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From Pages to Perspectives: Graphic Novels and Social Awareness in Norwegian Secondary Education

Master's thesis in Primary and Lower Secondary Teacher Education
for Years 5–10

Supervisor: Delilah Bermudez Brataas

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Abstract

In recent decades, graphic novels have gained significant popularity, attracting attention from scholars and researchers for their educational potential, particularly in fostering social awareness. This trend coincides with a global increase in refugee populations due to various ecological, economic, and ideological factors. As many of these refugees are children who enroll in new school systems, educators face the challenge of supporting and educating students whose challenges and experiences differ. This thesis investigates the efficiency of graphic novels, specifically *When Stars are Scattered* (2020) by Jamieson and Mohamed, in developing social awareness among Norwegian lower secondary school students regarding the refugee experience.

Employing a mixed-method case study approach, utilizing questionnaires, observations, and worksheets, this research project involved participants from three grade levels in a Norwegian lower secondary school. The findings indicate a strong correlation between engagement with the graphic novel and heightened social awareness. Notably, students demonstrated increased empathy and understanding of the refugee experience, with many showing high levels of engagement and genuine interest. Additionally, the study revealed variations in prior knowledge and comprehension among different grade levels, with younger students struggling more with the material. The study also highlighted a significant knowledge gap and some misconceptions about the term refugee. Despite these challenges, the visual format of the graphic novel proved effective in aiding students' comprehension. The results underscore the potential of graphic novels as effective tools for enhancing social awareness, particularly regarding the refugee experience.

Sammendrag

I de siste tiårene har grafiske romaner fått betydelig popularitet og tiltrukket seg oppmerksomhet fra akademikere og forskere for deres pedagogiske potensial, spesielt i å fremme sosial bevissthet. Denne trenden sammenfaller med en global økning i antall flyktninger på grunn av ulike økologiske, økonomiske og ideologiske faktorer. Mange av disse flyktningene er barn som begynner i nye skolesystemer, og lærere står overfor utfordringen med å støtte og utdanne elever med ulike utfordringer og erfaringer. Denne oppgaven undersøker effektiviteten av grafiske romaner, spesielt *When Stars are Scattered* (2020) av Jamieson og Mohamed, i å utvikle sosial bevissthet blant norske ungdomsskoleelever om flyktningopplevelsen.

Ved å bruke en kasestudie med en blandet metode-tilnærming som benytter spørreskjemaer, observasjoner og arbeidsark, involverte dette forskningsprosjektet deltakere fra tre klassetrinn på en norsk ungdomsskole. Funnene indikerer en sterk sammenheng mellom engasjement med grafiske romanen og økt sosial bevissthet. Spesielt viste elevene økt empati og forståelse for flyktningopplevelsen, med mange som viste høye nivåer av engasjement og genuin interesse. Studien avdekket også variasjoner i forkunnskaper og forståelse mellom de forskjellige klassetrinnene, hvor de yngre elevene hadde større utfordringer med materialet. Studien fremhevet også et betydelig hull i kunnskap og noen misoppfatninger rundt begrepet flyktninger. Til tross for disse utfordringene viste det visuelle formatet av den grafiske romanen seg å være effektivt for å hjelpe elevenes forståelse. Resultatene understreker potensialet grafiske romaner har som effektive verktøy for å øke sosial bevissthet, spesielt når det gjelder flyktningopplevelsen.

Acknowledgements

First and foremost, I want to thank and express my gratitude towards my supervisor Delilah Bermudez Brataas. I want to thank you for all the amazing feedback, support, guidance, and your time during this process. You have made this process a lot easier through your encouragement and genuine enthusiasm for my project.

I want to give a special thanks to my loving partner, Maiken, for supporting me, and being a valuable sparring partner. Last, but not least, I would like to thank my mother and father for being my biggest supporters and for believing in me!

