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From speech-bubbles to script

How can graphic novels and Readers Theatre be used as multimodal approaches to adapted teaching for reluctant readers in English enrichment?

Master's thesis

NTNU
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Science and Technology

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NTNU
Kunnskap for en bedre verden

Sammendrag

I faget engelsk fordypning oppfatter mange lærere og elever kompetansemålene å være utenfor rekkevidde for mange elever. Kompetansemålene antyder at emnet er ment for elever som trenger ytterligere utfordringer i engelsk som andrespråklig utdanning. Elevgruppen er imidlertid typisk variert i sine engelskkunnskaper.

I dette prosjektet undersøkte jeg metoder for tilpasset opplæring i faget Engelsk fordypning, ved bruk av multimodale læringsmetoder, spesielt med fokus på motvillige lesere. Mer spesifikt, var problemet jeg utforsket "Hvordan kan grafiske romaner og leserteater brukes som multimodale tilnærminger til tilpasset undervisning for motvillige lesere i engelsk fordypning?" For å svare på dette har jeg presisert tre underordnede forskningsspørsmål:

1. Hvordan opplever motvillige lesere undervisningen ved å bruke grafiske romaner og Leserteateret i engelsk fordypning?

2. Hvilke egenskaper hos motvillige lesere blir belyst under den multimodale undervisningen?

3. Hvordan hjalp multimodale tilnærminger den tilpassede opplæringen i engelsk fordypning?

Ved å bruke grafiske romaner og Leserteater i klasserommet, hadde jeg som mål å gi multimodal undervisning, som tilpasset elevenes varierende evner. Da jeg gjorde dette, hadde jeg som mål å forbedre mine tilpassede opplæringsmetoder. Ved å bruke en rekke metoder innen selvstudier lærerens forskningsmetodologier, samlet jeg inn data i klasserommet ved å lage og gjennomføre en leksjonsplan.

Forskningsstudiet demonstrerer at engelsk fordypning som fag krever stort fokus på tilpasset opplæring og at multimodal undervisning er en måte å oppnå dette på. Spesifikt avslørte studien tre signifikante funn. For det første at de motvillige leserne i denne studien sliter språklig i engelsk, og selv om tidligere studier syntes språket i grafiske romaner var enklere enn en vanlig roman, synes mange av studentene fortsatt språket var for vanskelig i de grafiske romanene som ble brukt i denne studien. For det andre at de motvillige leserne i denne klassen synes det er kjedelig og uinteressant å lese. Data indikerer at de tre faktorene som trengs for å engasjere dem i lesing er interesse, praktisk og kjent. Til slutt avslører studiet at til tross for litt vanskelig språk, opplevde noen motvillige lesere at de visuelle elementene i de grafiske romanene stillaset elevenes lesing. Noen elever viste i leksene at de forsto den grafiske romanen. En av studentene avsluttet den grafiske romanen på kort tid og var ivrig etter å lese oppfølgeren.

Resultater fra intervjuer, spørreskjemaer og analyse av elevarbeid viser et engasjement med det engelske fordypningsfaget i løpet av den tiden denne leksjonsplanen ble gjennomført. Det ga også innsikt i holdningene motvillige lesere har før og etter forskningsprosjektet. I løpet av denne studien ble mine tilpasset opplæringsmetoder forbedret basert på hva jeg lærte ved å vurdere metodene mine i sammenligning med nøkkelverdiene for tilpasset undervisning (Utdanningsdirektoratet, 2015) som uttalt av Utdanningsdirektoratet. Jeg lærte at motvillige lesere trenger klare instruksjoner på begge språk, formålet med oppgavene må være tydelige, og multimodale tekster kan brukes til å stille stillas.

Abstract

In the English enrichment subject, many teachers and students perceive the competence aims instilled by the national curriculum LK06 (Utdanningsdirektoratet, 2006)to be out of reach for many students. The competence aims suggest that the subject is intended for students who need additional challenges in their English as second language education. The student body is, however, typically varied in English abilities.

In this project, I explored methods of adapted teaching in the English enrichment classroom, using multimodal learning approaches, specifically focusing on reluctant readers. More specifically, the issue I explored was "How can graphic novels and readers theatre be used as multimodal approaches to adapted teaching for reluctant readers in English enrichment?" To help answer this, I have defined three subordinate research questions:

1. How do reluctant readers experience the teaching using graphic novels and Readers Theatre in English enrichment?

2. Which characteristics of reluctant readers are illuminated during the multimodal teaching?

3. How did the multimodal approaches assist the adapted teaching methods in English enrichment?

By incorporating graphic novels and Readers Theatre in the classroom, I aimed to provide multimodal teaching, which adapted to the students' varying abilities. In doing this, I aimed to improve my adapted teaching methods. Employing a variety of methods within the self-study teacher research methodologies, I collected data in the classroom by creating and conducting a lesson plan. The research study demonstrates that English enrichment as a subject requires a large focus on adapted teaching methods and that multimodal teaching is one way to accomplish this. Specifically, the study revealed three significant findings. Firstly, that the reluctant readers in this study struggle linguistically, and although previous studies found the language in graphic novels to be simpler than a regular novel, many of the students still found the language to be too difficult in the graphic novels used in this study. Secondly, that the reluctant readers in this class find reading boring and uninteresting. Data indicates that the three factors needed to engage them in reading are an interest in the content, a practical motivation for the reading and a familiarity to aspects of the reading material.

Lastly, that despite some difficult language, some reluctant readers experienced that the visual elements in the graphic novels scaffolded the students' reading. Some students showed in their homework that they understood the graphic novel. One of the students finished the graphic novel in a short amount of time and was eager to read the sequel.

Results from interviews, questionnaires and student work analysis demonstrate an engagement with the English enrichment subject during the time in which this lesson plan was conducted. It also gave insight into the attitudes reluctant readers have before and after the research project. During the course of this study, my adapted teaching methods improved based on what I learned by assessing my methods in comparison to the key values of adapted teaching (Utdanningsdirektoratet, 2015) as stated by The Norwegian Directorate of Education and Training. I learned that reluctant readers need clear instructions in both languages, the purpose of the assignments need to be clear, and multimodal texts can be used to scaffold learning.

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Abbreviations

ICT: Independent subject curriculum

RT: Readers Theatre

LK06: National Curriculum from 2006-2020

LK20: New National Curriculum starting autumn 2020

1. Introduction and Background

I once taught an eighth grade English enrichment class for eight weeks. Based on the competence aims in the subject curriculum, my expectation of teaching this class was that the students would be proficient in English and needed additional challenges that were not provided in regular English lessons. However, apart from a single boy reading the English biography of Stephen Hawking in the back corner, the students taking this class either had learning difficulties or had recently moved to Norway with little prior ESL[1] instruction. This wide spectre of linguistic skills made it difficult to plan lessons, and I soon realised that the school mostly used English enrichment as a subject which tutored the students struggling in the regular English subject.

In deciding on a topic for my master's thesis, as a soon-to-be newly educated teacher, I wanted to challenge myself by further exploring the aspect of being an English teacher that I find the most difficult, teaching a group with many individual differences in ESL learning. I find this challenge to be the greatest in the English enrichment subject. At the beginning of this research project, I wrote a post in a Facebook group asking for perspectives on the English enrichment subject, to orientate myself on issues related to the subject.

One comment was from a teacher who at the time, had taught English enrichment for six years. She expressed her frustration that the competence goals in the subject seem distant from reality. The way she described it was that

> When the map does not match the terrain, you throw away the map because you cannot throw away the terrain.

In this metaphor, the map is the curriculum, and the students are the terrain. The students who chose English enrichment will not change. Therefore, the curriculum needs to be changed. This issue is what spurred a curiosity to study English enrichment as a subject. It also inspired me to shed light on two aspects of this subject. Firstly, the discontinuity between theory and practice in the curriculum. Secondly, the importance of good adapted teaching in this subject.

In a report for the Norwegian Institute for Research on Growth, Welfare and Aging (NOVA), Dæhlen and Bakken (2011) reviewed students' freedom of choice between language enrichment subjects or vocational subjects. There was considerable agreement among school principals that the content of the English enrichment curricula is too ambitious for the student group applying to these subjects. The main ideas expressed in the article are that the enrichment subjects are language subjects for those who do not want to learn new languages. However, the curriculum is intended to give linguistically proficient students further challenges than the primary language subjects provide (Bakken, 2011). This article supports the impression that the curriculum and students in English enrichment are incompatible. The map is for a different terrain than the one on which we stand.

Still, there was a lack of literature on this topic to support this choice of a research question. Therefore, I needed an additional source of background and context. As previously mentioned, many teachers experience a gap between the 'map' and the 'terrain.' The perceived gap between the competence aims in the subject, and the

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[1] English as a Second Language

student body is what makes adapted teaching in this subject essential. However, this research was conducted during the last year of the LK06 curriculum. It was, therefore, necessary to analyse and compare two curricula for English enrichment, LK06 and the new LK20. This analysis was done by creating a table in which seemingly similar competence aims from both curriculums were grouped. I then distributed a survey to English enrichment teachers across Norway asking about opinions about and experiences with LK06 and expectations to LK20. This data only functions as a background for this and not as a part of the central data collection. The following is a comparison of the new and former English enrichment subject curriculums.

1.1.   Curriculum

In this paper, curriculum refers to the document stating the goals and competence aims for English enrichment[2] in the Norwegian National Curriculum developed by The Norwegian Directorate of Education and Training, LK06 (Utdanningsdirektoratet, 2006) and LK20 (Utdanningsdirektoratet, 2020). The issue that provoked my curiosity and led me to examine English enrichment as a subject was the perceived discontinuity between the competence aims and the abilities of the students who typically chose the subject. In a book about curriculum theory, Engelsen (2015) describes three ways of designing curriculums throughout the past century. It is particularly interesting that Engelsen points out that through the plans, teachers do not learn anything about how the objectives, the academic positions and the other advice and guidelines have come to be. Engelsen argues that in a way, the curriculum content is presented as self-evidently true. In other words, teachers do not, through the curriculum, partake in the discussions that have preceded the launch of the curriculum document. The curriculum's guidelines appear as safe and indisputable even where the decisions are based on compromises, and the curriculum's advice and guidelines can be interpreted in many directions. The curriculum constructors' disagreement and uncertainty do not appear. Teachers are not invited to discuss and test in connection with their planning, facilitation and implementation of the training (Engelsen, 2015, p. 54). This analysis suggests that the issue might not be that the competence aims in themselves are advanced, rather that they are worded in a way that the teachers do not feel that they can adapt them to their students. This issue seems to have been regarded in the development of LK20, as described in the following section.

The current national curriculum, during the time of data collection, was LK06. The subject curriculum for English enrichment (*engelsk fordypning),* states that the subject is based on the same academic foundation as the English subject and is intended to facilitate in-depth and further development of linguistic and cultural competence in English (Utdanningsdirektoratet, 2006). When summarising the elements of the subject curriculum concerning reading and multimodal approaches, it states that the main focus areas in the subject are *exploring language and text* and *text and meaning.* The former includes exploring and experimenting with the English language through different forms of text: oral, written and combined. The latter includes understanding, assessing, and reflecting over a broad range of texts in addition to creating and presenting different kinds of text.

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[2] Engelsk Fordypning

In the new national subject curriculum, LK20 (Utdanningsdirektoratet, 2020), there is a broader focus on the students' areas of interest both from the virtual and the real world. There seems to be a significant consideration of the students' digital world and focus on technology. Furthermore, language skills are to be applicable in a multicultural society. Table 1-1 visualises the changes between LK06 and LK20 and which competence aims are similar.

LK06 competence aims	LK20 competence aims
Document and evaluate own development in work on language and text exploration Document and evaluate own development in working with texts	Develop their own oral and written texts based on feedback
Experiment with different written and oral forms of expression in different genres	Use English orally and in writing in digital interaction tailored to purpose, recipient, and situation
Communicate to others their own experiences of music and movies or theatre	Explore and present content, form, and purpose in games, film, and music
Explore and evaluate how digital media influences and changes languages and communication	Explain their role in various media and reflect critically on how the student portrays himself and others online
Draw on texts that reflect culture and society in English-speaking countries, and use digital tools to produce texts that profile their own communities	Create digital products that combine different types of media
Compare and critically evaluate different English language sources concerning the content, copyright, and privacy Compare web pages in terms of information value and design	Use sources in a critical and accountable manner and follow privacy and copyright rules
Identify characteristics of different text types and use these in their text production	Exploring and comparing languages and instruments in different media and contexts
Experiment with simple translations between Norwegian and English, in writing or orally, and talk about how meaning changes concerning word choice Perform a program composed of different expressions based on own or other people's texts Present proverbs and pictorial expressions in English and compare with your mother tongue and talk about how such expressions may represent different ways of thinking	Explore and reflect on how the viewer and sender can influence a message
Disseminate media outlets from self-selected English-language media and create their poster Read and present a selection of self-selected fiction and non-fiction Produce in writing and present oral self-selected in-depth work	Present self-selected areas of interest
Present examples of differences between different variants of English	Reflect on variation in thought sets, communication patterns, and forms of interaction in the virtual and real world
Compare words and grammatical forms in written and oral English language	Create different types of oral and written texts on self-selected topics that present, narrate or explain through different media

Table 1-1: A comparison of the competence aims in LK06 and LK20. Green indicates a similar meaning; yellow indicates a somewhat similar meaning, and red indicates a vaguely similar meaning.

As one can see from Table 1-1, there are many changes between the two subject curriculums. It appears as though LK20 is far more open for interpretation while also being more focused on the virtual world as well as students' interests. Being more open to interpretation leaves far more room for adapted teaching. To complement the comparison of the two subject curriculums, I conducted a brief survey in a Facebook group for English teachers in Norway, asking teachers of English enrichment to provide experiences in teaching English enrichment. I expected to find support for the impression that teachers find little correlation between the competence aims and the students' abilities. I also sought to discover which solutions the teachers themselves have found to meet the challenges concerning adapted teaching in the subject. In the survey, I asked the following questions:

- What has been the biggest challenge in teaching English enrichment?
- How would you describe the student group(s) you have had in the subject in general terms, in terms of level?
- How would you say you are adapting the teaching in the subject? Feel free to provide specific examples.
- What challenges did you encounter in working with the competence aims in LK06?
- How do you envision the subject being different in working with LK20?
- Do you have more reflections or thoughts about the subject?

The respondents are given pseudonyms in this paper. Having these current and relevant responses from actual English enrichment teachers across the nation was a valuable supplementary data source to contextualise the research question. This background study is presented in the introduction rather than Chapter 4 because it is not a part of the main data collection. The findings are described in the following section.

1.2. The challenges and solutions in adapted teaching in the English enrichment subject: As told by the teachers

The NOVA-report mentioned above found two common occurrences in the enrichment subjects. One is that they *less often recruit academically strong students* than foreign languages do. The second is that the interviews with the school leaders indicate that many of the students who choose enrichment subjects have relatively *low school motivation*. Not only are the students who take English enrichment typically at a lower level linguistically; they also, unsurprisingly, have several variations among them. These variations are primarily in terms of learning difficulties and motivational factors. This phenomenon is seemingly typical nation-wide. Amongst the English enrichment teachers surveyed in this study, several interesting views on the subject emerged. For instance, many teachers find that students who choose English enrichment are both those who need an extra challenge in English and those who do not feel linguistically-inclined to take foreign language courses. The challenges and solutions are presented in the following.

The first challenge is that English enrichment seems to be a subject for the 'leftover kids.' In Norway, English is introduced in first grade. In lower secondary school, a foreign (third) language is introduced. The students can typically choose between French, German or Spanish, depending on the availability of foreign language teachers and interest amongst the students. The alternative is English enrichment. Several of the

respondents in my background survey (See appendix I) experienced that English enrichment is a subject for students who for various reasons, cannot or will not learn a foreign language. Both Anna and Dania answered that the biggest challenge in teaching English enrichment was the student group, which was usually composed of students who do not want Spanish or German and who have different kinds of challenges.

Furthermore, Caroline found that the academic level of the students ranged from students with top grades to students with independent subject curriculums. She experienced that there are large groups of students, which only increases as more students give up foreign language subjects. Berit responded that there was a very different level of English in pupils and lack of motivation, and often pupils with learning difficulties making second languages difficult. Fiona responded that the student group is a good mix between very resourceful and interested students who want to immerse themselves in the language, as well as students who struggle with the language so that it is not an alternative to seeking other foreign languages. These may well have ISCs in regular English class and special education rights.

The second challenge is the misrepresentation of the subject. It seems that many schools use English enrichment as a "one-size-fits-all" subject for any students who are occasionally above but mostly below the expected level of English for their age. Caroline responded that the students had not chosen the subject for language enrichment, rather because the school has promoted it as a strengthening of low competence. An interesting response from Caroline was that there seemed to be an expectation that it will be easy to get better grades. Therefore, she suggested that the subject is misrepresented when presented to the students in primary school. Berit argues that the subject should have had a name that reflects what the subject is. She further writes that as the subject is now, the students who want to immerse themselves in English, since they love the English subject, might choose the subject (*kan finne på å velge det*) (See appendix I). My interpretation of this statement is that Berit expects the linguistically challenged students to choose English enrichment and is surprised when the students who like the English subject choose English enrichment. Caroline finds it to be a great subject, and the most important thing is that the student knows which subject they have chosen. Caroline argues that competence aims should be explained to the students before they choose a subject.

This argument brings us to the third challenge, the subject's competence aims. The consensus seems to be that the competence aims indeed do not match the abilities of the student group. For instance, Berit found that the competence aims in LK06 were vague and general. Caroline found them challenging to achieve at a low level. Fiona found that some of the goals were simply too complicated and difficult to achieve for students who are struggling in English. Likewise, Emma found them too advanced and abstract in comparison to the student group. Dania noticed that more students in this group strive to achieve English enrichment competence aims than an average class, especially when it comes to written work.

The solutions these teachers presented to adapt the teaching in English enrichment are a combination of multimodal teaching methods and differentiated learning. The teachers had different methods for adapting their teaching in the subject. Anna responded that she adapts her teaching by running small sessions of about 15-20 minutes with varied assignments. Berit believes students should be assessed alike, so they receive different assignments for the topics but have matching criteria; therefore, she divides the texts she assigns into levels. Likewise, Fiona uses open tasks, adapting texts and subject

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matter at different levels, and employs a mind-set that everyone should feel mastery within their level. Dania assigns lots of independent work and would allow students to perform for her in private. She uses games and uses more films here than in other subjects and rewards the students for good work. Emma focuses on expanding students' vocabulary, using oral activities, often working in smaller groups, and modelling the tasks. Amongst the approaches described here, we find visual, oral, and auditory modes, reading and writing. In addition to differentiating by level, from what these teachers describe, it appears that varied modes of teaching indeed are a vital approach in engaging the students. These findings indicate that multimodal teaching is already explored nationally in schools as a solution to adapt teaching, which is not currently represented in literature in the field.

These responses from the English enrichment teachers are a valuable background for this research project in that they contextualise various issues and challenges in the subject. In reading these responses, one can see that the English enrichment subject typically:

- has students who have varying abilities and levels of motivation,
- has seemingly complicated competence aims which are out of reach for most students,
- is given "false advertising" when presented to students, causing students to choose the subject without fully understanding the outcome, and
- is a subject which is chosen as a last resort when learning a foreign language is out of the question.

These points provide a background for exploring the issue of this research project. In terms of hopes for the new curriculum, Anna envisions that in working with LK20, there will be more time to work on the competence goals and different topics. Berit does not see an immediate change. Caroline argues that unless it actually becomes a specialisation subject, she has no hopes for change. Dania predicts that there will be more in-depth learning in LK20.

1.3. Reluctant readers

Of the different characteristics amongst English enrichment students, the one that stood out in the participant group was that many of them could be considered reluctant readers. Reluctant readers are understood as any students who dislike reading for various reasons. During the data collection, I sorted some contemplations by creating "profiles" for the participants. I compared their initial survey responses with their homework and observations. Through this comparison, I decided on five participants to focus on in this research. These five can be described as reluctant readers and have consented to participate in all four student-data collection methods, which are the surveys, interviews, homework, and research logs. These five are George, Frank, Finn, Robert and Benicio. These are pseudonyms given to protect the participants' anonymity. Although most of the participants have independent subject curriculums, not all could be considered reluctant readers. Although I am focusing on five reluctant readers, I sometimes use responses from all participants to demonstrate the variety in the student group. Figure 1-1 includes examples of the material from the questionnaires.

Why are some participants reluctant readers?

Don't like to read in English because it can be a bit tricky

You can just search the internet to find answers to what you're wondering.

It's not interesting and boring

I just like to read about things I really care about.

I don't like to read because I think it's boring

I don't like reading because I don't have the composure to read for a long time.

What about the few who like to read?

Like to read when there is image and text

I like to read because it makes me more concentrated.

I read a lot because I chat and play online games a lot

Figure 1-1: Some excerpts from the reluctant readers' responses to the questionnaire.

The reluctant readers have different experiences of reading. The first step to defining which students were reluctant readers was the initial questionnaire. In Figure 1-1, I chose some excerpts from the participants' questionnaires to illustrate what factors cause the participants to like or dislike reading. The participants in the first grouping are the ones I describe as reluctant readers. The participants in the second grouping are other participants. I could determine whether or not they were reluctant by their response to how often they read and whether they like to read.

Several of the students in the class in which this research took place had independent subject curriculums. The majority of these had various learning disabilities. Learning difficulties such as dyslexia are often the cause of reading reluctancy. I have encountered students with learning disabilities who are very motivated and excited about spoken English, but who naturally are frustrated when it comes to written English. This is a common issue with ESL learners who have reading difficulties. Adapting ESL teaching to students with learning difficulties is a common issue related to second language acquisition and language teaching. Having students with learning difficulties can affect several factors of second language acquisition, including the students' motivation for learning (Brown, 2007, p. 159), the students' self-esteem (Brown, 2007, pp. 144-145), the students' automation of learning strategies (Brown, 2007, p. 124), the student's level of self-efficacy (Brown, 2007, p. 144), the teacher's choice of strategies (Harmer, 2007, p. 146) and how the teacher conducts error analysis (Brown, 2007, p. 250).

Dyslexia is a general term for a diagnosis involving difficulty reading or interpreting words, letters, and other symbols, but which does not affect general intelligence. Reading difficulties like dyslexia can lead to psychological and emotional harm to a person (Tønnessen, Bru, Heiervang, & Psykiatrisk opplysning, 2008, pp. 116, 152). People with dyslexia often have low expectations of their own results despite high efforts, and this is amongst other factors due to the stigma around learning disabilities and lack of opportunities to feel a sense of accomplishment (Imsen, 2014, pp. 270-276). It is problematic if people with dyslexia choose not to read due to the obstacles they face. If people go a lifetime without reading, they will not be able to meet their intellectual potential. It also creates social divisions in that reading skills are fundamental in getting good grades and getting into higher education (Tønnesen, Bru, & Heiervang, 2008, s. 147). Reading is also an essential part of communicative competence as it involves learners in interpretation, expression and negotiation of meaning (Savignon, 1991, p. 271). These challenges are also common for reluctant readers (Day & Bamford, 2000)

Fortunately, in Norway, students with learning difficulties are given an independent subject curriculum adapted to their various needs. There is a well-developed special-education assistance system with people who are trained to meet problems of individual differences and adapted teaching (Imsen, 2014, p. 288). The pupil has a legal right to such assistance, and the teacher is often the closest position to address the problem along with the parents and the school administration. Learning difficulties can be temporary, but they can also be serious, and it can be crucial for the child's future to receive the right help and support in time (Imsen, 2014, p. 288). Besides, teachers work as a team to give the student a special training (Imsen, 2014, p. 288). In the class in which I conducted this research, for instance, there are both a teacher and a special education teacher present.

