artig tegneserie.

I: Det opplegget vi hadde, det ble kanskje litt oppstyltet og sånn, kanskje, men hvordan synes du selve opplegget rundt lesingen var?
P: Nei, si det? Det var greit det, da, for så vidt.

I: Hvordan kunne vi gjort det litt bedre, tenker du?
P: Nei. Jeg vet ikke. Det står mye på klassen og da.

I: Ble det mye støy? Lite konsentrasjon?
P: Tja, altså, det var jo ingen som leste boka.

I: Men er det noe jeg som kan lærer kan styre? Kan jeg tvinge folk til å lese boka?
P: Nei, akkurat, du kan ikke det. Det er opp til enhver elev, det, da, å sette seg og lese boka.

I: Jeg tror det er bra. Takk for at du stilte opp. Da vet jeg litt mer hvordan det har vært å lese også, for det har nesten ikke vært gjort før.

P: Mhm.

I: Men for deg så ville du heller lest tegneserier enn vanlige bøker?
P: Jaja.

I: Du var jo borte noen av disse timene?

P: Jo

I: I alle fall den forrige?

P: Ja.

I: Men du fikk jo lest litt, i hvert fall? Så du har jo vært på noe av det.

P: Ja.

I: Hvordan synes det var å jobbe med tegneserier på engelsk?

P: Jo. Nei, det begynner å bli en stund siden vi gjorde det så jeg kommer ikke på så veldig mye, men det var vel greit å få gjort det. Jeg fikk gjort det jeg skulle.

I: Var det spesielt engasjerende eller var det hverken eller?

P: Nei, det var jo mer fristende å begynne å lese i hvert fall, da. I stedet for å lese i ei teoribok, og oppgaver.

I: Du hadde ikke så mye erfaring med å lese tegneserier på engelsk i forkant?

P: Nei

I: Hvordan synes du det var å lese tegneserier på engelsk i forhold til vanlige tekster?

P: Nei, det var greit det. Du får jo et litt annet ordforråd, da, av å lese tegneserier enn du gjør av å lese teoribøker og oppgaver og sånt.

I: Leste du flere av tegneseriene?

P: Ja, jeg leste den, jeg kommer ikke på hva den heter, men han som ble arrestert en dag. Den leste jeg jo de første kapitlene av.

I: Prosessen?

P: Så leste jeg jo Tommy og Tigeren, eller Calvin & Hobbes, som det heter, da.

I: Hvilken likte du best da?

P: Nei, da likte jeg Tommy & Tigeren best, fordi jeg hadde jo ikke hele heftet til den første så jeg skjønte jo ingenting, egentlig. Så var det jo mye vanskeligere å skjønne det, og, da.

I: Men hva var det som gjorde det vanskeligere å skjønne?

P: Det var mye mer rotete i selve animasjonene, da. Det var flere personer i tegneserien som lignet på hverandre, liksom, så jeg skjønte ikke noe av hvem som var hvem, egentlig.

I: Følte du liksom at du måtte gå litt dypere til verks hvis du skulle skjønne den der?

P: Ja. Det kan være fordi at den var printa på papir, da. Det var jo litt uklart, men.

I: Jeg tror jeg tok med originalbøkene også, først. Og så tok jeg med printen. Men det kan være at du bare leste printen?

P: Ja. Du hadde med både boka og printen. Men noen andre hadde boka, så da tok jeg printen.

I: Utfra dette, kunne du tenke deg å jobbe med tegneserier igjen neste år?

P: Ja. Det var ganske rett frem arbeid. Du leser og så…

I: Nå fikk du jo ikke jobba med oppgava, da.

P: Hm?
I: Nå fikk du jo ikke jobba med den oppgava vi hadde, men det var jo ikke akkurat så mye tid vi brukte på det.

P: Hvilken oppgave, da? Å skrive?

I: Ja, det var bare en sånn liten skrive…

P: Jeg leverte den.
I: Leverte du den?

P: Ja. Jeg gjorde den ferdig for lenge siden, og så leverte jeg den i dag. P2 holdt på å skulle levere noe greier han også. Men det var vel noe collage, som jeg forsto.

I: Ja, det var en liten collage-rapport. Men hvilken tegneserie baserte du den på?

P: Calvin & Hobbes.

I: Ja. Men hvorfor synes du den var enklere å forstå enn de andre?

P: Det kan jo være fordi jeg har lest den på norsk. Men bildene er ganske enkle, liksom, det er ikke så mye ekstra med dem. I den andre jeg leste så var det jo veldig mye detaljer og svart/hvitt. Så var det printa i tillegg og da fløt ting litt sammen, da.

I: Men er det enklere å lese tegneserier da hvis det er farger? Er det tydeligere?

P: Ja, jeg tror kanskje det.

I: Er det noen andre tegneserier du heller kunne tenke deg å jobbe med enn det som var her i utvalget vårt?

P: Ja, jeg kunne tenke meg å ha lest et par av dem. Du hadde vel Batman der, hadde du ikke? Og så hadde du, du hadde noe annet spennende også.

I: Nelson Mandela?

P: Nei, ikke akkurat den. Men det var…

I: Men er det noen andre tegneserier som vi ikke hadde der som du kunne tenke deg å lese?

P: Jeg kommer alltid til å tenke på Donald når jeg tenker tegneserier, så hadde vi fått det til på engelsk så hadde jo det vært artig.

I: Må innrømme at jeg prøvde, men det er vanskelig. Det som er rart er at når det gjelder Donald Duck så er hele den tegneserieheftet Donald Duck-greia, den er særnorsk. I alle fall europeisk. Så den er mye mindre amerikansk. USA er jo helt andre Disney-ting, egentlig. Så den er faktisk litt tricky ricky, faktisk. Men hvorfor Donald Duck?

P: Nei, det er jo fordi jeg har vokst opp med det, da. Jeg har lest, vil jo anta at jeg har lest like nesten mange Donald Duck som jeg var dager på skolen når jeg var yngre, liksom. Jeg leste jo Donald hver dag. Fikk det i posten hver uke, og nye bøker når de kom.

I: Abonnerte du på bøkene?

P: Jeg abonnerte ikke på dem. Jeg fikk med meg når de kom, så dro jeg på butikken og kjøpte dem.

I: Nå kjørte vi jo et lite opplegg her. Det ble litt delt opp og sånne ting, men var det noe du synes var bra med det opplegget.

P: Ja, først og fremst av får velge selv hva slags tegneserier vi vil jobbe med. Så…

I: Ja.. Flere ting?

P: Nei, som du sier, vi rakk ikke å jobbe så veldig mye med det. I hvert ikke jeg som var borte en gang eller to.

I: Hva er det som kunne vært bedre, da? Eller forbedret med det?

P: Nei, kanskje litt mer struktur i arbeidet. Litt mer plan bak det vi gjør. Det ble litt sånn «nei vi leser nå litt tegneserier og skriver en liten tekst etterpå.»

I: Mhm. Mer struktur, rett og slett. Men kunne vi trengt mer tid på det? Eller kunne man bare strukturert det mer, for å si det sånn?

P: Nei, vi har brukt et par uker på det, så tida er jo ikke for dårlig. Men for dårlig brukt, kanskje. Men så er det ikke alle som leser like fort heller.

I: Men kan utvalget også være negativt? For noen da, at det blir for mye greier. Burde man konsekvent jobbe med en av gangen?

P: Det kan jo være.

I: Mhm. Men ikke sånn som du opplevde det i alle fall?

P: Ja, altså, jeg hadde lyst til å lese.

I: Du likte jo utvalget også?

P: Mhm.

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