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List of Abbreviations

EFL	English as a Foreign Language
WSaS	When Stars are Scattered
YA	Young Adult
SSB	Statistisk centralbyrå
UNHCR	United Nations High Commissioner for Refugees

1 Introduction

In recent decades, the educational landscape has witnessed a steady increase in the utilization of graphic novels as a pedagogical tool. For example, in addressing complex social issues. Concurrently, the global landscape is grappling with a significant influx of refugees who are driven away by ecological, economical, and ideological factors. Notably, Norway received 35,700 refugees in 2022, which is the highest number ever recorded (Statistisk Sentralbyrå, 2023a). This prompts a renewed urgency to understand, address, and empathize with the experiences of those forced to seek refuge. Waves of people fleeing has direct implications for classrooms worldwide, including Norway, because refugee children find themselves navigating new unfamiliar educational environments. Educators are faced with the dual responsibility of integrating these new students whilst at the same time catering to the needs of the majority. However, it's crucial to approach integration with insight into its historical implications, particularly considering its negative connotations when forced upon indigenous peoples. Therefore, while integration is important, it's equally vital to maintain awareness of preserving a refugee's own culture, language, and traditions. Utilizing multimodal texts like graphic novels presents a creative and effective approach, aligning with the principles of reception advocated by the UN Refugee Agency, which emphasizes not just integration but also reception and preservation of refugees' cultural identity (UNHCR, 2002).

Many studies demonstrate the educational potential for graphic novels in academic settings. For instance, Setyawan (2018) found that incorporating cartoons into education led to significant improvements in comprehension skills among struggling junior high school learners with limited comprehension skills. Similarly, Park (2016) found that graphic novels have the capacity to engage students in critical dialogues about the experiences of refugees among immigrant and refugee girls. Additionally, visual literature offers various advantages in educational environments, including more "efficient" exchanges between author and reader (Royal, 2007, p. 7). Selman (2003) emphasizes the importance of integrating social awareness development into schools, as it fosters appropriate classroom behaviors. This concept aligns with the core curriculum point 2.1 on Social learning and development, which states "The ability to understand what others think, feel and experience is the basis for empathy and friendship between pupils... The pupils must be trained to act in a considerate way and develop awareness of their own attitudes" (Ministry of Education and Research, 2017). The Norwegian school system, guided by the LK20 curriculum, promotes inclusion for all students regardless of their background. Morrell & Morrell (2012) argue that high-quality multicultural literature has the potential to foster social awareness, which in turn can lead them to question the current realities and to act. Due to their multimodal nature, graphic novels offer unique and exciting opportunities for learning and expression through their diverse narratives and visual elements.

Wallner & Barajas' (2020) article "*Using comics and graphic novels in K-9 education: An integrative research review*" revealed "*several gaps in knowledge*" in terms of the use of comics and graphic novels in educational purposes. Most of the research was carried out in North America, which suggested that "more studies in other educational contexts, published in English, are needed, and that cross-national studies of

comics in education will be productive.” (Wallner & Barajas, 2020, p. 37) This thesis answers to this gap in knowledge by investigating the effects of integrating a graphic novel into the Norwegian EFL classroom and aims to contribute through the focus of graphic novels impact on social awareness towards the refugee experience.

The theoretical framework employed in this study encompasses critical work on graphic novels and visual literature, affect theory and social awareness, and refugee studies. Within this framework, the study aims to investigate the impact of the graphic novel *When Stars are Scattered* (2020) on social awareness among lower secondary school EFL students. Consequently, the thesis aims to address the following research question:

Can graphic novels serve as effective tools for fostering social awareness among Norwegian lower secondary school students?

2 Theoretical framework

This chapter lays the foundation for the theoretical framework of this study by reviewing literature in the three key areas: graphic novels, social awareness, and the refugee experience. Each of these areas contribute to understanding how graphic novels can impact social awareness towards the refugee experience in educational contexts. I begin with theory on graphic novels, covering terminology, historical aspects, and previous research findings. Following this, the chapter presents theory within the field of affect studies, which provides a lens through which to understand the various aspects of social awareness. Drawing from social sciences and focusing on education, this theory offers valuable insights into social issues, including those related to the refugee experience. Next, the chapter presents theory within refugee studies, including terminology, history, statistics, and trends. These perspectives help contribute to our understanding of the broader socio-political contexts that surrounds refugee experiences and social awareness. Lastly, it presents theory on the selection and evaluation criteria for selecting multicultural literature in educational settings. Together, the three theoretical perspectives and their connection constitute the framework used in this thesis.