1.4. Purpose of research and research questions

Adapted teaching is a mandate in Norwegian schools. It is not only a method but a principle. Teachers and schools approach adapted teaching differently, and in this project, I focus on multimodal learning as an approach to creating an adapted teaching environment in the English enrichment classroom. Multimodal learning can be described as teaching concepts using multiple modes. In the multimodal approach, I used the modes of illustrations, pictures, speech, writing, print, movement, facial expressions, and colours. The approaches I used to create multimodal learning are Readers Theatre and graphic novels. Rimmereide (2013) points out that more teachers promote the use of graphic novels because they enable engagement in the reading process of both reluctant readers and competent readers and motivate them to read more (Rimmereide, 2013). In this study, I taught an English enrichment subject for six weeks where the students first read graphic novels, then used their meaning-making of these graphic novels to create and present scripts in the form of Readers Theatre. The focus is primarily on the students who can be classified as reluctant readers.

The issue I explore in this thesis is "How can graphic novels and Readers Theatre be used as multimodal approaches to adapted teaching for reluctant readers in English enrichment?" To answer this, I have some subordinate research questions.

- How do reluctant readers experience the teaching using graphic novels and Readers Theatre in English enrichment?
- Which characteristics of reluctant readers are illuminated during the multimodal teaching?
- How did the multimodal approaches assist the adapted teaching methods in English enrichment?

1.5.   Structure

This study was conducted in an English enrichment class in a lower secondary Norwegian school. The participants were not my students. I created the lesson plan and taught the class for six weeks, with their regular teacher as an assistant. It is a qualitative case study and follows the guidelines of self-study teacher research. The empirical data includes researcher logs, qualitative survey responses and interview transcripts. It touches upon many aspects of ESL teaching, which can seem complicated. To help guide the readers, I have created the following map of the concepts:
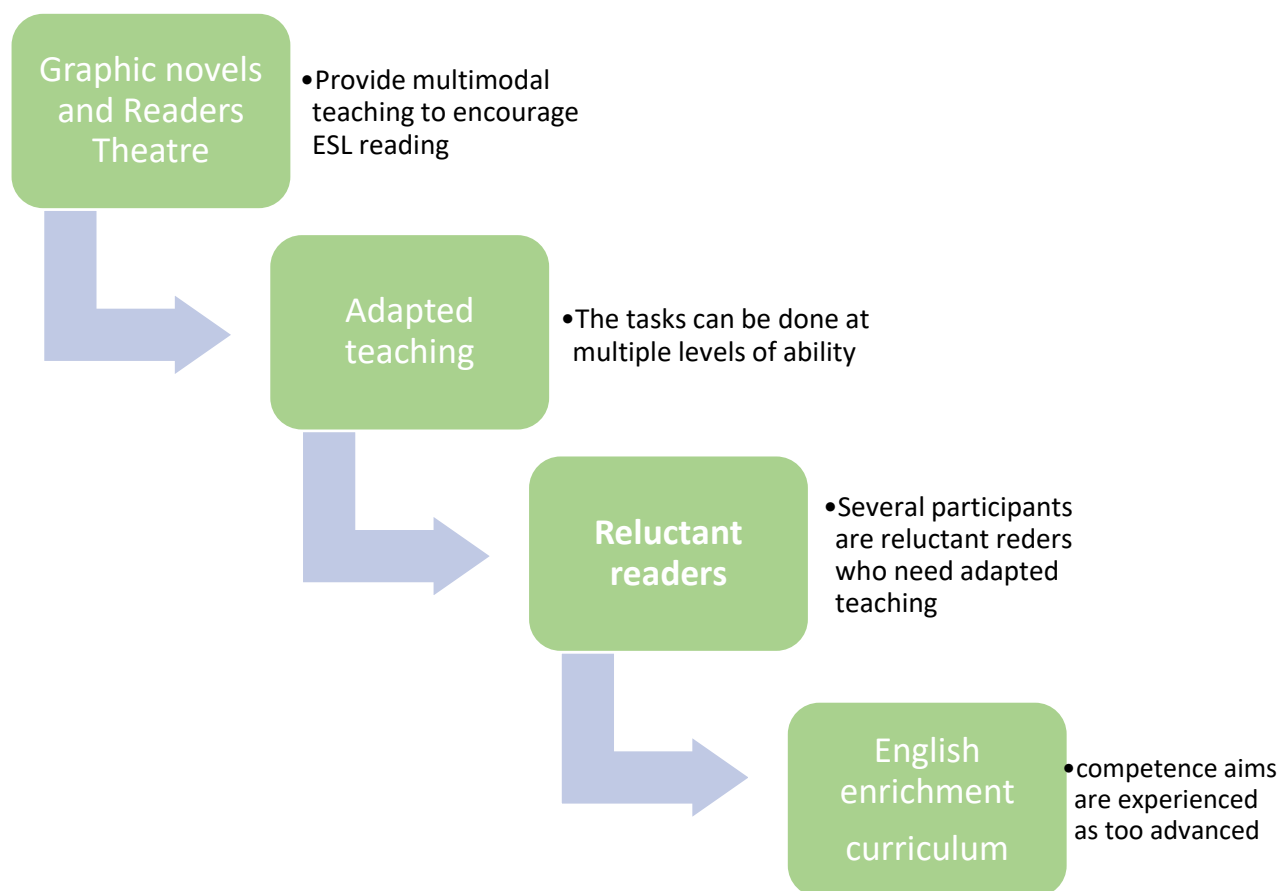
Figure 1-2: A model demonstrating the relationship between the different aspects of ESL teaching in this thesis.

Figure 1-2 illustrates the thesis' main fields of study within ESL teaching and learning. The adjacent bullet points explain the connection between the fields. In the theoretical framework, I discuss theories and previous studies relating to the fields of adapted teaching, Multiple Intelligences Theory, reluctant readers, and multimodal learning. In chapter 3, I describe my chosen methodologies within the field of Self-Study Teacher Research. I then describe the participants, context and lessons used in the data collection.

Further, I describe my data collection methods and finally, I discuss the validity and reliability of this project. In chapter 4, I discuss how my teaching met the key values of adapted teaching, as presented by Utdanningsdirektoratet (2015). Then I present an overview of the findings. I discuss the findings, analysing in comparison to previous research and the theoretical framework. In chapter 5, I describe the impact this study had on me as a teacher. Then I summarise the findings in light of my research question. Further, I discuss the implications of this study and suggestions for further research.

1.6.   Chapter Summary

In this chapter, I provided the background for my research topic based on my own and others experiences as English enrichment teachers. I then presented a comparison of the LK06 and LK20 national curriculums to further contextualise the issues presented that justify this research topic. I further presented the background study for this research, presenting results from a short survey for English enrichment teachers in Norway. I then defined what it means when a participant in this study is a reluctant reader. After, I presented my research question and its purpose. Finally, I mapped the structure of this thesis.

2. Theoretical Framework

This section presents the theoretical framework, including a literature review that focuses on the following topics: adapted teaching, multiple intelligences theory, reluctant readers, and multimodal learning including previous research on graphic novels and Readers Theatre. It gives an overview of the empirical and theoretical frame for this master's thesis. I present each topic and define the terminology I use in this paper. Then I provide examples of previous research articles related to the topic.

2.1. Adapted Teaching

Adapted teaching occurs in the class community, meaning that students are not separated from their class to receive adapted teaching. Grimsæth and Holgersen (2015) examine how general teachers in Norway perceive their professional expertise in reading instruction in general and especially of students with reading difficulties. The main ideas are as follows: firstly, newly educated teachers find that they lack knowledge and competence both in reading education and reading difficulties. Secondly, the informants overall are somewhat uncertain about the organisation of reading education based on student prerequisites and lack information about students with reading difficulties and available resources (Grimsæth & Holgersen, 2015). Furthermore, the informants wish for opportunities for professional support and development. To support these claims, the researchers had the informants read statements and rated their agreement or disagreement with these. Although it does not mention ESL or English enrichment, this article is useful for the research topic of adapted teaching because English enrichment is a subject that requires an excellent competence within adapted teaching in ESL. I find that this study provides further evidence that the topic of this thesis needs an increased focus.

According to the Norwegian Directorate for Education and Training, adapted teaching includes key values such as inclusion, variation, context, relevance, appreciation, participation, and experience. These values are elaborated as follows:

- Inclusion: All students should learn in an inclusive community and benefit from the training provided
- Variety: Both variation and stability must characterise the students' training programs
- Experiences: Students' experiences, skills and potential shall be used and challenged in the classroom, and they shall be given opportunities to succeed.
- Relevance: What students encounter in school should be relevant to their present and future.
- Valuation: What is going on must be done in a way that allows students to appreciate themselves and experience being valued by the school and fellow students.
- Context: Students should learn that the different parts of the training are related to each other.
- Complicity: The students shall be involved in the planning, implementation, and assessment of the schoolwork.

(Utdanningsdirektoratet, 2015).

These key values of adapted teaching are the grounds for assessing how the multimodal lesson plan worked to adapt the teaching in the English enrichment classroom. At the end of this chapter, I provide a summary of how the previous studies demonstrate how to incorporate the values of adapted teaching in the English enrichment classroom. In teaching the participants in English enrichment, I followed the above values to the best of my ability. In chapter 4, I discuss how the key values were met in my teaching.

2.2.   Multiple Intelligences Theory

Multiple intelligence theory states that humans have several distinct abilities that are biologically determined. That is, human beings are endowed with a range of potential capabilities that it is up to the environment to cultivate and further develop (H. Gardner, 2011). Howard Howard Gardner (2006) argues that the uniform school, a school in which intelligence is measured and quantifiable, is unfair. In *Multiple Intelligences, New Horizons in Theory and Practice,* Gardner presents as he describes it:

> "an alternative vision – one based on a radically different view of the mind, and one that yields a very different view of school. It is a pluralistic view of mind, recognising Many different and discrete facets of cognition, acknowledging that people have different cognitive strengths and contrasting cognitive styles." (Howard Gardner, 2006, pp. 13-14)

The approach Gardner developed is the *theory of multiple intelligences.* This theory, in short, is that all human beings can know the world in at least eight different ways, which are the *eight human intelligences (Howard Gardner, 1991, pp. 35-36).* Humans can know the world through linguistic intelligence, logical-mathematical intelligence, spatial intelligence, musical intelligence, bodily-kinaesthetic intelligence (the use of the body to solve problems or make things), interpersonal intelligence (an understanding of other individuals), naturalistic intelligence (regarding plants, animals and nature) and finally, intrapersonal intelligence (an understanding of ourselves). Howard Gardner (2006, pp. 29-30) summaries the MI theory into three conclusions:

1. All of us have the full range of intelligences; that is what makes us human beings cognitively speaking.

2. No two individuals - not even identical twins - have exactly the same intellectual profile because, even when the genetic material is identical, individuals have different experiences (and identical Twins are often highly motivated to distinguish themselves from one another)

3. Having a strong intelligence does not mean that one necessarily acts intelligently. A person with high mathematical intelligence may use her abilities to carry out important experiments in physics or create powerful new geometric proofs; but she might waste these abilities in playing the lottery all day or multiplying ten-digit numbers in her head.

In a study exploring the relationship between reading strategy use and multiple intelligences among successful L2 readers, Mirzaei, Rahimi Domakani, and Heidari (2014, p. 224) concluded that

> "As to the pedagogical implications of the findings, teachers should take into account that students enjoy a variety of intelligences. For example, students with strong musical intelligence may benefit from activities such as singing and listening to music and melodies. Students who are strong at bodily intelligence may benefit from activities such as touching, moving, role-plays and sensation. Teachers are thus expected to employ a vast array of activities to address all types of intelligences.".

In this research project, the participants were adolescents. Howard Gardner (2006, pp. 51-54) has carried out a developmental analysis of four different points in an individual's development. Here Gardner describes the adolescent (age 15-25) as representing a

crossroads where their intelligence is being "deployed in the service of the normal, productive functioning of their current society." MI Theory suggests that students who struggle linguistically have other intelligences which they feel are not valued in school or are not even aware of themselves.

This lack of validation might make them feel dumb at school, causing a lack of motivation and self-worth. It could well be the case for reluctant readers in this study. For example, if a student has high interpersonal intelligence, they might be able to empathise with characters in the book. Interpersonal intelligence is about the ability to understand other people. Another example is bodily-kinaesthetic intelligence, which includes fine motoric skills. Examples are drawing and dramatization. Both of which are used in this research study. Multiple intelligence theory is an important theoretical background for adapted teaching, as it emphasises what adapted teaching is: adapting to the students varying needs and abilities.

2.3. Reluctant Readers

In the following, I summarise previous research that I find relevant to the aspect of this project that relates to adapted teaching for reluctant readers. For inspiration, I sought out studies with specific ideas for adapted teaching for reluctant readers or students with reading difficulties. Many of the studies were conducted in English classrooms in native English-speaking countries. Nonetheless, I found their findings to be relevant to the English enrichment classroom because there are typically several reluctant readers in these classes. The participants in this study are primarily reluctant readers because they either have a disinterest in reading or have learning difficulties. The following studies present the characteristics of reluctant readers and the challenges they face. They also explain how students' identities as reluctant readers can be changed.

Greenleaf and Hinchman (2009) examine students' sense of identity as readers. They look into how students can learn to identify themselves as capable readers despite previous struggles. The author explains that students can become reluctant readers over time because they struggle with understanding the literal meaning of the text. The authors' purpose is to challenge "the travesty that typically passes for literacy instruction for older youth in the United States who struggle with reading." The main ideas expressed are that as students grow, they do not receive adequate reading instruction to adapt to reading more complex and abstract texts (Greenleaf & Hinchman, 2009). Furthermore, many students read outside of school and apply complex reading strategies, but because of their lack of motivation in school, these skills are never demonstrated in the classroom. The research focuses on literacy and how it is a fundamental human right. This article is suitable because it gives a possible explanation for why some of the participants have negative identities when it comes to reading. Some may have never felt a sense of accomplishment in their reading tasks up until now.

Likewise, Stringer and Mollineux (2003) examine "how positive approaches to reading benefit reluctant readers by connecting to important psychological principles about adolescence." The authors describe the characteristics of reluctant readers and point out that a fundamental problem for reluctant readers is that they do not use metacognitive and self-monitoring strategies. Furthermore, they could be too literal in their reading and interpretation of a text. The main ideas expressed are that teachers should give students a choice in what they are reading and allow students to read below their level to improve confidence. Furthermore, the authors insist that reluctant readers should not attribute their failure to lack of ability but rather should be encouraged to put in more effort.

Stringer and Mollineux have conducted a thorough investigation of teenagers' feelings of identity, ability and control in their personal life and school life, which is fundamental in understanding the participants in my study who are 14-16 years old. The author's research focuses on how we can best use our knowledge of developmental psychology to design effective reading programs that change reluctant readers' attitudes (Stringer & Mollineaux, 2003).

Benning (2014) gave me an essential idea to consider for the data collection; that the students should be allowed to choose their reading material. In this article, Benning reviews her school's goal of having students read 25 books a year. The author describes what happened when she introduced independent reading in her English classroom, where the majority of students scored under 25% on a standardised reading test. By creating comfortable areas in the classroom and providing a large variety of texts to choose from, and having the students read for 15 minutes each day and respond for 10, she managed to create literary appreciation in most of her former reluctant readers. The main ideas expressed are that teachers should be engaged in their students' reading throughout the process, that interest is a crucial factor, and most of all that independent, free choice reading entices reluctant readers (Benning, 2014). The author's research focuses on free-choice independent reading in the English classroom.

Day and Bamford (2000) also promote a free choice of reading material. In their article, they "introduce extensive reading as a way of improving students' attitude and motivation toward EFL reading as well as improving their proficiency in reading and their English language ability." This article examines how reluctant readers in ESL can be reached through extensive reading and how they can develop a positive attitude toward reading in English. The author describes students that are classified as reluctant readers. The example students read what is required for school, but nothing extra. They describe this example as representative of EFL and ESL readers worldwide. The authors' purpose is to challenge teachers to aim for a broader goal for their students than attaining subject requirements. They also aim to promote extensive reading as an aid for reluctant readers of English (Day & Bamford, 2000). The main ideas expressed are that ESL students should have access to easy, exciting reading materials and that all ESL teachers should have an extensive reading program. As the authors put it "struggling with hard, dull reading material is not the way to become a willing EFL reader." Day and Bamford have conducted a thorough investigation of the benefits of extensive reading. The authors' research focuses on practical ways of implementing extensive reading in the classroom. This article is suitable for the research topic reluctant readers because it is very practically oriented with specific instructions for using extensive reading in the classroom, and considers obstacles such as low funding, and different levels of proficiency, which I encountered in my study.

These studies on reluctant readers support the hypothesis that reluctant reader's identities could be affected by the lack of validation they receive from schools. Studies such as Greenleaf and Hinchman (2009) and Stringer and Mollineaux (2003) demonstrate how students can identify as reluctant readers and that they can become more confident readers. Cockroft & Atkinson (2017) and Ernst-Slavit, Moore, & Maloney (2002) provided examples of strategies for engaging and motivating ESL learners in their reading and gave ideas and strategies for teaching ESL students. These examples were useful in planning the lessons I would use in this study.

2.4. Multimodal learning

Reluctant readers can struggle with visualising the content of their reading, and most importantly, engaging in the reading. As mentioned, one of the key values in adapted teaching is variety. In the lessons, I wanted to use multimodal approaches that provided variety and tasks that could be mastered at different skill levels. I chose to focus on graphic novels and Readers Theatre. In the following, I provide examples of studies in which graphic novels and Readers Theatre were used in the English classroom.

It seems to be agreed upon that multisensory experiences in learning are essential for students with reading difficulties in learning to read. Harmer (2007, p. 150) has suggested several multi-sensory teaching practices; however, Harmer points out that overuse of such experiences can be as damaging as underuse as learners may find cluttered pages distracting. Most importantly, teachers should use what they have available to give the students something multisensory to support their reading. Any teaching practice that encourages a safe learning environment and multi-sensory activities are beneficial in encouraging reading fluency and literary appreciation in students with reading difficulties

Early and Marshall (2008) suggest that visual support, combined with using verbal language, improves literary appreciation. The primary purpose of the research is to improve the students' meaning-making and communication through multimodality. This article examines a "transitional English classroom," which is a class for students who have just moved to Canada. The authors describe the class as "designed to offer a bridge between the regular 'mainstream' program in a subject area and the ESL program." In this study, the students themselves created the visual support to understand the text by creating a mandala of symbols. One finding was that students expressed that reading with a purpose increased their engagement with the text (Early & Marshall, 2008). The main ideas expressed are that multimodal (visual/verbal) engagement with the text offer students deep reading.

The approaches I chose based on these articles are graphic novels, which have strong visual support to the content of the written literature, and Readers Theatre, which provide verbal engagement.

2.4.1.Graphic novels

Graphic novels are in short novels in a comic-strip format. They are written for all ages and in all genres. In the lessons taught in this study, I used a graphic novel version of *The Hobbit* (Dixon, Tolkien, & Deming, 2001), and the students chose an independent reading graphic novel from a varied selection of genres. All of the graphic novels were in English and age-appropriate. In my experience, graphic novels are becoming increasingly popular in the ESL classroom. This trend is also evident in that several studies demonstrate successful use of graphic novels on several aspects of English teaching. These include vocabulary and fluency skills (Smetana & Grisham, 2012), literacy and interest in reading (Gorlewski & Schmidt, 2011), and reading instruction (Ziegler & Solebello, 2017).

Crawford (2004) argues for the use of graphic novels in schools and provides a list of recommended graphic novels to teach. This article examines librarians' experiences in having graphic novels in the school libraries. The author describes the benefits of using graphic novels and ties it to the "Sustained Silent Reading" (SSR) program. The author's purpose is to challenge the idea that light reading is not for the classroom and hinder the development of literacy development and challenge the librarians who have shunned

periodicals, science fiction and comic books. The main ideas expressed are that light reading is a gateway to advanced reading. Also, that school libraries should offer a wide selection of materials because it will help them develop lifelong reading habits. Support for these claims is documented by quotations from school librarians who found that students love graphic novels, reluctant readers are drawn to the graphic novel section, and that graphic novels are popular among students with limited English proficiency. Theories are supported by well-known researchers in this field, such as Krashen (1993), who claims that light reading is the way everyone learns to read initially. This article is useful because it indicates that graphic novels engage and encourage reluctant readers, as most of my students can be classified.

Smetana and Grisham (2012)review the use of graphic novels in the English classroom for the application of vocabulary and fluency skills. The aim of using graphic novels was to develop the students' vocabulary and comprehension skills, and the result was an increased fluency in English. The results of the study were remarkable, and the students scored higher in the district-mandated program—dynamic Indicators of Basic Early Literacy Skills (DIEBELS) (Smetana & Grisham, 2012).

Gorlewski and Schmidt (2011) review graphic novels as a tool to increase students' interest in reading. The authors describe how the students were engaged in graphic novels and how they sparked good group discussions. The main ideas expressed are that teachers have to remain teachable; students should choose their reading and be given a chance to engage and reflect on their learning, and that graphic novels are a good hook to get students interested in reading (Gorlewski & Schmidt, 2011). This article allowed me to make informed choices in selecting graphic novels and how to approach them.

Paula E. Griffith (2010) had great success with graphic novels in the school library where she works. Griffith argues that popularity alone is not enough of a reason to use graphic novels in the classroom. Therefore, she provides examples and criteria for choosing graphic novels to use in the classroom. The main ideas expressed are that graphic novels are literature and cover a wide range of genres and are therefore appropriate for the English classroom (Griffith, 2010). This article is helpful because it provides me with the criteria for choosing graphic novels for the classroom.

Brenna (2013) examined children's reading skills and strategies using the term *master keys.* The author describes the relationship between reading comprehension strategies and graphic novels in her 4th-grade classroom. The students read graphic novels and used them as a basis for drama performances. The author's purpose is to research what comprehension strategies the students can learn to apply to study graphic novels and in what ways the graphic novels support their development as readers. The main ideas expressed are that reading strategies applied to multimodal texts such as graphic novels help the students to understand the meaning in the text. Brenna has conducted a thorough investigation of the students' application of the *master keys* in reading graphic novels. The author's research focuses on the students' experiences and opinions about the reading. The author explains various reading strategies and argues for the implementation of multimodal texts. The author found that students were sceptical when the graphic novel form was new to them, but that after the study their teacher had to remind them to put the books away in other classes (Brenna, 2013). Brenna found that

> Fluent student responses to graphic novels through process drama were identified. Implications of the study involve the employment of graphic novels to support

metacognitive strategies for reading and writing as well as to facilitate process drama. (p.88)

Although this study was conducted in a younger grade in a native English-speaking country, this article is useful for the research topic graphic novels because it provided me with ideas for reading strategies to teach the students and supports the choice of multimodal text. It also demonstrates how graphic novels can be the basis for drama-performances, as I used Readers Theatre.

Ziegler and Solebello (2017) argue that graphic novels allow for age-appropriate material with a more straightforward language for a lower reading level. This argument can relate to the key-value "Relevance: What students encounter in school should be relevant to their present and future." Ziegler and Solebello (2017) describe how one of the authors incorporated her graphic novel collection in her reading instruction in a high school class. The students instantly became fond of reading graphic novels. In this article, Ziegler and Solebello review three graphic novels and their use for the classroom. Amongst them was *The Bone Series* by Jeff Smith, which Ziegler reviews as a book that "bridges the gap between a struggling reader's abilities and his or her interests." The main ideas expressed are that graphic novels allow for age-appropriate material with a more straightforward language for a lower reading level (Ziegler & Solebello, 2017). This way, the students do not feel like they need to read children's books to feel accomplished. "Loving a book is the first step to loving reading itself." This article is fitting because it justifies the choice of using graphic novels. Furthermore, it emphasises the need for reading that gives the students a sense of accomplishment.

The outtake from reading these previous studies is that graphic novels have several functions in the English classroom, students should choose their reading material, and that graphic novels provide students with lower reading levels material which is interesting without feeling childish.

2.4.2.Readers Theatre

Readers Theatre is an activity where students read out loud from a script. The focus is on oral skills and fluency rather than visuals. There are no costumes or props needed. In this research project, the students adapted their script from *The Hobbit* (Dixon et al., 2001). Some chose to read directly from the graphic novel.

There are two previous studies about Readers Theatre in the Norwegian ESL classroom conducted by Ion Drew and Roar R. Pedersen Drew (2012); (Drew & Pedersen, 2010b). The study from 2010 was conducted in a group of academically challenged students in English enrichment, while the second was conducted in a regular English classroom and compared results to the first study. Drew and Pedersen (2012) examine the benefits and challenges of using Readers Theatre in EFL classes and how the students experience three variants of Readers Theatre. The authors describe the use of Readers Theatre through history, dating back to ancient Greece. The main ideas expressed are that Readers Theatre has enormous potential and is flexible in ESL classrooms with students of diverse abilities (Drew, 2012). Support for these claims is documented by previous studies about Readers Theatre that Drew and Pedersen review, mainly focusing on improving English fluency and motivating reluctant readers. Drew and Pedersen have conducted a thorough investigation of the use of Readers Theatre in two eighth grade English classes in Norway. The authors' research focuses on mainstream English classes, whereas this research project is in English enrichment. This article is helpful for the research topic of multimodality because I want to vary the teaching in the data

collection. A previous article by the same researchers examines how academically challenged lower secondary school students would respond to Readers Theatre in English 'enrichment' classes and what the benefits of using Readers Theatre with these students would be. The authors describe the students who choose English enrichment as follows:

> "Those who choose specialisation in English are normally the most academically-challenged learners, those who struggle most with learning English as their first foreign language and who are the least motivated or inclined to learn another foreign language."

This statement correlates to my experiences with the subject. The main findings were that the students responded positively to the activities and found Readers Theatre to be a great way of practising oral English (Drew & Pedersen, 2010b). The authors provide an excellent theoretical framework for working with Readers Theatre, and the article presents concrete ways of applying this method in the classroom.

Readers Theatre is a method in language teaching that brings excitement to the class and provides a positive break from the usual reading instruction. Reading theatre involves having students in groups read a text that the teacher has divided into smaller units or characters. The participants take turns reading out loud. When the roles are distributed before the reading, it helps to create a controlled and safe learning environment. With different roles, you can easily customize by reading level, and thus provide good adapted teaching to students with learning difficulties. The lecture can also be combined with dramatization.

"In terms of benefits, the majority of the pupils considered Readers Theatre as a good way of practicing oral English, and many felt it had made them more confident in using English. The teacher observed how the pupils had improved their reading fluency and accuracy, and how their motivation and confidence had increased." (Drew & Pedersen, 2010a)

Studies reveal that having access to a free choice and a wide range of reading material is essential, as shown by Benning (2014) and Day and Bamford (2000). Multimodal approaches to learning provide variety. These findings can relate to the value "Variety: Both variation and stability must characterise the students' training programs" (Utdanningsdirektoratet, 2015). Ernst-Slavit, Moore and Maloney (2002) encourage a focus on what students have rather than what they lack. Drew and Pedersen (2010) argue that Readers Theatre is flexible. This study can relate to the key value: "Valuation: What is going on must be done in a way that allows students to appreciate themselves and experience being valued by the school and fellow students." These examples of teaching strategies can be used combined and varied in ESL teaching. They benefit all learners while including those with learning disabilities, reducing the need for segregation based on level of proficiency.

2.5.   Chapter summary

In this chapter, I presented the theoretical framework for this research project. I presented the key values of adaptive teaching, which are the grounds for my assessment of my adaptive teaching practises in this self-study teacher research. I then explained multiple intelligences theory and its relevance to my topic. I then presented previous studies on reluctant readers and how researchers found causes as to why they identify themselves as such. Furthermore, previous research provides suggestions for reaching reluctant readers. After, I explained multimodal learning strategies and summarised previous research that promote teaching through multiple modes. Finally, I referred to previous research supporting my choice of graphic novels and Readers Theatre as multimodal approaches to adapting teaching for reluctant readers.

3. Methods, Material and Research Ethics

The goal of this project was to investigate the potential benefits of using multimodal teaching approaches to improve my adapted teaching methods for reluctant readers in the ESL classroom. The purpose of this chapter is to explain which scientific analysis methodologies I found suitable for the project and discuss which scientific-theoretical perspective this project is related to, and which methodologies I use to analyse the empirical data accordingly.

To begin with, I summarise the structure of the scientific-theoretical perspective, methodologies and analysis of the study. This summary is followed by a description of the participants, who are reluctant readers. I then describe the lessons and their context. The data collection process is then presented along with a discussion of the projects' validity, reliability and ethical considerations. Finally, I describe my methods for analysis.

3.1.   Self-Study Teacher Research

With this project, I aim to learn better strategies for adapted teaching as well as inspiring other ESL teachers to do the same. The following research plan is what I used to organise my ideas regarding data collection and analysis. This plan is adapted from a table provided in Samaras (2011, p. 121).

- Research question: How can graphic novels and Readers Theatre be used as multimodal approaches to adapted teaching for reluctant readers in English enrichment?
- Pedagogical Strategy: Increase reading engagement through multimodal learning, engaging in the reading of graphic novels and scripting and performing a Readers Theatre.
- Possible Outcomes: Lessons will attempt to provide opportunities for ESL students to enjoy reading through multimodal material which provides visual support and high-interest topics appropriate for the students' age and gender.
- Research supported:
  - How can using graphic novels and Readers Theatre provide a multimodal learning experience?
  - How can a multimodal learning approach allow me to adapt my teaching in English enrichment?
  - Do the participants' perceptions of reading change during the teaching, and if so, how?
- Data sources:
  - Questionnaire
  - Researcher log
  - Student work
  - Student interviews
  - Information from teacher

Hamilton and Pinnegar (1998, p. 236) define self-study as follows:

> "The study of one's self, one's actions, one's ideas, as well as the 'not self'. It is autobiographical, historical, cultural, and political… it draws on one's life, but it is more than that. Self-study also involves a thoughtful look at texts read, experiences had, people known, and ideas considered".

Self-Study Teacher Research is based on five foci methodological components: personal situated inquiry; critical collaborative inquiry; improved learning; transparent and

systematic research process; knowledge generation and presentation (Samaras, 2011, pp. 72-73). This study is a master's thesis, which is an independent task, thus imposing some limitations concerning the five foci. This method is typically used by employed teachers to improve their practice, while I am still quite inexperienced as a teacher. Still, I believe this is the best method for this project because one of the aims is to become a better English teacher and improve my adapted teaching methods. The five foci will be presented in each of the following sections to demonstrate how this study follows the methodologies in each process. These five foci are the guideposts in this research.

3.2. Participants

The participants were students at a lower secondary school who took the subject of English enrichment. I had no relation to these students, other than being a friend of their teacher. The students were mostly adolescent boys who did not like to read. I taught the whole class, although I was only collecting data about participants who had completed and submitted consent forms. They had the option to choose which data collection methods in which they wanted to participate. The majority agreed to all four, but some only agreed to one. The whole class was invited to participate, but in the end, I had nine participants. The selection of participants is representative of the student body in the class, which consists of a majority of students with individual subject curriculums[3]. This variety of ISCs is challenging in terms of adapted education; nevertheless, it provides more insights about adapted education in English enrichment. Initially, the students and their teacher gave the impression that there was a negative attitude toward ESL reading, which could be expected. This class was perfect for this study because it would require a lot of adapted teaching for reluctant readers.

Hvor mange timer leser du per uke?
9 responses
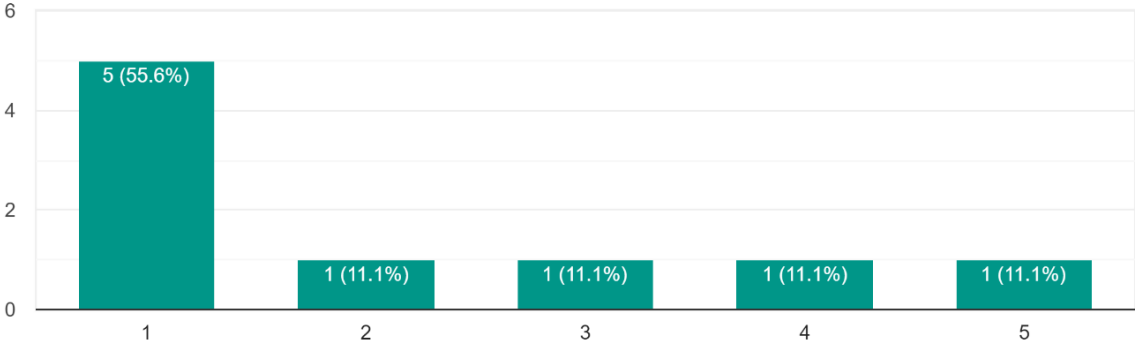
Figure 3-1: An illustration of how many hours a week the students read initially.

As Figure 3-1: An illustration of how many hours a week the students read initially.Figure 3-1 demonstrates, 55% of the participants responded that they read one hour or less a week. Some of the explanations provided in the survey were that they do not like to read because it is time-consuming and tedious. One wrote that he struggles to settle down

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[3] Individuell opplæringsplan (IOP) is translated as Independent Subject Curriculum (ISC)

and focus. Another wrote that he only reads one hour because it is obligatory to read 15 minutes in the Norwegian subject and that he sometimes likes to read if the topic is of interest to him. Some of the students who read for three or more hours do so because of online gaming. They chat with their co-players in English, and there is much text to read in the game. Another one wrote that they find reading destressing and the books are exciting. 77.8% of the participants responded that they do sometimes read for fun. The explanations included that it was fun to read text with images combined in comic books, or because of online gaming. Others wrote that it is because they like to research topics of interest. 66.7% of the students mostly read in Norwegian, and 33.3% mostly read in English.

3.3.   Context and lessons

The first focus of Self-Study Teacher Research is that it is a *personal situated inquiry*, meaning it draws from the teacher's personal experience and provides an opportunity to examine one's teaching practices (Samaras, 2011). During the teaching in the data collection, I focused on improving my methods for adapted teaching for reluctant readers. My role in this research was to teach the students for six weeks while collecting data from the students. The ethical issues presented are that most of the students have ISCs and might feel exploited if my research is presented in a manner which makes them feel academically inferior to their peers. It is therefore important that in presenting this study, it is clear that any critique will be about my teaching, and not the students' efforts or achievements.

Regarding graphic novels in the English classroom, all the articles I found, for instance, Brenna (2013), Crawford (2004), Griffith (2010), Schmidt (2011) and Ziegler & Solebello (2017), were about classrooms in native English-speaking countries. Almost all the articles described the application of graphic novels as something 'miraculous'. The project takes place in an ESL classroom in which the majority of the students responded that they dislike reading. Therefore, the context of this project is very different from any previous research on graphic novels.

The criteria below, provided by Brenna (2013), influenced the selection of the specific graphic novels I chose for the students. Some of the criteria include:

- attractive covers that accurately depict the content of the book
- that the illustrations are arranged in a sequence which is easy to follow
- pages that are not too busy
- a text which is easy to read
- colours that aid the reader in comprehending the content
- refined illustrations of characters that depict their personality and
- content and action that drives the reader forward in the story.

Which graphic novels I chose for the students depended on several factors other than the criteria presented above. I had read a lot of articles and blogs presenting criteria for choosing literature. However, the availability of books was limited. As a student-teacher, I was not employed at a school that could buy books for my teaching, and I was not able to finance the collection myself. I was dependent on the public library, which provides sets of books. The library had a decent, although limited, collection of graphic novels in English. Simultaneously, I was attempting to find a class to participate in this study. Teachers preferably wished to know which book I would be teaching, while the library needed to know how many books I needed, not to mention which school to deliver them

to. Finally, I was offered to research in said English enrichment class, and everything came together. I decided on a class set of *The Hobbit*, because I assumed the students might be familiar with it and because it was the one of which they had the most copies. I asked for another set of mixed graphic novels as well. The students were not committed to the book they initially chose. They could change books as they pleased as long as they were able to use them to answer the homework tasks. The other graphic novels include:

- Lambert (2012): Anne Sullivan and the Trials of Helen Keller
- Ohba and Obata (2008): Death Note Vol 1
- Kibuishi (2013): Amulet. Book One. The Stonekeeper
- Meyer and Kim (2013): New moon: the graphic novel. Vol. 1.
- Riggs and Jean (2013): Miss Peregrine's home for peculiar children: the graphic novel
- Vehlmann and Gazzotti (2014): Alone pt. 1
- Telgemeier (2014): Sisters
- Krosoczka (2018): Hey, Kiddo!

The class consisted of both ninth and tenth-grade students. The ninth-graders sat at two clusters of desks while the tenth graders sat at one cluster. During the lessons, the students were sat mostly facing each other. The same competence aims apply to students in both grades. Multimodal learning was the focus of this lesson plan. The plan was to explore different activities that explored the elements of graphic novels, and in the final week, the students would use their meaning-making from working with *The Hobbit* to write a script for Readers Theatre. Table 3-1 is an overview of the activities that were done during the teaching, and the competence aims from LK06.

Week	Lesson	Competence aim from LK06
46	**Tuesday** Tell the students about what will happen during this study. Ask if any students have any questions about the study. Ask if any more students can hand in consent forms. Hand out the questionnaire. Distribute copies of The Hobbit. Ask if they recognise the story. Ask students about their familiarity with comics or graphic novels. Introduce the essential elements of a graphic novel and some of their history, show video.	Identify characteristics of different text types and use them in their own text product.
	Wednesday Ask the students what they noticed about the book I handed out the day before. Read aloud while students follow. Take a look at *The Hobbit*. Ask students: Can you find examples of the elements below? Write the page number(s). Students choose an independent reading book.	Read and present a selection of self-selected fiction and non-fiction
47	**Tuesday** Set time for independent reading of *The Hobbit* or self-chosen book. Submit the mini-survey. Complete homework	
	Wednesday Read pages 11-21 of *The Hobbit* out loud where they are planning their adventure. The students draw a comic strip depicting what they believe will happen after these pages. Ask students to scan the page, look at the pictures, make some predictions based on the content of these pages, share thoughts with a partner and create a sketch.	Identify characteristics of different text types and use them in their own text product
	Tuesday Read pages 5-7 out loud while the students follow along. Then they will scan the text to answer a task. Students write down a name for the characters introduced so far and write a few words about their appearance. Introduce Readers Theatre and show video modelling.	
50	**Tuesday + all lessons until complete** Readers Theatre: Tell students to create a shared document in the group, select a section of *The Hobbit*, read together, choose a scene you think fits a theatre, write a script for a play which is 5 minutes long, distribute roles, with a narrator, present to the class	Perform a programme composed of different forms of expression based on their own or other people's texts.

Table 3-1: An overview of the lessons and the accompanying competence aims.

As I was not their regular teacher, I did not have a say in the assessment of the lessons; however, this might have caused a lack of motivation in the students. The teacher decided that the Readers Theatre performances would count for their oral grade.

The third focus of self-study teacher research is improved learning, both that of the researcher as a teacher and to inform other educators. I aim to learn how multimodal approaches to teaching improve adapted teaching. The focus is on the participants characterised as reluctant readers. The value of my research to the participants is that it aims to expand their literary interests in ESL reading and encourage recreational reading. The research will also be of value to teachers of English enrichment who struggle with new ideas for adapted teaching approaches in the subject. There was a risk that the reading material would be too advanced for the students, causing confusion and a lack of effort and participation. Some participants may benefit more than others, such as students with a pre-existing interest for comics or graphic novels. The planned pedagogical strategies include responsible and effective learning components that will not harm the students.

3.4.   Data collection

I used surveys, observation and focus group interviews as methods for collecting the material. This method is in line with the methodologies typically used in Self-Study Teacher Research (Samaras, 2011). Table 3-3 is an overview of the research design and which research questions the data collection methods attempt to answer.

Method	Data	Content	RQ
Questionnaires	Written qualitative answers (3.9 Appendix G)	How much do the students read recreationally? What kind of material do they prefer? Do they enjoy reading? Do they read for pleasure?	Which characteristics of reluctant readers are illuminated during the multimodal teaching?
Mini surveys	Quantitative measures on a Likert-scale	How did the students perceive the lessons? How much did they enjoy the lessons? How much dividend did they get?	
Observation	Notes and researcher logs (7.1, appendix A)	How do the students respond to using graphic novels? Which challenges do the students and I face in working with this group?	How do reluctant readers experience the teaching using graphic novels and Readers Theatre in English enrichment?
Group interview	Interview transcripts (7.3, Appendix C)	How did the students find working with graphic novels? Will the students continue to read graphic novels after this lesson?	
Student work analysis	Student work (7.9, homework)	How did the students engage with their graphic novel? How did they experience the reading?	

Table 3-2: Purpose of data collection methods

The first data collection method was a qualitative response questionnaire. I started the teaching by asking the students to fill out a questionnaire encouraging long answers about their reading habits and thoughts about reading. The questions are in Norwegian to encourage better responses. The students completed the questionnaire on paper. Table 3-3 lists the questions in the survey (translated from Norwegian):

Question	Justification
1. How would you describe your relationship with reading? Write a few sentences. "I do not like/do not like to read because ..."	These questions help determine if the student can be classified as a reluctant reader
2. How many hours do you read per week? Less than one hour o1 o2 o3 o4 o5 More than 5 hours	
3. Why do you read as much or as little as you replied above?	These questions provide insight into the student's pre-existing attitudes and feelings about reading. The answers are compared to the interviews in the analysis.
4. Do you ever read because it is fun (because you like it)? ☐ yes ☐ no	
5. What do you read in your spare time? ☐ Online (Websites about things you like gaming, sports) ☐ Blogs ☐ Social Media (Texts on Instagram, Facebook, etcetera.) ☐ Newspapers ☐ Books ☐ Biographies (Books about the life of a real person) ☐ Fantasy (for example, Harry Potter, vampires, zombies) ☐ Science fiction (for example aliens, robots) Cartoons ☐ Nothing ☐ Other	These questions determine the student's interests and also encourage them to consider different media as reading, rather than only what they are assigned at school.
6. What do you like about that type of text? (Skip if you answered nothing)	
7. In which language do you read most? ☐ Norwegian ☐ English ☐ Other	This question determines any interest or experience in ESL reading.

Table 3-3: The initial survey handed out in the first lesson, translated from Norwegian.

The second data collection method was mini-surveys. I published mini-surveys each week in which the students could vote on two questions on a Likert-scale (1-5) (Table 3-4).

Did you enjoy the lessons we did this week?

Strongly disagree 1☐ 2☐ 3☐ 4☐ 5☐ Strongly agree

Did you learn more about reading graphic novels after these lessons?

Strongly disagree 1☐ 2☐ 3☐ 4☐ 5☐ Strongly agree

Table 3-4: The questions in the mini-survey which was distributed via Google Forms.

The purpose of using these mini-surveys was to adapt my teaching further. For instance, if the majority answered that they like a lesson, I could continue with similar lessons. If the majority disliked the lessons, I could try another approach. These surveys were distributed via Google Forms and assigned as a task via Google Classroom.

The third data collection method was researcher logs which each week would be compared to the weekly mini-surveys to analyse which elements of the lessons the students found the most engaging and useful. The researcher's log allows me to reflect on the phenomenon in the classroom immediately after class, using observation notes as a basis for these reflections. I took notes when possible during the lessons, and after each lesson, I wrote logs built on the notes. Figure 3-2 is an example of observational notes and the corresponding entry in my researcher's log:
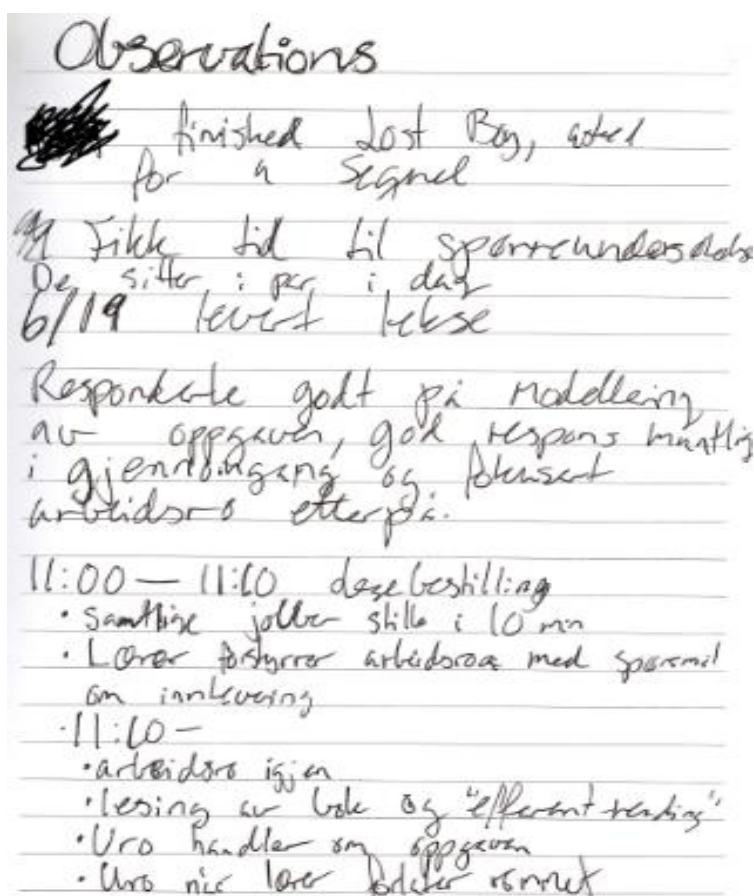
Figure 3-2: An excerpt from the researcher's log

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I have checked, and again, the students have mostly forgotten the survey and homework. I will need to focus on giving them time to finish this in class so I can make sure it is done and answer any questions.

We rearranged the classroom, so the students were in pairs. Some were annoyed, some indifferent and some puzzled. The students got some time to finish their surveys. So far, only 6/19 had finished their homework. I gave them the task for this class. At first, it was chaos, and then I tried modelling the task for them on the big screen. During this modelling, there was silence, focus and good oral response. It showed that Robert had read a lot in the book because he had got to the part where The Iron Hill is introduced. Robert had also finished his independent reading book and asked for a sequel. He thought there would be a sequel based on the ending of the book, which shows good comprehension.

During the written task, the students were fully focused for about ten minutes. I sat at the back of the classroom. From there, I could see that almost all of the students were doing their task or reading efferently in the book. When there was small talk, it was about the book. Unfortunately, the teacher interrupted the focus with questions about other tasks in the subject. I asked her to bring it up later, and she agreed. There was the focus again for about four more minutes until she left the classroom. It seems that some of the students might be focusing out of fear and not interest.

I showed an example clip on YouTube of Readers Theatre. The students did not seem interested, but the teacher encouraged me to try it with them as they need grounds for oral assessment. We gave the students a little pep-talk about homework. Then I tried to model one of the homework tasks.

Writing a researcher's log is a constant process and documentation of self-reflection (Samaras, 2011, p. 37). They allowed reflection on, for instance, how students react to the activities, how they cooperate, how well they focus and causes for distraction. The logs provide a connection between what can be observed in the classroom and the data material collected. It is a meta-conversation to me as a researcher (Samaras, 2011, p. 175).

The fourth data source was student work. The homework the students were given was to write approximately half a page each week in which they answered one to two questions about their self-chosen graphic novel. They handed in their homework on Google Classrooms. The questions were adapted from the lesson plan *A Guide to Using Graphic Novels With Children and Teens* (Scholastic, 2015) The homework would give me insight into the students' engagement with the independently chosen graphic novel. Some examples of the questions are:

- How do you experience this book so far? Is it exciting? Funny? Scary? Weird? Thought-provoking?
- Which characters do you especially like or dislike? What are their primary characteristics?
- Who in the book would you like to meet? What would you ask or say?
- If you were a character in this story, what would your role be?
- What do artistic or visual details tell you about the characters or setting?
- Are speech balloons, lettering, or sound effects used creatively? How does this impact the story?

I chose the questions based on what I assumed the students would be able to answer in English. They were also provided translations of the questions, but they were required to answer in English.

The final data collection method was to interview the students. The group interviews allowed me to access the student's thoughts and experiences of the teaching program as well as whether it has influenced their relationship with reading. I conducted the interviews in Norwegian and transcribed them to English for this paper. The criteria for choosing participants to interview were that they could be considered reluctant readers in English and that they had consented to interviews. Reluctant readers are in this study understood as any student who is disinterested in reading. I had five participants who, based on their survey answers and homework, as well as information from their teacher, could be considered reluctant readers. I hoped that interviewing these participants would indicate whether or not their interest in reading changed after being assigned graphic novels.

Question	Justification
Do you wish that you read more in your spare time just for fun?	I was curious to see if the students had a desire to read more recreationally. If the student were negative, this would help determine whether they were a reluctant reader.
Do you think it is important to read prose and not just facts?	
How did you find working with the homework I gave you?	I wanted the students' perception of the activities we did during the lessons. If the student were negative, this would, in a way, be an assessment of my adapted teaching.
If you could choose how we worked with the graphic novels, how would you set up the lessons?	
What did you prefer over *The Hobbit* and the self-chosen book?	These questions will help determine if students engage more when given a free choice of reading material.
Do you think it is better to be able to choose your own book then to be given one?	
What do you prefer, graphic novels and regular books?	This question was important in determining whether the graphic novels caused more engagement than a regular text.
Will you choose graphic novels or comics if given a choice?	
How did you find the Readers Theatre? What were the most fun and the most boring thing that we did?	This question gave insight into the student's experience of performing. If the student disliked this activity, it might suggest a lack of confidence in ESL reading.
Do you have any other comments on the experience of my time here teaching?	This question would give me insight into findings I did not consider or expect.

Table 3-5: The interview guide with a justification of the questions.

In planning the interviews, I examined the surveys and homework of the reluctant readers and noted specific questions for each student. I then created general questions regarding their experience during the lessons (Table 3-5). I had planned to avoid yes-or-no questions; however, in some cases, I found them unavoidable. Also, as I became familiar with the participants, I predicted that they would not be the type of interviewees that would give lengthy answers. In the cases where I chose yes-or-no questions, I planned to follow up with asking for an explanation. I found that the interviews did not go as I had hoped. The main reason was that the students seemed uncomfortable and awkward during the interviews, for which I was not prepared. This discomfort made me want to complete the interviews quickly. I should have kept calm and focused on asking the students some follow-up questions. Still, there are some excellent responses.

3.5.   Validity, Reliability and Consent

In this section, I discuss the validity and reliability of this project. It is first and foremost important to mention that the Norwegian Centre for Research Data (NSD) approved this project (See Appendix E). The second focus of self-study teacher research is a *critical collaborative inquiry,* meaning that the analysis of the findings is validated by addressing potential biases. This action typically involves a "critical friend" (Samaras, 2011, p. 91), who in this case is my supervisor. During the process of my data collection, I shared my plans with my supervisor for revision. The participants' anonymity is protected by the use of pseudonyms when discussing with my supervisor. The research process is documented in logs which are available to my supervisor.

I followed procedures which are the norm for qualitative research, such as triangulation. According to Postholm (2010, p. 132), data from several sources allows the researcher to write detailed descriptions of their field of study and accommodates natural generalisations. In this research, I aim to ensure validity through *triangulation* which means that I have used several data collection strategies and see how data supports each other across these (Postholm M. B., 2010, p. 132). The forms of data collection I used were questionnaires, researcher logs, student work analysis and interviews. The same happening being enlightened from several sources is also a way of ensuring dependability, according to Postholm (2010, p.132). This study was conducted over a long period, contributing to a closer relationship with the participants. I aimed to learn all the students' names and treat them as if they were my own students. According to Postholm (2010, p. 132), this contributes to strengthening the value of the qualitative study. I also made sure to clarify my role in the study to the participants. The participants were informed of the purpose of the research before they sign up. Toward the end of the writing process, I asked the participants' teacher to read this paper and confirm whether she agreed with the descriptions and findings, which she did.

3.6   Ethical considerations

The fourth focus of self-study research is the *transparent and systematic research process,* meaning that the research process is continuously questioned and revisited. In the data collection, I wrote researcher logs at the end of each lesson. These logs provide insight into my thoughts and experiences in the teaching as well as a narrative. Throughout this paper, I attempt to be transparent in weaknesses in this project. I visited the school to inform the students about my research and its purpose. I received approval from the school leader as wells as all permissions and s needed. The participants and school are ensured to be unidentifiable. The data is kept confidential and

only shared with the participants' teacher and my supervisor. The teacher also reviewed the accuracy of my interpretations of the data.

I followed to the best of my ability the recognised norms for research ethics, as stated in the guidelines from The National Committee for Research Ethics in the Social Sciences and the Humanities (NESH)**.** Under the guideline for respecting human dignity, it is stated that "researchers must base their work on a fundamental respect for human dignity."(*Guidelines for research ethics in the social sciences, humanities, law and theology*, 2016) In this research, this point regards any emotional damage during research. It was important that I did not make teachers feel degraded in their practice, or that I am there to criticise and judge their practice. The students must know that I am not there to test their skills or embarrass them. The reluctant readers should not feel that they are being pointed out during the research process. The rest of the students in those classrooms should not know who I am there to research. This precaution is to shield students from questions and comments from others.

Under the topic of privacy, it is stated that "Researchers must respect the participants' autonomy, integrity, freedom and right of co-determination."(*Guidelines for research ethics in the social sciences, humanities, law and theology*, 2016). I anonymised the participants by giving fictitious names in the text and by deleting all personal information upon the completion of the research. I requested parental consent and provided the necessary information to the pupils. I wrote an easy-to-understand summary of the field and why the topic is important to me along with a carefully formulated consent form in which their role as participants are carefully and understandably described (see Appendix D). The participants were handed a consent form in which they could select up to three options: to participate in surveys, to participate in a group interview and that their teacher can provide information about them for the project. Later in the analysis, I discovered that the participants' homework would be beneficial, and consequently, I sent out another consent form, including the option to let me analyse their homework.

3.7   Methods for analysis

The fifth and final focus of self-study teacher research is *knowledge generation and presentation,* which means that the research contributes to knowledge in the field one is studying. The research aims to provide knowledge on challenges with and possible methods of adapted teaching in the English enrichment subject specifically. This study contributes to the field of English didactics in that it identifies challenges relating to adapted teaching and presents possible solutions. The study also challenges how the subject of English enrichment is presented versus how it is used in schools today.

In the qualitative analysis, I decided to use the constant comparative method. Postholm (2010, p. 87) argues that although developed within the grounded theory, the constant comparative method is suitable for all qualitative research involving codes. The codes I use in the analysis were already forming during the data collection. When I wrote the researcher's logs after each lesson, I was already looking for data that formed the basis for the codes. The emergence of these codes was a circular process. I analysed the data as it emerged in order to plan further data collection. For instance, the answers to the qualitative questionnaires combined with findings in the participants' homework formed the questions for the interviews. Codes are abbreviations or labels for assigning meaning units to the descriptive or inferential information gathered during a study (Samaras, 2011). In the data analysis, I used what Postholm (2010) describes as open, axial, and selective coding. The open coding process involves questioning and comparing the

components of the data. Subsequently, axial coding involves creating subcategories in which Postholm states that the researcher asks themselves when, why, and under which circumstances the categories emerged. In this process, the initial categories are compared to create specific categories (Postholm, 2010, p. 90). The final codes I found related best to this thesis were the following:

- Language: This involves findings that indicate that students dislike reading when there are too many difficult words or the language is difficult, and findings that indicate that the student showed an understanding of the graphic novels.
- Reading engagement: findings that demonstrate the students' levels of engagement with the text. Findings which indicated that students mostly read what they are interested in and which types of text interest them.
- Experiences: Findings that involve students' perceptions of my teaching, both in class and in the homework. Findings which describe students' experiences of the visual elements in the graphic novels, and whether they prefer graphic novels to regular text.

Samaras (2011) describes self-study teacher research as a hermeneutic process, i.e. a 'dance' with data collection and data analysis (Samaras, 2011, p. 197). After the data collection period and before the analysis process, my impression was that some students were far more interested in ESL reading, while others remained *apprehensive.* A useful distinction to make in the analysis is that between *data* and *capta*. Phenomenologist researchers are analysing what in the direction of phenomenology is called capta. Capta is data of the conscious experience. Capta is what is lived, as opposed to data which is what is thought (Lanigan, 1994). In this project, the capta are the logs and observation notes, while the data are the survey responses and interview transcripts. The distinction I made here is that the capta is based on my experience while the data are based on the participants. *Another* useful perspective is axiology, a term for the doctrine of values (Postholm M. B., 2010, p. 35). The method in the analysis is characterised by axiology as I, as a researcher, have subjective and individual theories that influence the research. As a researcher, I present these to contribute to the quality assurance of the research. The goal is to go in-depth, give insight, illuminate, inspire, not generalise. Table 3-6 presents these research questions and the analysis methods attempting to answer them.

Research Question	Analysis
In which ways does English enrichment require adapted teaching?	To answer this question, I first look at the English enrichment subject curriculums in *Kunnskapsløftet* (LK06) and *Fagfornyelsen.* As this research takes place in the last year of the previous curriculum, it is interesting to use the findings to shed light on the new one. Then I use the data collection to look for variances in the students' reading comprehension and literary appreciation and determine their reading interests. These findings are used to plan my teaching.
How do the student's perceptions of their ESL-reading change during the teaching?	To answer this, I compare their initial and final perceptions of their literary appreciation and look for progress in their reading comprehension.
How can a multimodal learning approach facilitate adapted teaching?	To answer this, I discuss how the multimodality of the lessons caters to the varying needs of the students.
How can the use of graphic novels and Readers Theatre provide a multimodal learning experience?	To answer this, I look at which modes are present in graphic novels and Readers Theatre and if and how these modes benefit the students' ESL reading.

Table 3-6: Summary of how I answered the research questions in the analysis.

At first, I read through all the data material, coding anything of interest with numbers as a footnote, and each of these numbers represented the codes in the column titled "axial coding". I then sorted the coded data by axial codes. Further, I grouped the axial codes in the categories Language, Reading and Experience. Finally, I decided which findings were the most significant based on these three codes. The overview of the findings is presented in Chapter 4, in Table 4-1: An overview of all the data I found meaningful and their axial codes and selective codes.

3.8 Chapter Summary

In this chapter, I explain the methodologies correlated with Self-Study Teacher Research, as presented in Samaras (2011), and the research plan for this study. I then describe the participants and what characteristics I used as criteria for defining certain participants as reluctant readers and contextualise the participants in terms of their initial attitudes towards reading and preferences in reading material. I then explained the context of the research project and the process of planning my teaching. I then described my data collection methods and clarified how they are intended to answer my research question. I provided examples of the methods used. Furthermore, I discussed the validity and reliability of my research guided by the five foci in Self-Study Teacher Research and norms for qualitative research. Finally, I described the methods for analysis using elements of the constant comparative method.

4. Findings and Discussion

The purpose of this chapter is to present the research in a way that demonstrates the knowledge I gained during this journey of self-study. I wish to point out that each classroom is different, and the class in which I conducted this research was atypical due to the percentage of reluctant readers and students with independent subject curriculums. Therefore, I hope that although this is my experience, this section presents the findings in a way that is useful for all English enrichment teachers reading this paper interested in examining their adapted teaching methods.

The research question was "How can graphic novels and Readers Theatre be used as multimodal approaches to adapted teaching for reluctant readers in English enrichment?" In this study, the three most important findings that answer my research question are:

1. The reluctant readers in this study struggle linguistically, and although previous studies found the language in graphic novels to be simpler than a regular novel, many of the students still found the language to be too difficult in the graphic novels used in this study.
2. The reluctant readers in this class find reading boring and uninteresting. Data indicates that the three factors needed to engage them in reading are:
   a. Interest in the content,
   b. a practical motivation for the reading and
   c. a familiarity to aspects of the reading material.
3. Despite some difficult language, some reluctant readers experienced that the visual elements in the graphic novels scaffolded the students' reading. Some students showed in their homework that they understood the graphic novel. One of the students finished the graphic novel in a short amount of time and was eager to read the sequel.

I will discuss and document these findings in this chapter. I structure the findings by the codes I used to analyse the data. I then discuss how the findings relate to the key values of adapted teaching (Utdanningsdirektoratet, 2015), as presented in chapter 2.1.

4.1   Overview of findings

In Table 4-1 are the axial codes I used to analyse the students' experiences and perceptions before, during and after the lessons. The most significant findings were that access to language is important in engaging with the text; Reading engagement is dependent on interest factors, practical factors, and familiarity factors. These also establish the structure for this chapter.

Selective coding (finding)	Axial coding	Empirical data
Access to Language is important in engaging with the text.	Difficult language	▪ In his homework, George found the self-chosen book difficult to understand ▪ He also wrote in his homework that he found it hard to understand that it was English ▪ In the research log, I noted that a mother was concerned with language difficulty in the self-chosen graphic novel
	Understanding of graphic novel	▪ In the homework, Robert, George, and Frank show understanding ▪ In the research log, I noted that Robert finished the book quickly and asked for the sequel
Reading engagement is dependent on interest factors, practical factors and familiarity factors.	Likes reading	▪ In the survey, Robert and Frank mention that they like reading ▪ In the survey, Robert wrote that he reads more than 5 hours ▪ In the survey, Frank and Benicio checked off that they read for fun ▪ In the research log, I noted that Robert finished the book quickly and asked for the sequel ▪ In the interview, Frank said that reading prose is important for using one's imagination
	Dislikes reading	▪ In the survey, George, Finn, Frank and Benicio all wrote that they read less than one hour a week ▪ In the survey, George and Finn wrote that they do not read for fun ▪ In the survey, Finn, Frank, Benicio and George wrote that they do not like reading ▪ In the interview, George said he still finds reading to be boring even after the lessons.
	Interest factors	▪ In the survey, George wrote that he does not like reading because it is boring ▪ In the survey, Finn, Frank and Benicio wrote that reading is boring and uninteresting ▪ In the survey, Frank wrote that he reads to learn about things he likes ▪ In the homework, George wrote that he is uninterested in *The Hobbit* ▪ In the interview, Finn said that he is uninterested in reading prose and only wants facts. ▪ He also said it was hard to understand *The Hobbit* ▪ In the interview, George said it can be important to read news and facts
	Practical reading	▪ In the survey, George wrote that he searches online for info ▪ He also wrote that reading to pass the time while waiting ▪ In the survey, Frank wrote that he reads because he has to at school
	Recreational reading	▪ In the survey, Finn wrote that he reads online, social media and other ▪ Robert wrote that he reads in online gaming, internet, blogs, social media, biographies, fantasy, sci-fi, and other ▪ Frank wrote that he reads internet, social media ▪ Robert and Benicio wrote that they read for online gaming ▪ In the interview, Frank and Benicio said reading is important because we read every day
	Familiarity factors	▪ In the researcher log, I noted that the students said they had read Donald Duck ▪ In the interview, Frank and Benicio said they had seen all movies for *The Hobbit* and *The Lord of the Rings* ▪ In the research log, I noted that students were talking about Gollum and Orks when handed the graphic novel of *The Hobbit* ▪ In the research log, I noted that a student asked for the graphic novel version of the tv show they had seen.

	Prefers graphic novel/Comics	• In the interview, Benicio said it was easier to read comics • In the interview, Frank and Benicio said they would choose graphic novels in future
	Prefers regular books	• In the interview, Robert said he prefers regular books • In the interview, Finn said he prefers textbooks • In the interview, George said he prefers regular books because he has to read either way
Student's Experiences of the lessons were that some had a positive experience of the visual elements, most preferred the self-chosen graphic novel.	Likes lessons	• In the interview, Finn said that the most fun thing in the lessons was Readers Theatre
	Dislikes lessons	• In the homework, George wrote that the lessons were boring
	A positive experience of visual elements	• In the homework, George wrote that the pictorial details in the graphic novel make it easier to understand • In the homework, Frank wrote that the visual elements affect the understanding of mood and plot • In the research log, I noted that students said they liked comics because of pictures • In the research log, I observed how students considered the cover when choosing a graphic novel
	Enjoyment of graphic novel	• In the homework, Frank wrote that the book is exciting • In the homework, Robert wrote that he really got interested in the book • In the homework, Frank wrote that it was a very creative book (Frank, homework) • In the interview, Benicio said that reading comics was a bit fun • In the interview, Benicio and Frank said that they were more positive as they got to know the book • In the interview, George said he got more positive when changed books
	Prefers self-chosen book	• In the interview, George said that the self-chosen graphic novel was easier to understand • In the research log, I noted that in the independent reading session, most students chose the self-chosen graphic novel • In the interview, Robert said the self-chosen graphic novel had more action than The Hobbit.
	Prefers *The Hobbit*	• In the interview, Frank and Benicio said they prefer The Hobbit.

Table 4-1: An overview of all the data I found meaningful and their axial codes and selective codes.

These findings will be explored further in the following sections. In discussing the findings, I relate to the theoretical framework and previous studies. I discuss how the findings in this study support the conclusions from previous research and how they differ. I include samples from the data to support my statements.

4.2 Language

As we know, access to language is an essential factor in ESL reading. The biggest challenge in teaching English enrichment is that the students have varying linguistic levels. Most of the respondents I researched had independent subject curriculums, meaning they had various learning difficulties. One of the biggest challenges for these students is that English as a written language is minimally phonetic in the sense that it is often not written as it sounds. Norwegian is a much more phonetic language in that sense. Naturally, it is confusing to any ESL student that English is full of homonyms,

homographs, and homophones. Especially dyslexic students rely on their ability to remember letters and letter sequences phonetically. They thus tend to struggle to understand why some words are spelt and sound the same but have different meanings, or are spelt the same but pronounced differently, or spelt differently but pronounced the same.

4.2.1   Language accessibility

Language accessibility proved to be an important factor in reluctant readers' engagement with the graphic novels. Stringer and Mollineaux (2003) believe that reluctant readers struggle in that they can be too literal in their reading and interpretation of a text. In analysing the participants' questionnaires and interviews, I found responses that imply that access to language is an essential factor in ESL reading. For instance, George stated in his homework about the independently chosen graphic novel that:

> I think this book is very weird so far. The book is very difficult to understand. I can't find the context.

In the first week of teaching the graphic novels, the teacher told me she had received a message from a mother who was concerned with the difficulty of the reading. She had been trying to translate the book with her child and found it challenging. This challenge was expected. Greenleaf and Hinchman (2009) point out that reluctant readers struggle to understand the literal meaning of the text but that they can learn to identify as capable readers. For this reason, I attempted to remain encouraging when a student shared their frustrations. Therefore, I told the students to ignore difficult words and rather keep reading and try to understand what is happening by looking at pictures. Compared to comics, which the students may be used to, graphic novels have lengthy and multifaceted storylines (Dallacqua, 2012, p. 366). Graphic novels can fit an entire storyline, making the storyline more compact than in comics, where the storyline of a comic is more straightforward per issue but more complex in that it can span over several years. Therefore, the language is more complicated in a graphic novel, which is also why the content of a graphic novel is age-appropriate for young adults such as my participants. At the same time, the visuals can help the reader understand the plot. Ziegler and Solebello (2017) suggest that the text in graphic novels is simpler than a traditional novel. However, this study reveals that some students still found the language too difficult in the graphic novels with which we worked. Finn stated in the interview that he found *The Hobbit* difficult to understand. When asked in the interview, George stated that:

> I couldn't quite make out *The Hobbit* or *The Lord of the Rings* book we had to read. It was hard to understand that it was in English.

 "Hard to understand that it was English" was a response that is very important regarding *The Hobbit*. I had chosen this graphic novel mostly because of its availability at the library. Another factor in choosing it was that I assumed the students would have some level of familiarity with the series. However, I had not considered that the language used in *The Hobbit* is advanced even for the most proficient adolescent ESL reader. Many vocabulary items are particular to Tolkien's universe and therefore, most likely unfamiliar to the students.

4.3   Reading engagement

The findings reveal different levels of reading engagement amongst reluctant readers. Day & Bamford (2000) encourage easy, interesting reading material. The findings in this

study indicate that *The Hobbit* was not interesting to most students. However, it was useful for teaching the students about the literary devices of a graphic novel. Griffith (2010, p. 183) provides a list of criteria for selecting a graphic novel that will engage students. One criterion is that the cover is interesting and depicts the content of the graphic novel.
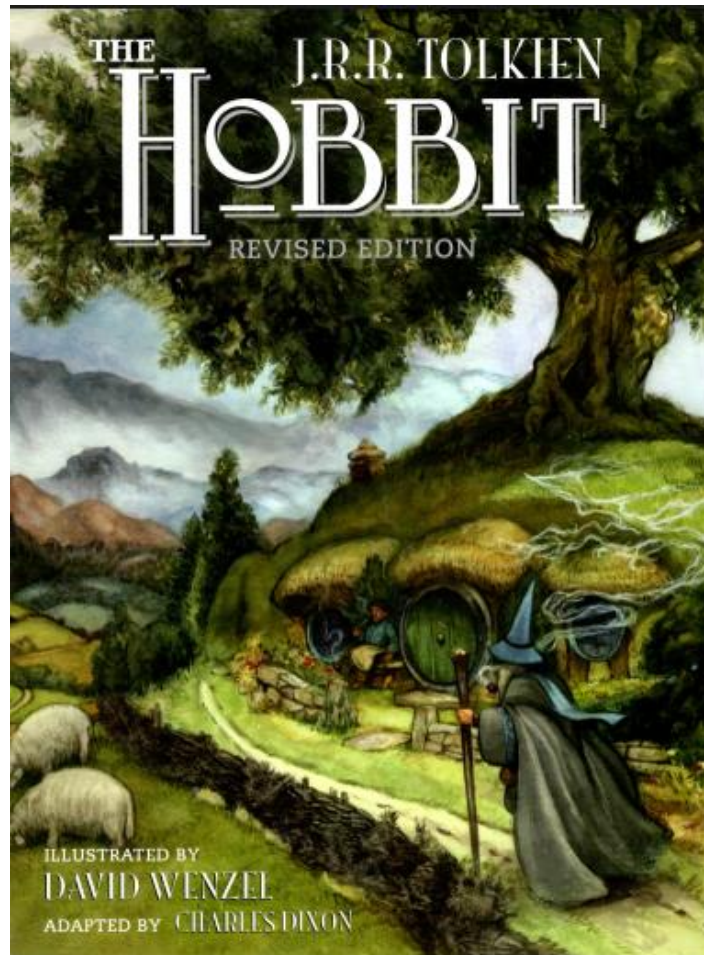
Figure 4-1: The cover of the graphic novel adaptation of *The Hobbit (Dixon et al., 2001).*

Figure 4-1 is the cover for *The Hobbit.* The cover illustrates Gandalf the Wizard walking towards the hole in which the hobbit Bilbo Baggins lives. In the background are some foreboding mountains. Those familiar with the novel or the films would know that Gandalf is on his way to invite Bilbo on an adventure. Observations in this study demonstrate that some students looked at the cover before choosing their graphic novel. Some students were very familiar with *The Hobbit,* and those students preferred *The Hobbit* to their self-chosen graphic novel.

Studies such as Benning (2014) and Crawford (2004) encourage independent reading, also known as sustained silent reading or extensive reading. The researcher's log depicts an episode which demonstrates events that can hinder such reading sessions. The following event is perhaps relatable to many teachers.

> The quiet reading today was quite good to begin with, but I can tell that they get distracted by each other and that they can't really settle enough to focus, especially the ones sitting in a large group.

The dynamic in this specific classroom, according to the teacher, is that the students consider participation to be 'uncool'. It is understandable that as an adolescent, sitting in

groups facing one's friends, it is difficult to focus for a long time. Therefore, the teacher and I rearranged the classroom before the following lesson, as described in the following excerpt from the researcher's log:

> We rearranged the classroom, so the students were in pairs. Some were annoyed, some indifferent and some puzzled. The students got some time to finish their surveys. So far, only 6/19 had finished their homework. I gave them the task for this class. At first, it was chaos; then I tried modelling the task for them on the big screen. During this modelling, there was silence, focus and good oral response. It showed that Robert had read a lot in the book because he had got to the part where The Iron Hill is introduced. Robert had also finished his independent reading book and asked for a sequel. He thought there would be a sequel based on the ending of the book, which shows good comprehension.

This event indicates that there was a minor increase in focus when the students sat in pairs rather than in groups. However, there was another event in which the focused reading was interrupted by the teacher rather than the students.

> During the written task, the students were fully focused for about ten minutes. I sat at the back of the classroom and could see that almost all of the students were doing their task or reading efferently in the book. When there was small talk, it was about the book. Unfortunately, the teacher interrupted the focus with questions about other tasks in the subject. I asked her to bring it up later, and she agreed. They focused again for about four more minutes until she left the classroom. It seems that some of the students might be focusing out of fear and not interest.

Based on my minimal teaching experience, I can relate to the feeling of constantly needing to feel useful and productive. The ideal situation in a classroom is a sustained focus and hard work. However, subconsciously, the consequential silence can become uncomfortable as the teacher becomes uncertain of their role and purpose during this focus, especially when the focus is unexpected. This event highlights the importance of patience as a teacher. In summary, reading engagement in the lessons could have been improved if I had provided more sustained, silent, and independent reading during the lessons rather than expecting it to happen outside of school. Also, per suggestions from (Benning, 2014), comfortable reading areas could increase the focus compared to a group seating arrangement.

4.3.1   Attitudes to reading

The following findings identify the students' attitudes toward reading before and after the lessons. Both Robert and Frank wrote in their survey that they like to read if it is interesting. Robert stated that he reads more than five hours a week through online gaming. Five of the participants answered in the survey that they read for one hour or less, as shown in Figure 3-1. The remaining four read consecutively two, three, four and five or more hours per week. In the surveys, both Finn and Frank explicitly wrote that they do not like reading, as shown in the example in Figure 4-2.

1. Hvordan vil du beskrive ditt forhold til lesing? Skriv noen setninger. "Jeg liker / liker ikke å lese fordi..."

Jeg Liker ikke å lese for di dee er kjedelig og ikke intriserende

2. Hvor mange timer leser du per uke? *
Mark only one oval.

	1	2	3	4	5	
Mindre enn 1 time	◯	◯	◯	◯	◯	Mer enn 1 time

3. Hvorfor leser du så mye eller så lite som du svarte over? *

Det er ikke intriserene og kjedly

Figure 4-2: Finn's response to questions 1-3: "I don't like reading because it is boring and uninteresting." And "It is not interesting and boring

Smetana and Grisham (2012, p. 198) experienced that graphic novels provided the students with an opportunity to feel successful about the acts of reading. In the interview, Frank stated that he did not find reading any less boring after the lessons. However, he did think recreational reading was important because it can improve your imagination. I describe Frank as a reluctant reader, despite his demonstration of engagement during the data collection. His attitude to reading seems to be apprehensive; however, when he gives the lesson tasks and homework a chance, he can engage with the text. In the interview, George stated that after the lessons, he still thinks reading is boring and does not value recreational reading for fun, but that reading newspapers and factual texts could be important.

Stringer and Mollineaux (2003) encourage teachers to remind students to attribute their failure to a lack of effort rather than a lack of ability. In the interview, when asked for comments on my teaching, Finn responded: "we could have done more and so on." This remark indicates that he acknowledges that the students have a responsibility for their own learning. Stringer and Mollineaux (2003) also argue that reluctant readers do not use meta-cognitive and self-monitoring strategies. It can be argued that in assigning open tasks, to an extent, I relied on the students having said strategies. This can explain why so few students submitted their homework each week.

Additionally, the student work during my teaching did not count for their grade, except for the Readers Theatre, which could improve their oral English grade. In summary, students are conscious of their attitudes toward reading. Their interest in reading is dependent on motivating factors which will be described in the following.

4.3.2 Interest is a key factor

The following findings describe which reading material the students are interested in reading recreationally and how much they read.
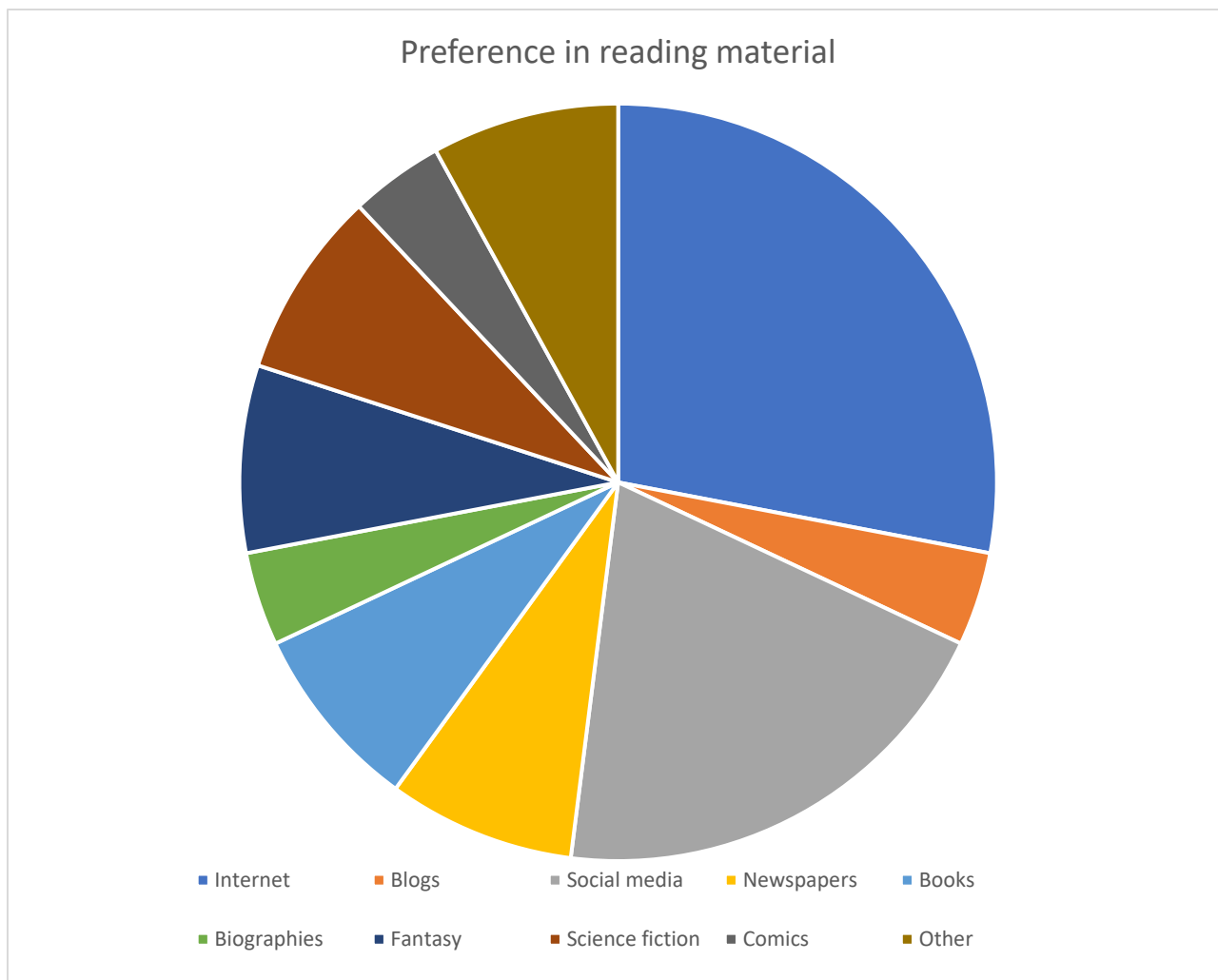
Figure 4-3: The graph illustrates the distribution of the participants' preferred reading material based on a multiple-choice question in the questionnaire (see 3.4).

Seven of the participants responded that they sometimes read for fun, while the remaining two did not. When asked if they think it is important to read in their spare time, both Frank and Benicio agreed that it was, because, as they put it, we read every day. Amongst the responses used to create Figure 4-3, I discovered that recreationally, George read online, mostly social media and news. Likewise, Finn reads social media and checked off for "other." In Figure 4-3, one can see that the material students mostly read on social media and online. This finding indicates why interest is an important factor. In social media, students most likely follow people and pages in which they are interested. Likewise, on the internet, students read content for which they have intentionally searched.

The following findings further describe why interest is an important factor in the reluctant readers' engagement with reading. The responses from the reluctant readers that resonate the most with me are that they find reading to be boring. Findings such as George's response: "You can just search online for answers" tells me that interest is a significant motivator for reading. George stated in his homework that he was uninterested in *The Hobbit*. Two of the reluctant readers found reading boring unless they are interested in the topic. In both cases, the students prefer reading online about topics of interest. Finn, Frank and Benicio all wrote in their surveys that reading is boring and uninteresting. Frank described his relationship with reading as follows (Figure 4-4):

I like and do not like reading because sometimes it can be a boring topic I read about.

Figure 4-4: Frank's response to question 1: how would you describe your relationship to reading?

He sometimes reads because it is fun, in which case he reads on the internet and social media to learn more about things he likes. He reads mostly in English. In the interview, when asked if reading prose is important, Finn stated that he was uninterested in reading prose, he only wants to read about facts. George also stated that it could be important to read in one's spare time if it is about news and facts.

4.3.3 Familiarity with the reading material sparks interest

Another factor that caused reluctant readers to demonstrate an engagement was a familiarity with the text, which is seen in the following findings. In choosing *The Hobbit*, I assumed the students would be familiar with Tolkien's universe. As mentioned above, I was mostly mistaken. In introducing the topic of graphic novels, I asked the students if they were familiar with comic books. Most of the class raised their hand, and when I asked for examples, one said Donald Duck and the rest nodded. In the interviews, Frank and Benicio both stated that they had seen all of *The Hobbit* and *The Lord of the Rings* movies. When I handed out *The Hobbit*, one group of students immediately began discussing Gollum and Orks. One student had seen a series based on the graphic novels series Death Note (Ohba & Obata, 2008). Therefore, they chose the first novel when selecting an independent reading book.

4.3.4 Students' experiences of the lessons: varying progress in reading engagement.

The following findings describe how the students experienced the lessons I taught. In the interview, Robert stated that he found the homework to be educational. Frank found it positive that I did not assign a certain word count. When I asked the class for feedback on my project, Benicio said it was fun. In the final week, I asked the students to write a half a page in which they could either summarise their self-chosen book or summarise their experiences during the research project. In George's summary, he wrote the following:

> The book I read is about a girl who is blind. It's about growing up blind.
>
> I think English lessons were pretty boring during the research project. After all, I hate reading so it wasn't quite the right tasks for me when I liked something. But it was also perfectly fine at the same time. I couldn't quite make out *The Hobbit* or *The Lord of the Rings* book we had to read. It was hard to understand that it was in English and was uninterested in not having an interest in *The Hobbit* and *The Lord of the Rings*. The book I had to read at home was a little better where I understood some of the context and the language was much easier.
>
> It will be good to have the usual English specialisation hours back then.

In analysing this homework, it is apparent that George's opinions about reading have not changed during this research project.

There were signs that students enjoyed reading graphic novels, as described in the following findings. In his homework, Frank wrote the following:

> How do you experience this book so far? Is it exciting? Funny? Scary? Weird? Thought-provoking?

> The book I am reading is kind of exciting and weird. I like the main character in the book, his name is Dodzi. I have only made it to page 25, but so far the book has been exciting. I think the book is going to get better the more I read in it.

In his homework, Robert wrote the following:

> Who in the book would you like to meet? What would you ask or say?

> I would like to meet Nathan because he is cool, smart, funny, intelligent and he is one of the chosen one he is also hindering that a war is starting the nature against the humanity. I would like to read V.2 of the book because I really got interested in the book.

In the interview, I chose to pair Frank and Benicio because they both wrote that they do not like to read because it is boring. When I asked them if this had changed during my teaching, Frank said that he does not find it less boring, while Benicio said that he finds it more fun to read comics than regular books, so it was fun reading graphic novels. It seemed from their homework that Frank and Benicio both developed more positive attitudes to their self-chosen graphic novels as the lessons progressed. When asked if this was correct, Frank said

> At first, I had just read a little bit, but then I found out more about the people and stuff.

To which Benicio replied

> I learned more about how they got on, what they really did in the book and stuff.

George also seemed to be more positive in the later homework, and in the interview, he confirmed that he became more positive when he changed books, as the second book was easier to understand

> Ok. In your homework, it seems that you got a more positive attitude towards the book eventually, right?

> Well, I didn't like it at first, but when I changed the book, I think it went faster.

> Can you explain why the second was more interesting than the first?

> Easier to understand. My mother didn't understand the first one either.

In summary, the difficulty of the text was the main reason students found *The Hobbit* to be difficult to read.

4.3.5   Some reluctant readers only read for practical reasons

The following findings describe why practicality is an important factor in some students' reading engagement. George's reluctancy to reading appeared to be untouched by the lessons. Throughout the data collection, George showed a strong view that reading is for practicality only.

1. Hvordan vil du beskrive ditt forhold til lesing? Skriv noen setninger. "Jeg liker / liker ikke å lese fordi..."

Jeg liker ikke å lese fordi det er kjedelig og tar langtid. Man kan jo bare søke på internett for å finne svar på det man lurer på

2. Hvor mange timer leser du per uke?
Mark only one oval.

   1   2   3   4   5

Mindre enn 1 time ⬤ ◯ ◯ ◯ ◯ Mer enn 1 time

3. Hvorfor leser du så mye eller så lite som du svarte over?

Jeg leser så lite for at jeg ikke liker å lese.

Figure 4-5: George's answers to how he would describe his relationship to reading, how much he reads per week and why he reads so little

George wrote in the initial survey that he does not like reading because it is boring and takes a long time (Figure 4-5). He said one could just search the internet for answers if you are wondering about something. When George does read, it is the internet, social media, and newspapers mainly in Norwegian. In describing the traits of reluctant readers, Day & Bamford (2000) describe the reluctant readers as having "no interest in reading anything English apart from their required assignments." In the survey, Frank wrote that he reads one hour a week but only because they are obliged to in the Norwegian language subject. Likewise, Benning (2012) described how her students would typically ask why they would want to read if it did not count for anything.

Early and Marshall (2008) suggested that a combination of visual support and verbal language would increase literary appreciation. In their study, Early and Marshall (2008) had their ESL students create a mandala of symbols to create meaning from their text. In my study, one of the activities was to read a few pages of *The Hobbit*, and then create their own comic depicting what they thought could happen after those pages. Some students simply drew what they knew from watching the films; others created new plots with Bilbo Baggins driving a race car in Grand Theft Auto. I observed that most of the students were concentrating during this task, which can be interpreted as reading engagement. Similar to (Early & Marshall, 2008), it seems as though reading with a purpose is engaging.

Greenleaf and Hinchman (2009) express that the reading material students engage with outside of school can allow them to use complex reading strategies. However, they are not motivated or given the opportunity to apply the reading strategies in a school context. These strategies may include ESL reading and writing in recreational activities

44

such as online gaming. Two of the reluctant readers revealed that in fact, they read in English daily, through their online gaming. In the survey, Robert answered that he likes reading because he likes gaming. He reads more than an hour a week because of chatting in the game; therefore, he does read for fun. Robert likes gaming, where he has to chat and sometimes speak in English. In his questionnaire (Figure 4-6), he responded:

> I like to game, and when I game I must chat a lot and read in English and sometimes speak

Figure 4-6: Robert's response to "6. What do you like about that type of text?"

Benicio wrote in his initial survey (Figure 4-7) that he does not like reading because it is boring. He reads less than one hour a week. Like Robert, Benicio says he sometimes reads for fun; in which case he reads online through gaming every day.

> Because it is something that I do every day (gaming).

Figure 4-7: Benicio's response to "6. What do you like about that type of text?"

In the interview, Finn states that he reads online about news and gaming. Finn wishes he read more recreationally. I describe Finn as a reluctant reader because of his initial attitude to reading. However, he demonstrates a wish to have more literary appreciation and a positive attitude to the lessons.

4.4 Experiences

The students' experiences of my lessons varied. Some remained apprehensive while some found my lessons more interesting than the regular lessons. This observation proves that variety is an important part of adapted teaching. Not all students will find all lessons interesting and educational because the lessons are multimodal. The following

findings document the students' experiences of the self-chosen graphic novel, visual elements of the graphic novels, Readers Theatre activities and their preferences concerning graphic novels.

4.4.1 Students display an understanding of the graphic novel in their homework

Previous research provides suggestions for scaffolding the students reading comprehension through various tasks and activities. Brenna (2013, p. 90) discovered that

> Summarising previous plot and character details during the graphic novel studies, stopping to predict coming events in the respective stories and making inferences based on given information in the illustrations as well as in the text were other comprehension strategies supported in, or added to, these young readers' reading comprehension repertoires.

This description is similar to the tasks I assigned in my teaching. To scaffold the students' reading of the graphic novels, I assigned worksheets with specific reading orders for *The Hobbit* (see appendix F). Also, I created a chart with explanations of text-specific terms for *The Hobbit* (See appendix F). The following findings indicate an understanding of the graphic novels. Not very many students consented to allow me to analyse their homework. The ones that did, however, showed that they understood the graphic novels. In the homework, Frank displayed a great understanding and engagement with the book. His homework was written in full sentences and with a decent vocabulary, as shown in the following excerpt

> Who in the book would you like to meet? What would you ask or say?

> The pearson I would like to meet from the book is Dodzi. He seems like an adventures boy. If I could ask him anything I would ask him where his parents are, Because in the book he is in a boarding school.

> If you were a character in this story, what would your role be?

> If I was a character in the book, my role would probably be a kid who lost there parents like everyone else in the book.

Considering his first answer that he read about one hour a week, his homework reflects that he had either read more than one hour the past weeks or had at least read very effectively. Likewise, in his homework, George showed that he read the book and somewhat engaged with it. He understood the book and could analyse elements of it, as shown in the excerpt:

> Do the characters grow or change? How so?

> The characters grow up. In the beginning, there is a little girl at the end I see that she is much older. If I could talk to the creator in real life then I would have asked if the visually impaired woman gets the sight back.

The most unusual event during the data collection was when, after the first two weeks of the lessons, Robert had finished his self-chosen graphic novel. He asked for the sequel, to which I replied that there was none. Based on his comprehension of the book, Robert predicted that there would be a sequel. In the same lesson, I also observed that he had made it to page fifty of *The Hobbit.* I am unsure if Robert can classify as a reluctant reader because he wrote in the survey that he reads a lot. However, this is in the game.

Benning (2014) argues that it is important for the teacher to be involved in the students' reading process. The homework assigned in my study was to answer questions about their experience and comprehension of the self-chosen graphic novel, which the students read at their own pace. I did not assign a specific number of pages to read as an adapted

teaching practice. The homework was to be submitted each week. Therefore, I was continuously involved in the reading process.

4.4.2   Students had a positive experience of the visual elements

One of the results of the varied teaching methods in my study was that the visual elements in the graphic novels assisted the students in understanding the text. Previous research (Early & Marshall, 2008) suggests the visuals in the graphic novel support meaning-making. The following findings indicate that some of the students had a positive experience of the visual elements in the graphic novels. When introducing graphic novels, I asked the students if they prefer comics to regular text. Most of them replied yes because they had experienced that there were more images than text.

When I presented the self-chosen graphic novels that the students would use for their homework, I observed how the students chose their books. I observed that some students looked at the cover before choosing, which demonstrates the importance of interest and perhaps familiarity. Others chose at random, demonstrating indifference to the reading. Some leafed through the book before choosing, which demonstrates the importance of the visual elements in capturing the reader's interest. In the homework, I asked the students to answer the following question: "What do artistic or visual details tell you about the characters or setting?"

George wrote:

> The artistic or pictorial details in the cartoon tell me that the main character is visually impaired women. I think the speech bubbles letters and sound effects are used in a creative way. This affects the action so that it is easier to understand what is happening or going on in the cartoon.

Frank wrote:

> The artistic or visual details shows that the main character in the book I'm reading gets scared when he is alone. It also shows that a girl named Leila easily makes friends with other people, and that a little boy called Terry is aggressive and angry.
>
> I can also see that the settings and surroundings are kind of scary. It's no one in the city where the characters are, and the weather looks weird. it seems like a zombie apocalypse.

Some of the criteria Griffith (2010, p. 183) provides are that the pages should not be too busy, colours should aid the comprehension of the text, and the text should be is easy.

Figure 4-8: An excerpt from *The Hobbit (Dixon et al., 2001, p. 92),* indicating the complexity of the page and the difficulty of the text.

As one can see from Figure 4-8, there are beautiful illustrations. However, it is understandable that a reluctant reader might find the amount of text difficult. The dialogue in the text is written in a verbal manner. For instance:

> Well! Here we are! And I suppose we ought to thank our lucky stars and mister Baggins. I am sure he has a right to expect it, though I wish he could have arranged a more comfortable journey. Still – all very much at your service once more, mister Baggins. No doubt we shall feel properly grateful, when we are fed and recovered. In the meanwhile, what next?

In this excerpt, one can see that the language is complicated and specific to the Tolkien universe, unlike the English language to which adolescent students might be accustomed. Despite the difficult language, I believe the colours aid the comprehension of the setting. Also, *The Hobbit* was the graphic novel used in the classroom, where the students could help each other, and the teacher and I were available.

Previous research such as Ziegler and Solebello (2017) suggested that visual support from graphic novels would engage the readers. Nevertheless, some students' perceptions of reading did not change during the lessons. Interesting material was not necessarily enough to change their attitudes either. Based on previous research, for instance (Benning, 2014), I predicted that students would be more interested in reading if given a free choice of material. Still, their choice was limited by the availability of age-

appropriate English graphic novels at the library. Some of the reluctant readers demonstrated an understanding of the graphic novel and an increased interest in the reading as the lessons progressed. Others remained apprehensive, and still considered reading an activity only to be done for practical purposes. Findings indicate that the students found the visual elements of the graphic novel helpful in the meaning-making of the text.

4.4.3 Readers Theatre sparked cooperation, laughter and meaning-making

The following findings discuss how the students and I experienced the Readers Theatre project. The final project in my teaching was to create a script for a Readers Theatre based on a selection of pages from *The Hobbit*. I divided the class into groups of three or four. The students cooperated through Google Docs. The task was to first decide on the part of *The Hobbit* to use for the Readers Theatre. They needed to make sure there were enough characters and a narrator for everyone in the group. If there were not enough characters, they could have more than one narrator. In a shared document in Google Docs, they would write the script before deciding who would have which part. Finally, they would rehearse while making sure the performance was approximately five minutes.

Drew and Pedersen (2010b) argue that Readers Theatre caters to EFL students' diverse abilities, improves their English fluency, and motivates reluctant readers. George is one of the most reluctant readers out of the participants. During the lessons where the participants created their scripts, I observed that George's group were working and asking questions. On the other hand, Frank's group was apprehensive to the project and fooling around a lot. By the end of the second Readers Theatre lesson, Frank' group claimed to be halfway done with the script, and George's group had decided on a section of the Graphic novel. These two groups were distracting and disturbing each other occasionally. In creating a script from this graphic novel, some students chose to read directly from the speech bubbles rather than simplify the text in their script. In their performance, I could tell from their intonation that they had comprehended the intent and emotion in the lines despite difficult words. Also, the students were not reluctant to ask me to translate for them. This experience proves that the complexity of the text was not too much hindrance to the overall meaning-making.

In the mainstream English classroom Drew (2012, p. 82) found that working in groups had a positive effect on pupils as individual learners. In this study, Benicio's group found it hard to agree on a section of the script to use for the Readers Theatre. During the last lesson they were allowed to write, they had decided on a part and were brainstorming the script.

During the presentation of the Readers Theatre, George was nervous yet handled the task with bravery. He had much difficult vocabulary in his script because the group chose to read straight from the book. Drew and Pedersen (2010b) found that the successful implementation of Readers Theatre depends on two factors: choice of text and the teacher's role. The teacher in the first study found that one of the texts used for Readers Theatre was too long and complex so that the students found it difficult to focus on the pronunciation and meaning of the text, causing the performances to be characterised by quantity over quality (Drew & Pedersen, 2010b, p. 16).

I approved of both reading directly from the book and simplifying the text. I argue that both choices demonstrate comprehension. The groups that chose to read directly from the graphic novel had more time to rehearse as they did not need to write a script. Therefore, they had more time to figure out how to pronounce difficult words. The groups that chose to create their own scripts demonstrated comprehension of the plot, in that they had to understand the text in order to simplify it.

Finn and Robert were absent during the first lessons working with Readers Theatre and only joined on the day of the performance. Therefore, when I asked in the interview how they experienced working with Readers Theatre, they responded that it was awkward. Still, Finn stated that it was the most enjoyable task in all of the lessons. Furthermore, when I asked if they had any further comments about my lessons, Frank said it was fine, while Finn said: "perhaps more theatre?" Figure 4-9 and Figure 4-10 summarise the results from the mini-survey concerning the final week, based on a Likert-scale. The results were as follows:

"Jeg likte aktivitetene vi har gjort denne uken."
9 responses
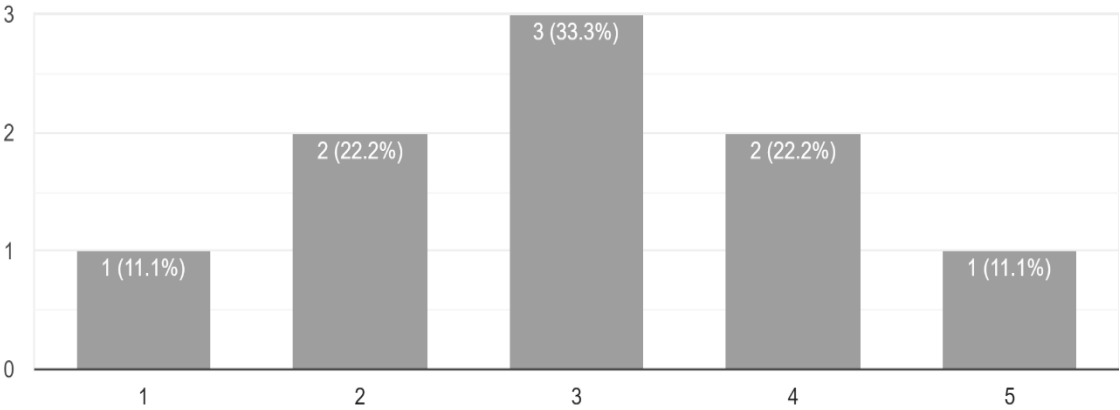
Figure 4-9: Results from the week 49 mini-survey: "I enjoyed the activities we did this week."

"Jeg forstår mer om å lese grafiske romaner på engelsk etter denne uken."

9 responses
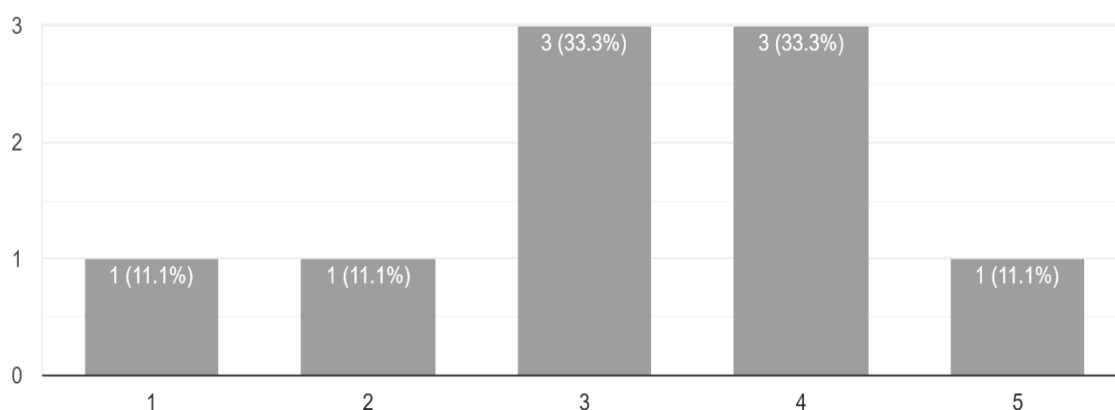
Figure 4-10: results from the week 49 mini-survey question: "I understand more about reading graphic novels in English after this week."

The responses were from all of the nine participants, regardless of being reluctant readers. These results indicate that most found the Readers Theatre lessons moderately enjoyable, while most experienced a moderate to a good learning outcome.

In summary, I found that compared to Drew (2012); Drew and Pedersen (2010b) the results differed from when the activities were led by the students own teacher in that some of the students perhaps did not put as much effort into my lessons because it was unclear which affect the activities would have on their grade in the class. Others found my English enrichment lessons more exciting than the ones they usually had.

4.4.4   Students prefer choosing their reading material

Previous studies on reaching reluctant readers promote a free choice of reading material. Amongst the arguments for allowing the students to choose researchers found that reading a large amount of easy and interesting text allows the students to focus on meaning-making rather than a word-for-word translation (Day & Bamford, 2000, p. 87). Others argue that because interest is an important factor a wide selection will allow students to choose their graphic novels based on their interests (Benning, 2014) and that access to a wide selection of material will promote life-long reading habits (Crawford, 2004).

The following findings demonstrate whether the students preferred The Hobbit or the self-chosen graphic novel and if they prefer graphic novels or regular books. The first was read at home without the same amount of scaffolding available in the classroom. In one lesson, I assigned independent reading, for which the students could choose if they wished to read their self-chosen graphic novel or The Hobbit. All but one chose their self-chosen novel. In the interview, I asked the students which they preferred. Robert preferred the self-chosen book because there was more action than in The Hobbit. Frank and Benicio preferred The Hobbit because they were familiar with the movies. By the end of the teaching period, whether the students preferred graphic novels to regular novels differed. In the interview, Benicio stated that he prefers graphic novels because they are

easier to read. Both Benicio and Frank stated that they would choose graphic novels in their future studies if given the opportunity. Finn and Robert both stated that they prefer regular books to graphic novels, yet they stated in the interview that in the future, he would choose graphic novels. George states that he will not choose graphic novels over regular books, because they 'both require reading anyway'. This statement tells me again that for him, reading is merely functional.

The selection of graphic novels accessible to the students was selected by the public library and included all the graphic novels in English, which the librarian considered age-appropriate. In summary, most of the students preferred the self-chosen graphic novel and the ones that preferred *The Hobbit* were already familiar with Tolkien.

4.5   Adapted teaching in my teaching practice

In the following, I assess which key values of adapted teaching I met during my short time teaching this class. I did not attempt nor expect to meet all of them; however, I will continue to strive to meet them in my future teaching. I have organised the following section in a manner which demonstrates the relationship between the key values of adapted teaching, the theory, the teacher responses, the data, and my teaching practice.

The first key value of adapted teaching is inclusion; all students should learn in an inclusive community and benefit from the training provided (Utdanningsdirektoratet, 2015). Some of the English enrichment teachers that responded to the background survey said that they use levelled assessment to meet this key value. In my teaching, the assessment was not within my area of responsibility. However, in the lessons, I aimed to provide activities that benefited all of the students and not just reluctant readers.

The second key value of adapted teaching is variety; both variation and stability must characterise the students' training programs (Utdanningsdirektoratet, 2015). I believe the lessons were characterised by variation. Some of the teacher respondents to the background survey used varied activities to meet this key value. In the lessons, I used multimodality, in the form of activities using several modes of learning. For instance, silent independent reading, class discussions, writing, drawing, group work and performance all used different basic skills and modes of learning. Variety can also be as simple as changing the physical environment of the learner. I noticed that when sitting around a cluster of desks facing each other, as the classroom was originally organised, it was challenging to meet the eyes of the students when teaching. Therefore, the teacher and I rearranged the classroom, so the students were in pairs. When we did this, some students were annoyed, some indifferent and some puzzled. The result of this was a minor increase in focus.

The third key value of adapted teaching is '*experiences*'; students' experiences, skills and potential should be used and challenged in the classroom, and they should be given opportunities to succeed. (Utdanningsdirektoratet, 2015). Some teachers in the background study responded that they differentiate the tasks. In the lessons, I used the students' backgrounds as a basis for planning. I adapted the lessons and changed the plan as I learned new information about the students' interests and abilities. I assigned the homework with a flexible word-length requirement. Concerning Multiple Intelligences Theory, I wanted to make room for skills that the students may not have felt were valued in school before. For instance, Frank was very concentrated during the drawing task, and his teacher told me that drawing is his strength. Robert reads and writes in English in his

online gaming, which is not typically validated as academic ESL learning in schools. As Howard Gardner (2006) wrote, the logical-mathematical and linguistic intelligences are the only intelligences traditionally valued in school. However, I firmly believe the students should be allowed to meet the competence aims using the skills they have, requiring teachers to be open-minded and creative in their lesson planning.

The fourth key value of adapted teaching is relevance; what students encounter in school should be relevant to their present and future (Utdanningsdirektoratet, 2015). Ziegler and Solebello (2017) experienced that their students instantly became fond of graphic novels when introduced to them. The authors argued that graphic novels allow for age-appropriate reading material with more straightforward language for a lower reading level. I found that the students mainly read online and about topics of interest, as shown in Figure 4-3. In being exposed to graphic novels, my aim was that the students would have an increased ESL literary appreciation which would benefit them in their further studies and careers.

The fifth key value of adapted teaching is valuation; what is going on must be done in a way that allows students to appreciate themselves and experience being valued by the school and fellow students (Utdanningsdirektoratet, 2015). The text in *The Hobbit* was too difficult for many of the students. I would have chosen a text with simpler language if there were enough copies available at the library of the other graphic novels. However, I hoped that the lessons would scaffold the students reading and give them confidence. The aim was that the students could complete the tasks at their level. By this, I mean that for instance, the reading for homework did not have page requirement. This flexibility allowed each student to read as much or as little as they could. I made sure to give praise when the students were showing effort. I also encouraged students who showed signs of low confidence. For instance, George said he was terrible at drawing during the drawing activity. I told him that his drawing was good and that the point was to visualise and engage with the text, and therefore drawing skills were not important. Many of the tasks allowed the students to make their own decisions. For instance, during the comic-strip drawing task, I had handed out templates, so the students did not have to spend time drawing the boxes. Stringer and Mollineaux (2003) insist that reluctant readers should not attribute their failure to a lack of ability; rather, the teacher should encourage them to put in more effort.

The sixth key value of adapted teaching is '*context*': students should learn that the different parts of the training are related to each other (Utdanningsdirektoratet, 2015). In retrospect, I should have made it clear from the beginning that the goal of the lessons was to read graphic novels and then create a Readers Theatre. I should have presented the plan for the study in the beginning. However, I had a flexible plan which I aimed to adapt based on the students' progress and interests.

The seventh key value of adapted teaching is complicity: the students shall be involved in the planning, implementation and assessment of the schoolwork (Utdanningsdirektoratet, 2015). Several researchers, including Day and Bamford (2000) encourage a free choice of reading material. I support this idea; however, it is difficult to teach 20 different books at once. Therefore, I wanted to use *The Hobbit* to allow the students to become familiar with the genre and literary devices of the graphic novel. Also, they chose another graphic novel for independent reading. In an independent reading session, the students were given a choice between *The Hobbit* and the self-chosen graphic novel. All but one student chose the latter. This observation supports previous research that encourages a free choice of reading material. Besides, I

encouraged the students to evaluate the lessons each week and at the end. However, I did not receive the correct amount of responses to the mini-survey each week, which is most likely because I allowed the students to be anonymous. Therefore, it was impossible to keep track of the responses. This mistake was a data-collection planning flaw on my part.

4.6   Chapter summary

In this chapter, I reintroduced my research question and summarised the main findings. I then discussed in-depth each finding, providing examples from the data as evidence. The main findings were based on data from the students, which were the surveys, homework, and interviews. The findings from the student data demonstrated how the students' English language proficiency affected their reading of the graphic novels and whether they found the text in the graphic novels too difficult. Compared to previous research such as Crawford (2004); Ziegler and Solebello (2017) and Griffith (2010), some of the participants found the text too difficult even in a graphic novel. Furthermore, the findings demonstrated which factors are important causes for the students to engage in the reading. Lastly, findings demonstrated the students' experiences of the lessons and homework. These findings all reflect the outcomes of my attempts at adapted teaching in English enrichment. As a final assessment of my adapted teaching practices, I discussed to which extent I believe I met each of the key values of adapted teaching (Utdanningsdirektoratet, 2015).

5. Conclusion

The research question is: How can graphic novels and Readers Theatre be used as multimodal approaches to adapted teaching for reluctant readers in English enrichment? In this study, I examined how multimodal learning approaches, specifically graphic novels, and Readers Theatre, could be used to adapt teaching in an English enrichment classroom focusing on the reluctant readers. The results varied, and were dependant on three aspects: language, reading engagement and experiences.

The language aspect is concerning the student's linguistic skills, the linguistic complexity of the text in the graphic novels and how the multimodal elements assist the student's meaning-making of the text. The finding was that reluctant readers in this study struggle linguistically. Although previous studies found that graphic novels have a simpler language than regular novels, many of the reluctant readers in this study still struggled with reading comprehension. The reading engagement aspect concerns the student's preferences in reading before being introduced to the graphic novels, and how they engaged with the graphic novel during the lessons. The results are that the reluctant readers in this study initially found reading boring and uninteresting. Data indicates that the three factors needed to engage reluctant readers are that they have an interest in the content, that they see a practical motivation for the reading and that they have a familiarity to aspects of the reading material. The experiences aspect concerns whether the students were familiar with any element of the text affected their interest in the graphic novel. The results are that despite some difficult language, some reluctant readers experienced that the visual elements in the graphic novels scaffolded the students reading, which was demonstrated when students showed in their homework that they understood the graphic novel.

The purpose of this project was to improve my adapted teaching practices focusing on reluctant readers. By incorporating graphic novels and Readers Theatre in the classroom, I aimed to provide multimodal teaching, which adapted to the students' varying abilities. In doing this, I aimed to improve my adapted teaching methods. The five foci of self-study teacher research were personal situated inquiry; critical collaborative inquiry; improved learning; transparent and systematic research process; knowledge generation and presentation (Samaras, 2011, pp. 72-73). In addressing the Five Foci of Self-study research, I remained focused on my adapted teaching practices as my personal situated inquiry. I found that in teaching reluctant readers in English enrichment, multimodal learning was a good means of adapted teaching. However, a good adapted teaching in the class that I studied also relies on thorough planning, clear learning aims, and motivation in terms of academic achievements.

To learn about my adapted teaching practices, I required the students' feedback and experiences of my teaching, which is the reason that the students were my main respondents, and not another more experienced teacher or expert in English didactics. Therefore, the main findings were based on data from the students, which were the surveys, homework, and interviews. The findings from the student data demonstrated how the students' English language proficiency affected their reading of the graphic novels and whether they found the text in the graphic novels too difficult. Compared to previous research such as Crawford (2004); Ziegler and Solebello (2017) and Griffith (2010), some of the participants found the text too difficult even in a graphic novel. Furthermore, the findings demonstrated which factors are important causes for the students to engage in the reading. Lastly, findings demonstrated the students'

experiences of the lessons and homework. These findings all reflect the outcomes of my attempts at adapted teaching in English enrichment. As a final assessment of my adapted teaching practices, I discussed to which extent I believe I met each of the key values of adapted teaching (Utdanningsdirektoratet, 2015).

Self-Study Teacher Research was an insightful methodology to use for this research project. Because the focus was on improving my teaching practices, I was motivated to answer my research question and unafraid of being critical of my practices. There are choices made in the methods that have room for improvement. For instance, the mini-surveys were not answered by every student each week. Therefore, I did not use them to adapt my teaching as I had planned. In the interviews, I should have tried harder to avoid yes-or-no questions, and I should have asked follow-up questions to the students' responses. I should have perhaps waited until analysed and coded the other data so that the questions in the interviews were confirming and elaborating the suggested findings. On the other hand, in doing this, there would be a risk the students had forgotten the lessons having moved onto new topics.

3.6. Implications

The study had several impacts on me as a teacher. The following reflections are based on prompts for an exit paper, as suggested in Samaras (2011, pp. 239-240). I found that using these prompts allow me to reflect on my growth as a teacher, which is the main goal of the self-study methodology. My perception of my inquiry changed as it became apparent that the students' reluctancy to reading was related to more than their linguistic skills. I needed to remain objective throughout the study so as not to let my relation to the students affect my objective analysis of the teaching processes. For instance, there were cases in which the homework was written at a level of English atypical for the particular student. In these cases, I could not simply assume that the student had parental assistance in their homework or plagiarised.

The critical events that influenced my thinking while conducting this research were that the language in the graphic novels was too advanced for most students despite the visual support of the images. It was unfortunate that there was no way of changing the books as I had already borrowed most of the relevant English graphic novels available at the public library. Also, there were several more students with independent subject curriculums than what is typical in an English enrichment classroom. If the participants were my students, I would have had more familiarity with the nuances of their individual learning needs, which would raise the quality of my adapted teaching. My most significant discovery was that the graphic novels did not have the 'miraculous' effect previous researchers such as Smetana and Grisham (2012) or Gorlewski and Schmidt (2011) have experienced in their classrooms. This discovery is important as it demonstrates the need for a thoroughly thought out lesson plan when introducing a new form for reading material.

3.7. Limitations

There are several things I would do differently in this. For instance, I wish I had observed the participants before teaching them myself. This preparation would have allowed for better planning of the lessons and data collection. I would have gone to the library and familiarised myself with the available books before selecting. This research would have made me more prepared for the lessons. I would have observed the students in class before beginning the teaching and asked the teacher for more information about each

student, to adapt my teaching further. I would have spent more time on each activity, narrowing down the number of activities. Furthermore, I would have made it clearer to the students what the plan was: Read a graphic novel, make a Readers Theatre out of it. Perhaps had them begin writing the script earlier and as part of homework. I would also have obliged the students to submit their script for assessment. This knowledge could have motivated them to put more effort into their project. Additionally, I would have asked the teacher to give a final grade on the activities to motivate the students.

Through this study, I learned that as a teacher-researcher, I am perhaps overly ambitious regarding the scope of this project. Although I argue that all the topics and aspects of ESL teaching in this research paper are relevant, I was warned by several professors that this project would be much work. In the case of further future research, I would go more in-depth into a more specific aspect. I struggled with myself in grasping whether the more aspects I covered made this topic narrower or broader. From one perspective, they made it more specific in that I was focusing on adapted teaching *specifically* for reluctant readers, *specifically* in the English enrichment subject using *specifically* multimodal learning approaches. On the other hand, they made the topic broader by requiring me to elaborate, explain and discuss all the more sub-topics. In the end, I am happy with my choice, as it makes this entirely original.

3.8. Suggestions for further research

As the background study in Chapter 1 indicates, the discontinuity between the competence aims in LK06 was a great challenge in teaching English enrichment. It caused a greater need for adapted teaching than in other subjects. It will be interesting to see how the new competence aims in LK20 are implicated in practice. The new questions that emerged from this study that warrant further study are that I am unsure if the competence aims from LK06 in English enrichment are truly too advanced for the students or if they were formulated in such a way that the teachers did not find them adaptable to their students' varying needs and linguistic abilities. Furthermore, I wonder about the extent to which the results would be different if the participants were my students. Further research can be conducted based on this research. I suggest the following research prompts for future researchers on the topics of adapted teaching, English enrichment, reluctant readers, multimodal learning, graphic novels, and Readers Theatre:

- How does a sustained silent reading program in English enrichment subjects affect the students' reading engagement?
- Which meaning-making strategies do reluctant readers use when creating a Readers Theatre script from a graphic novel?
- Which new opportunities for adapted teaching are provided in LK20 compared to LK06?

I hope my research ignites a further curiosity within the field. This research contributes to the field of ESL learning and teaching, as there is a lack of literature on the subject of English enrichment. This thesis points out challenges and possible solutions regarding competence aims versus students; or, theory versus practice; in other words, the importance of the map matching the terrain.

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7. Appendices

7.1 Appendix A: Researcher's log

<u>12.11.2019:</u>

I was excited to start my project. The first student who entered the classroom told me they had read lots of manga and graphic novels before. I handed out a questionnaire that all the students had to answer and submit to their teacher.

I started by asking the students if anybody was familiar with comic books or graphic novels. Most of them raised their hand and mentioned Donald Duck. I asked them if they prefer comics to regular text. They said yes, as predicted, because there were lots of images and less text. I handed out *The Hobbit*.

The students were excited when I handed out the book. It was nice to see that some were leafing through, some were reading intensively. One group was speaking in Norwegian, but I noticed that at least they were discussing the book. They talked about Gollum and Orks.

I let them read for a while and then I talked about the characters they have met so far.

I showed them a short video about graphic novels and their history.

Their teacher was surprised at how much we actually accomplished in one story.

<u>13.11.2019</u>

Today I changed my plan almost right before the lesson because I realised we had covered most of what I had planned for today. I decided to read out loud while they read along. I started from page 1. The students were generally quiet and followed along. I know this because I could hear the pages turning at the right time.

After reading I assigned a task where they were to look at the different elements of a graphic novel and find examples in the book. For this task I told them they could cooperate, but there was an immediate lack of focus in almost all the students except 3 or 4. I talked about the task and some of the students gave me examples. We discussed whether or not there were really any thought bubbles at all in the book. I had also given them a task to create a comic strip, but I immediately could tell that it was too soon and that they were not motivated so I cancelled the task. Then it was time for them to choose their independent reading. I was curious and almost nervous about this. I spread the books over a desk and asked a few students at a time to come up and chose a book. Their teacher wanted to hand out the books, but I told her that free choice was important to me. I observed how the students chose their book. New moon, a pink manga book and a graphic novel about Helen Keller were of no interest. I saw that some students looked at the cover before choosing, some chose at random and some leafed through the book. I wished I had set more time to do this. I want to ask them in the interview how they decided which book to choose. I explained the homework to them. I lent one student my personal copy of Deathnote 1, because they had told me they had watched the series. They were excited when I kept my promise to bring it.

<u>18.11.2019</u>

I can see that only two of my 7 participants have answered the weekly mini survey. They have answered 1 and 2 on the Likert scale of how enjoyable and useful this week's lessons have been. In planning my lessons for next week, I would like to do the activity in which they draw their own sketches. I need to specify that these will be hung up in the classroom.

<u>19.11.2019</u>

The teacher told me she had received a message from a mother who was concerned with the difficulty of the reading. She had been trying to translate the book with her child and found it difficult. This is expected, and I told the teacher that the students have to ignore difficult words and rather keep reading and try to understand what is happening by looking at pictures. The teacher told this to the students. The class started with some independent

reading while the project participants answered the weekly mini survey. I gave them the choice between *The Hobbit* and their independently chosen book. All but one chose to read their independent reading book. One student had finished their book and chose a new one. A few had read around 50 pages since last week. Nobody had found or done the homework, so I gave them the rest of class to do that. I had intended to do the drawing task today but actually only a few of the students seemed interested. The quiet reading today was quite good to begin with, but I can tell that they get distracted by each other and that they can't really settle enough to focus, especially the ones sitting in a large group. Tomorrow we will rearrange the classroom so that they are sitting in pairs. The teacher talked to the students while I was out of the classroom and she discovered that the students enjoy reading graphic novels. From casual discussions with the teacher it seems like this is a group in which it is "uncool" to be into schoolwork. So, if it is the case that some students are really enjoying this project, they will most likely not admit it in front of their peers. Therefore, I am thinking that an individual interview will be better than a group interview at the end of the project. I also have learned that these kids need very clear, step-by-step instructions for any task or homework. I say practical things in Norwegian to ensure that everybody does their work. It does not seem like the students are very interested in the drawing task I have planned, but I will still try it anyway because it seems like other researchers have been successful with this task.

20.11.2019

Today I did the drawing task. I read pages 11-13 out loud, the part where they are planning the adventure. Then I asked them to draw a comic strip about what they thought could happen next. Their teacher told me that I should read slower and more clearly and that these students love being read to. I noticed during the drawing that actually most of the students were concentrated. Timmy, Benicio and Finn were drawing with great concentration and was quick to begin the drawing task. George was not very pleased with the task and told me he is not a good drawer. I told him it does not matter; the point is just to visualise some ideas. Frank was drawing in detail and the teacher told me that drawing is his strong point. Robert was concentrated and decided to draw his own panels instead of using the template. At the end of the lesson the teacher suggested a Kahoot about chapter 1 in *The Hobbit*.

26.11.2019

I have checked and again, the students have mostly forgotten the survey and homework. I will need to focus on giving them time to finish this in class so I can make sure it is done and answer any questions.

We rearranged the classroom, so the students were in pairs. Some were annoyed, some indifferent and some puzzled. The students got some time to finish their surveys. So far only 6/19 had finished their homework. I gave them the task for this class. At first it was chaos, then I tried modelling the task for them on the big screen. During this modelling there was silence, focus and good oral response. It showed that Robert had read a lot in the book, because he had got to the part where The Iron Hill is introduced. Robert had also finished his independent reading book and asked for a sequel. He thought there would be a sequel based on the ending of the book, which shows good comprehension.

During the written task the students were fully focused for about ten minutes. I sat at the back of the classroom and could see that almost all of the students were doing their task or reading efferently in the book. When there was small talk it was about the book. Unfortunately, the teacher interrupted the focus with questions about other tasks in the subject. I asked her to bring it up later and she agreed. There was focus again for about four more minutes until she left the classroom. It seems that some of the students might be focusing out of fear and not interest.

I showed an example clip on YouTube of Readers Theatre. The students did not seem interested, but the teacher encouraged me to try it with them as they need a ground for

oral assessment. We gave the students a little pep-talk about homework. Then I tried to model one of the homework tasks.

<u>27.11.2019</u>

I was absent today due to a foot injury.

<u>03.12.201</u>

Today I introduced reader's theatre to the students. I gave instructions on a PowerPoint that I shared in Google Classroom after the presentation. I divided the students into groups of 3-4. Two students were absent and will join the groups of 3 tomorrow. George and Timothy's group were working and asking questions, while Frank's group was apprehensive to the project and fooling around a lot. These two groups were distracting and disturbing each other occasionally. Benicio's group found it hard to agree on a section of the group to use for the reader's theatre. By the end of the lesson, Frank' group claimed to be halfway done with the script, Timothy and George's group had decided on a part, Benicio's group had also eventually decided on a part and were brainstorming the script. Tomorrow they may finish the script and Tuesday they will practice. They will perform on Wednesday. I hope that with a more long-term task like this, the students will engage more in the task than previously.

Somebody had taken the library books from the teacher's office and left them laying around the classroom. The teacher and I were very confused about this.

Interview Robert and Finn

Italics: Researcher

Plain: Robert

Bold: Finn

Researcher	*Husker dere at jeg det delt ut spørreundersøkelse i starten?* *Der hadde dere begge to skrevet at dere begge liker å lese på Internett og sosiale medier.*
Robert	Ja
Researcher	*Robert kan du fortelle meg hva det er du i så fall leser?*
Robert	Jeg leser om forskjellige ting egentlig
Researcher	*Er det nyheter og sånt*
Robert	Ja
Researcher	*eller ting du er interessert i å lese?*
Robert	Ja
Researcher	*Og Finn?*
Finn	**Jeg leser mye nyheter og spill**
Researcher	*Om spill?*
Finn	Mm.
Researcher	*Å lese bøker på fritiden, kun på gøy, er det noe dere skulle ønske dere gjorde mer?*
Robert	Ja.
Researcher	*Det er lov å være ærlig*
Finn	**Ja.**
Researcher	*Ok, syns dere det er viktig å lese skjønnlitteratur, altså ikke fagbøker og sånt?*
Robert	(rister på hodet) Nei, jeg liker ikke skjønnlitteratur så godt.
Researcher	*Du vil helst lese fakta og sånt?*
Robert	Jepp.
Researcher	*Hvordan syns dere det var å jobbe med leksene jeg ga dere?*
Robert	bra, ganske lærerikt

Finn	**bedre enn de vi pleier å få til vanlig**
Researcher	*syns dere det kanskje var litt mye å spørre om?*
Robert	Ja
Researcher	*Hvis dere kunne valgt selv hvordan vi kunne jobbet med bøkene, hvordan ville dere gjort det?*
Finn	**Eh, lese 15 sider og skrive hva vi har lest om?**
Researcher	*Lese litt og oppsummere litt og så videre.?*
Robert	Ja
Researcher	*Hva syns dere var best av The Hobbit og boka dere valgte selv?*
Finn	**Kanskje den jeg valgte selv.**
Researcher	*Hva var grunnen?*
Finn	**Det var mer action og sånt i den.**
Robert	Jeg likte ikke Hobbit-boka i det hele tatt.
Researcher	*Hvorfor?*
Robert	Det var dritt. Det er sånn, jeg likte den jeg valgte selv for den var mer interessant og forståelsesfull.
Researcher	*Syns dere det er bedre å få velge selv enn å bli gitt en bok?*
Finn	**mm.**
Robert	ja.
Researcher	*Hva foretrekker dere av graphic novels og vanlige?*
Robert	Vanlige bøker.
Finn	**Vanlige bøker, kanskje.**
Researcher	*Ok. Hva syns dere om da vi lagde leseteater? Nå vet jeg at dere bare fikk være med i siste liten.*
Robert	Det var bare pinlig!
Researcher	*Er det fordi dere fikk lite tid?*
Robert	Ja.
Researcher	*Hadde dere likt det hvis dere fikk mer tid?*
Finn	**Nei da hadde det gått bra, men fortsatt litt pinlig.**

Researcher	*Jeg syns dere var tøff som deltok selv om det var siste liten. Robert, i din spørreundersøkelse skrev du at du leser engelsk når du spiller?*
Robert	Ja, jeg spiller mye med engelske venner og da må jeg chatte og lese hva de skriver på engelsk. Så skriver faktisk mest på engelsk.
Researcher	*Også hadde du krysset av for fantasy, biografi og science fiction, er det bøker du leser eller?*
Robert	Science fiction.
Researcher	*Da leser du på engelsk eller norsk?*
Robert	Engelsk faktisk.
Researcher	*Kommer dere til å velge graphic novels eller tegneserier om dere har mulighet på skolen?*
Robert	Ja.
Finn	**Ja.**
Researcher	*Har dere flere kommentarer om opplevelsen mens jeg har vært her?*
Robert	Det var ganske gøy men vi burde kanskje gjort mer og så videre.
Finn	**Kanskje skuespill?**
Researcher	*Hva var det gøyeste og kjedeligste vi gjorde?*
Robert	Det kjedeligste var at vi leste.
Finn	**Og det morsomste var teater.**
	(begge ler).
Researcher	*Ok, det var alt jeg hadde.*

Interview Benicio og Frank

Italics: Researcher

Vanlig: Frank

Bold: Benicio

Researcher	*Grunnen til at jeg valgte dere som gruppe, er fordi dere begge skrev at dere ikke liker å lese fordi det er kjedelig. Er det noe som har endret seg etter jeg var her og hadde mitt prosjekt?*
Frank	Jeg syns ikke det er mindre kjedelig å lese -
Benicio	**Jeg syns jo det er gøyere å lese tegneserier enn vanlige bøker, så det var litt gøy å lese tegneserier**
Frank	mm.
Researcher	*Syns dere at det er viktig å lese på fritiden, bare for gøy?*
Frank	Ja.
Benicio	**Ja, jeg tror nok vi leser hver eneste dag, uansett hva.**
Researcher	*Ja. Syns dere det er viktig å lese skjønnlitteratur, altså bøker som ikke er fakta?*
Frank	Ja, det er viktig for å få bedre fantasi.
Researcher	*Bra svar! Hvordan syns dere det var å jobbe med leksene jeg ga dere?*
Frank	Det var greit,
Benicio	**Ja, sånn passe.**
Researcher	*Hva foretrakk dere av The Hobbit, som vi jobba med i klasserommet, og boka dere valgte selv?*
Frank	Hobbiten, fordi jeg har sett alle filmene og sånn
Benicio	**Samme her, sett alle filmene og jeg vet nesten alle.**
Researcher	*Så det var greit å ha noe som var kjent fra før?*
Frank	Ja.
Benicio	**Mm.**
Researcher	*Hva foretrekker dere av graphic novels og vanlige bøker?*
Frank	Graphic novels
Benico	**Ja.**

Researcher	*Hva syns dere om å jobbe med Readers Theatre, da dere var oppe og fremførte?*
Frank	Det var jo greit.
Researcher	*En annen ting dere hadde til felles i leksene, var at dere ble mer positiv til boka etterhvert?*
Benicio	**Ja**
Frank	mm.
Researcher	*Hva var det dere da likte med boka?*
Frank	I starten hadde jeg bare lest litt, men så fikk jeg vite mer om folkene og sånt
Benicio	**Jeg fikk vite mer om hvordan de kom seg videre, hva de egentlig gjorde i boka og sånt.**
Researcher	*Hvordan var det at jeg ikke ga dere ett visst antall sider, men heller spørsmål som skulle svares?*
Frank	Det var bra, da slapp vi å ha en fast ting.
Researcher	*Kommer dere til å fortsette å lese tegneserier eller graphic novels på fritiden?*
Frank	Ja,
Benicio	**Ja.**
Researcher	*Hvis dere har muligheten i norsk, engelsk eller engelsk fordypning, kommer dere til å velge graphic novels?*
Frank	Ja
Benicio	**Ja**
Researcher	*Har dere noe mer å legge til om min tid her på skolen?*
Benicio	**Nei, det var ganske gøy!**
Frank	Mm.
Researcher	*Takk!*

Interview George

Researcher	*I spørreundersøkelsen i starten hadde du skrevet at du ikke liker å lese fordi det er kjedelig og kan ta litt lang tid –*
George	Ja.

Researcher	Er det noe som har endret seg i det hele tatt etter jeg har vært her?
George	Nei, jeg syns fortsatt det er kjedelig ja,
Researcher	Syns du at det er viktig å lese på fritiden?
George	Spørs hva man leser, nyhetsartikler og sånne ting kan være viktig å lese, fakta ting som vi har bruk for.
Researcher	Men du syns ikke det er viktig å lese kun for gøy?
George	Nei.
Researcher	Ok. I leksene dine virker det som du fikk en mer positiv holdning til boka etterhvert, stemmer det?
George	Nja, jeg likte det ikke i starten men da jeg bytta bok så syns jeg det gikk fortere.
Researcher	Kan du forklare hvorfor den andre var mer interessant enn den første?
George	Lettere å forstå. Moren min skjønte ikke den første heller.
Researcher	Ok. Hvordan var det å jobbe med leksene?
George	Gikk bra det ja.
Researcher	Syns du det var fint eller dumt at jeg ikke ga dere et visst antall sider dere måtte lese?
George	Nei det var egentlig bare fint
Researcher	Hva foretrakk du av The Hobbit og den du valgte selv?
George	Kanskje den jeg valgte selv.
Researcher	Har du en grunn?
George	Jeg har bare ikke noe interesse for Hobbiten.
Researcher	Hva foretrekker du av graphic novels og vanlige bøker?
George	Vanlige bøker.
Researcher	Også når det gjelder skjønnlitteratur?
George	Mm,
Researcher	Ok. Kommer du til å fortsette å lese tegneserier på fritiden?
George	Nei.
Researcher	Hvis du får mulighet i norsk eller engelsk, kommer du til å velge graphic novels, kommer du til å gjøre det?

George	Det vet jeg egentlig ikke helt, for det er egentlig det samme. Det må jo leses uansett.
Researcher	*Skjønner. Har du mer å legge til om prosjektet jeg har hatt?*
George	Nei.

Interview 1: Robert and Finn

Researcher	Do you remember the survey I handed out in the beginning of the project
Both	yes
Researcher	you both wrote that you like to read online. Robert, can you tell me a little bit more about that?
Robert	I read some different things really
Researcher	news and stuff?
Robert	yes
Researcher	And Finn?
Finn	I read news and about gaming
Researcher	Do you wish that you read more on your spare time just for fun?
Both	yes
Researcher	Do you think it's important to read prose, and not just facts?
Researcher	Why are you both laughing? Are you nervous?
Both	no *keep laughing*
Finn	I don't really like to read prose. I mostly want to learn facts.
Researcher	How did you find working with the homework I gave you?
Robert	good
Finn	Better than the ones we normally get.
Researcher	OK. did you find them demanding?
Finn	maybe a little.
Researcher	if you could choose how we worked with the graphic novels how would you set up the lessons?
Robert	read 15 pages and write a summary of what we read.
Researcher	what did you prefer over *The Hobbit* and the self-chosen book?
Robert	the one I chose myself because there was more action and stuff.
Finn	I didn't like *The Hobbit* book at all.

Researcher	do you know why you didn't like it?
Finn	it was boring I like the other book I chose because it was more interesting and understandable
Researcher	do you think it's better to be able to choose your own book then to be given one?
Both	yes
Researcher	what do you prefer of graphic novels and regular books?
Finn	textbooks.
Robert	regular books.
Researcher	how did you find the readers theater? I know you came at the last minute
Robert	that was just awkward
Finn	laughing
Researcher	would it have been better if you got more time would it still be awkward?
Robert	no then it would be fine but still a little awkward
Researcher	Robert, in the survey you wrote that you read a lot of English when you're gaming what did you mean by that?
Robert	I have to speak with my English gaming friends, and they write a lot of English, so I have to read a lot of English. That's why I mostly read and write in English.
Researcher	you also wrote that you read science fiction biographies fantasy is that in books?
Robert	science fiction in Norwegian, no, English, actually.
Researcher	will you choose graphic novels or comics if given the choice?
Both	yes
Researcher	do you have any other comments on the experience of my time here teaching?
Robert	well it was kind of fun, but we could have probably done more and so on.
Finn	maybe more theatre?
Researcher	what was the most fun and the most boring thing that we did?
Finn	the most boring thing was reading and the most fun was the readers theater.

Interview 2: Benicio and Frank

Researcher	You both wrote in your interviews that you don't like reading because it can be boring. Is that something that has changed at all after I have had my project in your class?
Frank	It's still not fun to read, but I don't know…
Benicio	I think it's easier to read comics then regular books, yes. So, reading comics was a bit fun.
Researcher	Do you agree?
Frank	Yes.
Researcher	Do you think reading for fun in your spare time is important?
Both	Yes, we read every day
Researcher	is it important to read prose and not just facts?
Frank	Yes, it's important to use one's imagination.
Researcher	how was the homework
Frank	ok
Benicio	just right
Researcher	what did you prefer of *The Hobbit* and the self-chosen book
Frank	*The Hobbit* because I've seen the movies
Benicio	same, I've seen all the movies and I know almost everything
Researcher	so, it was better with something familiar
Researcher	what do you prefer of graphic novels and regular books?
Frank	graphic
Benicio	yes
Researcher	how did you find working with Readers Theatre
Benicio	it was ok
Researcher	another thing you had in common in your homework, is that you seemed more positive to your books.
Frank	yes, as I got to know the book it got better
Benicio	I got to know more about how they got in the situation what they did and so on

Researcher	How did you find that I didn't give you a required number of pages?
Both	good
Frank	we didn't have to read a certain amount
Researcher	Will you continue reading graphic novels and comics
Both	yes
Researcher	if you have the choice in English and Norwegian classes will you choose graphic novels
Both	yes
Researcher	any other comments?
Benicio	it was pretty fun

Interview 3 George

Researcher	in the survey, you wrote that you do not like to read because it is boring and takes a long time. Has that changed since my being here?
George	No, I still think it's boring.
Researcher	Do you think it's important to read on your spare time?
George	Depends what you read, for instance, news articles can be important and facts, that are useful.
Researcher	But you don't find it important to read for fun?
George	No.
Researcher	In the homework, it seemed you gradually became more positive to the material. Is that correct?
George	I was negative in the beginning, but after a while when I changed books, I became more positive.
Researcher	which book did you have first?
George	I don't remember, then I switched to the Helen Keller book.
Researcher	Can you explain why the second one was better?
George	Easier to understand.
Researcher	How did you find working with the homework?
George	It was going well

Researcher	Was it strange that I didn't require you to read a certain number of pages?
George	No, it was really just nice.
Researcher	What did you prefer of *The Hobbit* and the self-chosen book?
George	The one I chose. I don't really have an interest for *The Hobbit*.
Researcher	Which do you prefer of graphic novels and regular books?
George	Regular books.
Researcher	will you continue to read graphic novels?
George	No.
Researcher	Will you choose them in other subjects?
George	Only if we have to.

7.4 Appendix D: Consent form

Til foreldre/foresatte ved 9. og 10. trinn ved XXX skole:

Samtykkeskjema knyttet til masterprosjekt i fag- og yrkesdidaktikk:

«Hvordan kan bruken av grafiske romaner påvirke tilpassa opplæring i engelskklasserommet?»?

Dette er et spørsmål til foresatte av elever ved XXX skole som tar faget engelsk fordypning om å delta i et forskningsprosjekt hvor formålet er å undersøke hvordan bruken av grafiske romaner kan påvirke tilpassa opplæring i engelskklasserommet. Prosjektet utføres med tillatelse fra skoleleder. I dette skrivet gir vi deg informasjon om målene for prosjektet og hva deltakelse vil innebære for deg og eleven.

Formål

En stor utfordring i engelskklasserommet er å tilpasse opplæringen til alle elever. Jeg vil utføre et undervisningsopplegg rundt grafiske romaner for å se hvilke måter jeg kan tilpasse opplæringen. En fordel med grafiske romaner er den visuelle støtten til lesingen, og at det ofte er tematikk som er interessant for aldersgruppen jeg har valgt som utvalg. Dette er en masteroppgave i fag- og yrkesdidaktikk, retning engelsk.

Hvem er ansvarlig for forskningsprosjektet?

Institutt for Lærerutdanning (ILU) ved NTNU er ansvarlig for prosjektet.

Hvorfor får du spørsmål om å delta?

Jeg har valgt elevene til å delta fordi de går på ungdomsskolen i Norge og har engelsk fordypning som fag. Jeg ber alle elevene i dette faget på 9. og 10. trinn om å delta.

Hva innebærer det for deg å delta?

Å delta innebærer korte spørreundersøkelser som handler om elevenes erfaringer med lesing, at jeg som forsker noterer observasjoner i klasserommet, og gruppeintervjuer med opptak. Foreldre kan se på spørreskjema og intervjuguide på forhånd ved å ta kontakt.

Det er frivillig å delta

Det er frivillig å delta i prosjektet. Hvis du gir samtykke, kan du når som helst trekke samtykke tilbake uten å oppgi noen grunn. Alle opplysninger om eleven vil da bli anonymisert. Det vil ikke ha noen negative konsekvenser for eleven hvis de ikke vil delta eller senere velger å trekke seg. Eleven vil likevel kunne delta i undervisningen som alle andre, men jeg vil ikke inkludere de i datainnsamlingen.

Ditt personvern – hvordan vi oppbevarer og bruker dine opplysninger

Vi vil bare bruke opplysningene om eleven til formålene vi har fortalt om i dette skrivet. Vi behandler opplysningene konfidensielt og i samsvar med personvernregelverket.

- Jeg og min veileder vil ha tilgang på datamaterialet.
- Navnet og kontaktopplysningene vil jeg erstatte med en kode som lagres på egen navneliste adskilt fra øvrige data og datamaterialet er sikret med mitt fingeravtrykk.
- Eleven vil ikke kunne kjennes igjen i oppgaven.

Hva skjer med opplysningene dine når vi avslutter forskningsprosjektet?

Prosjektet skal etter planen avsluttes 25.05.2020. Da vil jeg slette alt av data.

Dine rettigheter

Så lenge eleven kan identifiseres i datamaterialet, har du rett til:

- innsyn i hvilke personopplysninger som er registrert om deg,
- å få rettet personopplysninger om deg,
- få slettet personopplysninger om deg,
- få utlevert en kopi av dine personopplysninger (dataportabilitet), og
- å sende klage til personvernombudet eller Datatilsynet om behandlingen av dine personopplysninger.

Hva gir oss rett til å behandle personopplysninger om deg?

Vi behandler opplysninger om eleven basert på ditt samtykke.

På oppdrag fra ILU har NSD – Norsk senter for forskningsdata AS vurdert at behandlingen av personopplysninger i dette prosjektet er i samsvar med personvernregelverket.

Hvor kan jeg finne ut mer?

Hvis du har spørsmål til studien, eller ønsker å benytte deg av dine rettigheter, ta kontakt med:

- ILU ved X X, tlf. X, X.X@ntnu.no.
- Vårt personvernombud: X X, X.X@ntnu.no.
- NSD – Norsk senter for forskningsdata AS, på epost (personverntjenester@nsd.no) eller telefon: 55 58 21 17.

Med vennlig hilsen X X X (X@stud.ntnu.no, tlf. X)

Samtykkeerklæring elev (deltaker)

Jeg har mottatt og forstått informasjon om prosjektet *Masteroppgave i fag- og yrkesdidaktikk: Hvordan kan bruken av grafiske romaner påvirke tilpassa opplæring i engelskklasserommet?* og har fått anledning til å stille spørsmål. Jeg samtykker til:

- ☐ å delta i spørreundersøkelser
- ☐ å delta i gruppeintervju
- ☐ å delta i individuelt intervju
- ☐ analyse av elevarbeid
- ☐ at lærer kan gi opplysninger om meg til prosjektet

Jeg samtykker til at mine opplysninger behandles frem til prosjektet er avsluttet, ca. 25 mai 2020.

(Signert av prosjektdeltaker, dato)

Samtykkeerklæring foresatt

Jeg har mottatt og forstått informasjon om prosjektet *Masteroppgave i fag- og yrkesdidaktikk: Hvordan kan bruken av grafiske romaner påvirke tilpassa opplæring i engelskklasserommet?* og har fått anledning til å stille spørsmål. Jeg samtykker til at barnet mitt:

- ☐ kan delta i spørreundersøkelser
- ☐ kan delta i gruppeintervju
- ☐ at lærer kan gi opplysninger om eleven til prosjektet

Jeg samtykker til at barnets opplysninger behandles frem til prosjektet er avsluttet, ca. 25 mai 2020.

(Signert av foresatte, dato)

NSD NORSK SENTER FOR FORSKNINGSDATA

NSD sin vurdering

Prosjekttittel

Masteroppgave i fag- og yrkesdidaktikk: Hvordan kan bruken av grafiske romaner i engelskklasserommet øke leseentusiasmen hos motvillige lesere?

Referansenummer

X

Registrert

05.06.2019 av X X X – X@stud.ntnu.no

Behandlingsansvarlig institusjon

Norges teknisk-naturvitenskapelige universitet NTNU / Fakultet for samfunns- og utdanningsvitenskap (SU) / Institutt for lærerutdanning

Prosjektansvarlig (vitenskapelig ansatt/veileder eller stipendiat)

X X, X.X@ntnu.no, tlf: X

Type prosjekt

Studentprosjekt, masterstudium

Kontaktinformasjon, student

X X, X@X.net, tlf: X

Prosjektperiode

09.09.2019 - 30.06.2020

Status

13.06.2019 - Vurdert

Vurdering (1)

13.06.2019 - Vurdert

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 den 13.06.2019 med vedlegg, samt i meldingsdialogen mellom innmelder og NSD. Behandlingen kan starte.

MELD VESENTLIGE ENDRINGER

Dersom det skjer vesentlige endringer i behandlingen av personopplysninger, kan det være nødvendig å melde dette til NSD ved å oppdatere meldeskjemaet. Før du melder inn en endring, oppfordrer vi deg til å lese om hvilke type endringer det er nødvendig å melde:

https://nsd.no/personvernombud/meld_prosjekt/meld_endringer.html

Du må vente på svar fra NSD før endringen gjennomføres.

TYPE OPPLYSNINGER OG VARIGHET

Prosjektet vil behandle alminnelige kategorier av personopplysninger frem til 30.06.2020.

LOVLIG GRUNNLAG

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

PERSONVERNPRINSIPPER

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 ogsamtykker til behandlingen

formålsbegrensning (art. 5.1 b), ved at personopplysninger samles inn for spesifikke, uttrykkelig angitte ogberettigede formål, og ikke behandles til nye, uforenlige formål

dataminimering (art. 5.1 c), ved at det kun behandles opplysninger som er adekvate, relevante og nødvendigefor formålet med prosjektet

lagringsbegrensning (art. 5.1 e), ved at personopplysningene ikke lagres lengre enn nødvendig for å oppfylleformålet

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 vil motta 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).

Ettersom du skal bruke private enheter til å behandle personopplysninger, forutsetter vi at behandlingen er i tråd med din institusjons retningslinjer for bruk av private enheter til behandling av personopplysninger.

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: Jørgen Wincentsen

Tlf. Personverntjenester: 55 58 21 17 (tast 1)

7.6   Appendix F: Classroom Activities

Assistance for *The Hobbit*

Hobbits Hobbits are smaller than dwarves. They live in holes in the ground. They have fat stomachs and brown hair. They wear bright coloured clothes and no shoes.	*Hobbitene* *Hobbiter er mindre enn dverger. De lever i hull i bakken. De har fete mager og brunt hår. De bruker lys fargede klær og ingen sko.*
The Bagginses (Hobbits from the Baggins family) The Bagginses are respectable and rich. They never have adventures or do anything unexpected.	*Bagginsene* *(hobbiter fra Baggins familien)* *Bagginsene er respektable og rik. De har aldri eventyr eller gjøre noe uventet.*
Bilbo Baggins Bilbo is a Hobbit. His mother was Belladonna Took, who was famous. People from the Took family like to go on adventures. In this story, Bilbo does have an adventure and does things unexpected.	*Bilbo Baggins* *Bilbo er en hobbit. Hans mor var Belladonna Took, som var berømt. Folk fra Took familien liker å dra på eventyr. I denne historien har Bilbo et eventyr og gjør ting uventet*
Gandalf Gandalf is a wizard. He tells stories about dragons, goblins and giants and princesses and widow's sons He takes people away on adventures. He asks Bilbo on an adventure. He says Bilbo will make a profit, meaning they will find a treasure. Bilbo says no.	*Gandalf* *Gandalf er en trollmann. Han forteller historier om drager, nisser og kjemper og prinsesser og enke sønner. Han tar folk bort på eventyr. Han spør Bilbo på et eventyr. Han sier Bilbo vil tjene penger, noe som betyr at de vil finne en skatt. Bilbo sier nei*
Tea Bilbo forgot he invited Gandalf to tea. Balin and Dwalin enter his hole. Then Kili and Fili. Then Dori, Nori, Ori, Oin and Gloin. They help themselves to food and tea. Bilbo is beginning to get a little stressed. Finally, Gandalf, Bifur, Bofur,	*Teselskapet* *Bilbo glemte at han inviterte Gandalf til te. Balin og Dwalin inn i hullet. Deretter Kili og Fili. Deretter Dori, Nori, Ori, Oin og Gloin. De forsyner seg med mat og te. Bilbo begynner å bli litt stresset. Til slutt kommer Gandalf, Bifur, Bofur, Bombur og*

Bombur and Thorin Oakenshield enter. So far we have: One Hobbit, Bilbo. One wizard, Gandalf. Thirteen dwarves, Balin, Dwalin, Kili, Fili, Dori, Nori, Ori, Oin, Gloin, Bifur, Bofur, Bombur, Thorin Oakenshield.	*Thorin Eikenskjold. Så langt har vi: En hobbit, Bilbo. En trollmann, Gandalf. Tretten dverger, Balin, Dwalin, Kili, Fili, Dori, Nori, Ori, Oin, Gloin, Bifur, Bofur, Bombur, Thorin Oakenshield*
The adventure The guests begin to talk about the adventure that lies ahead, and Bilbo is getting very scared. Gandalf has lied to the others and said that Bilbo is a burglar looking for a job. They look at a map of the mountain In the mountain, a dragon named Smaug has a pile of treasure that he sleeps on as a bed. You can see this map at the beginning of the book They also have a key to a door in the side of the mountain.	*Eventyret* *Gjestene begynner å snakke om eventyret som ligger foran dem, og Bilbo blir veldig redd. Gandalf har løyet for de andre og sa at Bilbo er en innbruddstyv som ser etter en jobb. De ser på et kart over fjellet. I fjellet har en drage ved navn Smaug en haug av skatten at han sover på som en seng. Du kan se dette kartet i begynnelsen av boken. De har også en nøkkel til en dør i siden av fjellet.*
The treasure Thorin's grandfather was the king under the mountain. His treasure grew and that is what made the dragon Smaug come and steal it The map and key were given to Gandalf by Thorin's father. The Dwarves, Gandalf and Bilbo *The Hobbit* will steal the treasure back on their adventure.	*Skatten* *Thorin sin bestefar var kongen under fjellet. Hans skatt vokste, og det er det som gjorde at dragen Smaug kom og stjal det. Kartet og nøkkelen ble gitt til Gandalf av Thorin sin far. Dvergene, Gandalf og Bilbo den Hobbit vil stjele skatten tilbake på deres eventyr.*

Task wednesday Nov 13

Take a look in *The Hobbit*. Can you find examples of the elements below? Write the page number(s) next to the description. Then, draw a short comic strip on the back of this page. In the comic strip, use the characters from *The Hobbit*.

Panel	*Panel*	The frame (square) in which each image appears.	page:
Gutter	*renne*	The space between panels. It typically indicates a moment of transition.	page:
Splash page		A full page image.	page:
Speech bubbles:	*snakkeboble*	text that indicates what characters are saying usually contained in a bubble-like shape.	page:
Thought balloons:	*tankeboble*	Text that indicates what characters are thinking, usually contained in a balloon-like shape.	page:
Text box:	*tekstboks*	A box that contains narration, not necessarily spoken by any character.	page:
Motion or Radiation lines	*bevegelses-eller strålingslinjer*	Lines that indicate a character's movement	page:
Sound effects:	*lydeffekter*	An onomatopoeic representation of a sound, often presented as a part of the artwork.	page:

3.9.   Appendix G: Questionnaire

Spørreskjema Engelsk Fordypning

I dette spørreskjema er det spørsmål om ditt forhold til lesing.

Svarene dine er anonyme, men svar så ærlig som mulig.

Hverken du eller skolen blir gjenkjent i studien. I studien presenteres du som "En elev som tar faget engelsk fordypning i Norge".

* Required

1. Hvordan vil du beskrive ditt forhold til lesing? Skriv noen setninger. "Jeg liker / liker ikke å lese fordi..."

_____

_____

_____

_____

_____

2. Hvor mange timer leser du per uke? *

Mark only one oval.

	1	2	3	4	5	
Mindre enn 1 time	◯	◯	◯	◯	◯	Mer enn 1 time

3. Hvorfor leser du så mye eller så lite som du svarte over? *

_____

_____

_____

_____

_____

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4. Leser du noen gang fordi det er gøy (fordi du liker det)? *

    Mark only one oval.

    ◯ Ja

    ◯ Nei

5. Hva leser du på fritiden? *

    Check all that apply.

    ☐ Internett (Hjemmesider om ting du liker som gaming, idrett)
    ☐ Blogger
    ☐ Sosiale medier (Tekster på Instagram, Facebook osv)
    ☐ Aviser
    ☐ Bøker
    ☐ Biografier (Bøker om livet til en ekte person)
    ☐ Fantasy (for eksempel Harry Potter, vampyrer, zombier)
    ☐ Science fiction (for eksempel aliens, roboter)
    ☐ Tegneserier
    ☐ Ingenting
    ☐ Annet

6. Hva liker du med den type tekst? (Hopp over hvis du svarte ingenting) *

    _____

    _____

    _____

    _____

    _____

7. På hvilket språk leser du mest? *

    Mark only one oval.

    ◯ Norsk

    ◯ Engelsk

    ◯ Annet

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7.9 Appendix H: Student Work (Original, written in English by the students)

Read for 10 minutes every day. On Friday, choose one or both of these questions about the graphic novel you have chosen. Write your answers in a document and hand in on Google Classroom. 0.5-1 page.

Week 46:	How do you experience this book so far? Is it exciting? Funny? Scary? Weird? Thought-provoking?	Which characters do you especially like or dislike? What are their primary characteristics?
George	I think this book is very weird so far. The book is very difficult to understand. I can't find the context.	
Frank	The book I am reading is kind of exciting and weird. I like the main character in the book, his name is Dodzi. I have only made it to page 25, but so far the book has been exciting. I think the book is going to get better the more I read in it.	The character I like the most from the book I'm reading is a boy called Dodzi. Dodzi is the main character in book. There are more characters in the book, but I just don't like them as much as I like Dodzi.
Aman	I would likely meet "L". I don't know what I would ask but he seems really smart I kind of like the way he thinks. for example, when he sent a person to act as he is "L" and made Light thinks that he is "L". Light acted dump at that moment and killed the person and that made "L" understand that he is watching him right at the moment.	

Week 47:	Who in the book would you like to meet? What would you ask or say?	If you were a character in this story, what would your role be?
Timothy	I like the movie Hey Kiddo it's about a boy who lives to his grandparents and their parents are alive, but he finds out about them in the movie. He is a boy who is going to learn how to drive a car that he isnt going to use because of that hes grandparents is taking care of him and not his parents	I would not want to meet anyone in the book

	There is not so much sound Robertles in the book but there is a lot of talking Robertoles.
	the kid have been wanting to live whid his mom but now that he found out that the mom is a drug adickt he dosnt, he wants to live whid his grandparents more now but hes going to try and find his dad.
	i dont know what he dos to find he dad but hes going to find him the title of the book spoils that.

George	I would like to meet greg. I would asked him about he love Layla Morgan. If i was a character in this story my role would have been greg.	
Robert	I would like to meet Nathan because he is cool, smart, funny, intelligent and he is one of the chosen one he is also hindering that a war is starting the nature against the humanity. I would like to read V.2 of the book because I really got interested in the book.	
Frank	The pearson I would like to meet from the book is Dodzi. He seems like an adventures boy. If I could ask him anything I would ask him where his parents are, Because in the book he is in a boarding school.	If I was a character in the book, my role would probably be a kid who lost there parents like everyone else in the book.

Week 49:	What do artistic or visual details tell you about the characters or setting?	Are speech balloons, lettering, or sound effects used in a creative way? How does this impact the story?
George	The artistic or pictorial details in the cartoon tell me that the main character is visually impaired women. I think the speech bubbles letters and sound effects are used in a creative way. This affects the action so that it is easier to understand what is happening or going on in the cartoon.	
Frank	The artistic or visual details shows that the main character in the book I'm reading gets scared when he is alone.It	It's not used in a creative way, It's just used like a normal comic.

	also shows that a girl named Leila easily makes friends with other people, and that a little boy called Terry is aggressive and angry. I can also see that the settings and surroundings are kind of scary. It's no one in the city where the characters are, and the weather looks weird. it seems like a zombie apocalypse.	There are just speech bubbles and a few text boxes.

Week 50:	Do the characters grow or change? How so?	If you could talk to the creator what would you want to know?
George	The characters grow up. In the beginning, there is a little girl at the end I see that she is much older. If I could talk to the creator in real life then I would have asked if the visually impaired woman gets the sight back.	
Frank	The characters in the book does not grow because the book is a little bit short. But they some of the characters grow a little bit of courage. The little boy Terry for example. He doesn't grow in height but he grows some courage when there leaving the house they are staying in to protect themself from the animales outside.	If I could talk to the creator of the book and ask him something, I would probably ask him how and where he got the ideas to make the book. Because it is a very creative book. I would also ask him if he got all the ideas himself or if someone helped him with it.

Summaries

George	The book I read is about a girl who is blind. It's about growing up blind. I think English lessons were pretty boring during the research project. After all, I hate reading so it wasn't quite the right tasks for me when I liked something. But it was also perfectly fine at the same time. I couldn't quite make out The Hobbit or The Lord of the Rings book we had to read. It was hard to understand that it was in English and was uninterested in not having an interest in The Hobbit and The Lord of the Rings. The book I had to read at home was a little better where I understood some of the context and the language was much easier. It will be good to have the usual English specialization hours back then.
Frank	The self-chosen book I read was called The vanishing. It was about a group of kids that were the only people on the earth after everyone else suddenly

disappeared without them knowing. They start looking after other people and meet a few challenges on their journey. The book started with a little backstory about each character. There were 5 characters in the book, but the character that the book was most about was a boy called Dodzi. Dodzi is a boy who lives in a boarding school. he didn't have parents ,so it didn't affect him so much when everybody else   on the earth disappeared. Of Course he was very scared in the start because he probably didn't know what was going on. But when he met the other kids he became less scared and got much tougher. When 3 of the kids in the book meet, they begin to go through the city too see if there are any other people there. They meet a girl and let her stay with them. they realize that there is no other people there ,so they begin to take a bath in a fountain in the city. But after bathing for a while, dodzi sees that stuff are destroyed some places. They meet another kid and let him be with them to. They see some wild animals that had escaped from a circus, and Dodzi realizes that the animales whas the ones making the damage in the city. The book ends in a little bit mysterious way, and I think that it will come out another book about it.

7.10 Appendix I: Teacher responses

Teacher	Hva har vært den største utfordringen med å undervise engelsk fordypning?	Hvordan vil du beskrive elevgruppen(e) du har hatt i faget i generelle trekk, med tanke på nivå?	Hvordan vil du si at du tilpasser opplæringen i faget? Kom gjerne med konkrete eksempler.	Hvilke utfordringer møtte du i arbeid med kompetansemålene faget i LK06?	Hvordan ser du for deg at faget blir annerledes i arbeid med LK20?	Har du flere refleksjoner eller tanker rundt faget?
Berit	Svært ulikt engelsknivå hos elevene og mangel på motivasjon, ofte elever med lærevansker som gjør andre fremmedspråk vanskelige	Alle nivåer, fra enkelt til avansert	nivådeler tekster som skal leses, elevene skal jo vurderes likt så de får ulike oppgaver til temaene men vurderes utdrag like kriterier	De er vage og generelle	Ser ikke en umiddelbar endring	Det skulle hatt en navn som reflekterer det faget er, slikt det er nå kan elever som vil fordype seg i engelsk (siden de elsker engelskfaget) finne på å velge dette
Fiona	Den største utfordringen er nok at elevgruppen spriker når det gjelder behov og evner. Det er en god blanding mellom svært ressurssterke og interesserte elever som virkelig vil fordype seg i språket, samt elever som strever med språket såpass at det ikke er et alternativ å søke andre fremmedspråk. Disse kan gjerne ha iop i ordinær engelsk, og krav på spesialundervisning.	Se forrige svar	Åpne oppgaver, tilpasser tekster og fagstoff i ulike nivå, en tanke om at alle skal mestre innenfor sitt nivå.	At enkelte av målene rett og slett ble for kompliserte og vanskelige å oppnå for elever som strever i engelsk.	Jeg har ikke satt meg grundig inn i dette.	Et fag med mange muligheter for praktisk arbeid!
Caroline	At elevene ikke har valgt faget for fordypning, men fordi skolen har fremmet det	Svak-middels	Mye fokus på vokabular. Mye spes.ped.-tankegang.	At kompetansemålene er vanskelig å få til på et lavt nivå.	Med mindre det faktisk blir et fordypningsfag, ingen ting.	

	som styrking av lav kompetanse, samt spennet i nivå fra 6 til IOP.					
Dania	En del elever liker ikke engelsk, men har enda mindre lyst på tysk/ fransk. - forventning om at det skal være lett å få bedre karakterer, faget blir fremstil uriktig når det presenteres på barneskolen. Store grupper som vokser etterhvert som elever gir opp andre fag. - lite kultur for å være flink.	En brøkdel motiverte elever som liker faget, og veldigsom egentlig ikke liker skole i det hele tatt.	-mye selvstendig arbeid. - oftere enn ellers mulighet for å fremføre for lærer alene. Flere filmer her enn i andre klasserom.... -belønninger for godt arbeid. Spill.	Flere elever i denne gruppen strever med å oppnå kompetanse målene enn i en gjennomsnitt lig klasse, spesielt når det gjelder skriftlig arbeid.	-skal ikke ha det til høsten, så har ikke satt meg så godt inn i det, men ser for meg at vi i enda større grad kan dra nytte av det de lærer i andre fag (dybdelæring)	Egentlig et supert fag, det viktigste er at eleven vet hvilket fag de har valgt (forklare kompetanse målene for dem før de velger fag), og at det ikke er et fag for de som ikke klarer mer teori. Elevene trenger ikke være flinke i engelsk, men de bør ha et ønske om å lære mer, da er det kjempegøy!
Anna	Elevgruppen, som oftest er gruppen sammensatt av elever som ikke vil ha spansk eller tysk og som har utfordringer av ulike slag.	De har språklige utfordringer	Jeg bruker flashcards, bingo, lotto, miming, konkret og basis grammatikk med fyll inn oppgaver, kjører små økter på ca 15-20 min med varierte oppgaver og jobber med korte tekster i Move 1 læreboka.	Det at elevene skal produsere tekster om eget samfunn, produsere sammensatt e tekster og genre arbeid.	Mer tid til å jobbe med kompetanse måleneog ulike tema	At elevgruppen som ofte velger faget har såpass utfordringer at mange av de ikke oppnår høy måloppnåels e. Trist.
Emma	kompetanse målene for avanserte i forhold til elevgruppen som ofte velger dette faget. Undervisning smaterial som fenger målgruppen	lavt nivå, ofte elever med lite motivasjon og lav faglig kompetanse, ulike lese og skrive vansker.	fokus på utvide ordforråd, muntlige aktiviteter, arbeid ofte i mindre grupper, modellering fra læreren	for avanserte og abstrakte i forhold til elevgruppen	X	X

Minna Alina Dehls

From speech-bubbles to script

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