2.1 Graphic Novels and visual literature

Recent statistics concerning Norwegian 10-year-olds indicate a decline in reading abilities, diminished enjoyment of reading, and a rise in low reading proficiency levels, with one in five scoring below the desired level—a doubling from 2016 (Norwegian Directorate for Education and Training, 2024). Similarly, findings from the PISA program highlight that one in five 15-year-olds struggle with reading to the extent that it may impede their further education and professional prospects (Heie, 2020). Notably, both studies indicate that boys tend to score lower than girls in both enjoyment and frequency of reading literature. Graphic novels can be a valuable resource in the classroom for reluctant or less skilled readers.

Graphic novels are the core of this case study, therefore defining terminology, providing context, and discussing the advantages and disadvantages of the form is necessary. The terminology is taken from the work of the world-renowned cartoonist Scott McCloud. McCloud compiled and presented existing theory and terminology within the genre of visual literature in a more accessible format. Distinguishing between the two art forms—graphic novels and cartoons—is necessary as this thesis researches the formerly mentioned. Eisner presented a definition of comics as “sequential art”, McCloud built on this and presented the new definition “juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response to the viewer” (McCloud, 1994, p. 9). While both art forms share this characteristic, the distinction lies in the format: graphic novels are published as books, whereas comic books are classified as magazines. Moreover, graphic novels tell a complete narrative from start to finish in one novel. The art form gives authors and artists vast amounts of freedom in both the modalities text and illustration, which makes the medium rich and diverse. McCloud elaborates on this richness of the genre, stating that “the artform... known as comics is a vessel which can hold any numbers of ideas and images” (McCloud, 1994, p. 6).

The combination of visual literature combined with text offers numerous opportunities and benefits. Texts with visual language promote a quicker processing time, and when interpreting it, more “efficient” exchanges emerge between the author(s) and readers (Royal, 2007, p. 7). Furthermore, it creates more direct involvement and understanding from the reader, which is seen in the following statement: “The figures that make up the comics rub up against reality in ways that words cannot, revealing the various assumptions, predispositions, and prejudices that author-illustrator may hold” (Royal, 2007, p. 7). These effects lead to several benefits in terms of motivation, scaffolding, and in the development of social awareness.

Initially, the motivational benefits presented by visual literature stem from its ability to allow students to engage with comprehensive narratives, irrespective of their proficiency in language (Setyawan, 2018). Confirming this, research conducted on struggling junior high school learners with limited reading comprehension skills yielded significant results from the impact of comics. Despite their initial challenges, the utilization of cartoons resulted in a notable improvement in the students’ comprehension abilities, enabling them to grasp the storyline effectively and subsequently boosting motivation (Setyawan, 2018). Another study with immigrant and refugee girls found that graphic novels helped them explore their new home country, question government structures and more (Park, 2016). In this, Park (2016) argues that the potential of graphic novels comes from how it represents the experiences of others, and that through the combination of words and images, they can potentially engage the students in critical dialogue about the experiences refugees often face. By engaging in critical dialogue students have higher awareness and understanding of the given subject.

Comics are “designed with highly developed narratives, grammar, and vocabulary based on an inextricable combination of verbal and visual elements” (Babic, 2013, p. 5). The design of comics and what elements they utilize helps explain the results seen in both Setyawan’s and Park’s studies. Furthermore, it explains how the medium can motivate and provide scaffolding for students learning. Park (2016) argues that graphic novels are particularly useful for recent-arrival immigrant youth due to the visual scaffolding the medium provides. Moreover, visual literature holds significant educational value by narrating human stories from diverse social, ideological, and historical perspectives. Benefits such as these, have shifted the question from whether these art forms should be used in educational settings to “how to use it and for what purpose” (Burger, 2018, p. 1). Subsequently, it explains the increasing popularity when illustrating concepts related to culture, history, gender, and more.

Central to the discussion around visual literature is the work of the prominent figure within the field of critical visual theory, Gillian Rose. Rose examines the affective process, distribution, and reception of visual images. She emphasizes the agency of images and their social implications, the effects of this viewing, and considers how different audiences perceive and interpret the visual images (Rose, 2001). Central to this field is the term “visuality”. Rose (2001) describes visuality as “ways in which vision is constructed in various ways: ‘how we see, how we are able, allowed, or made to see, and how we see this seeing and the unseeing therein’”. In this, visuality expresses what is perceived through the cultural lens that shapes the act of seeing.

Historically, the term graphic novel has changed a lot from its beginning, when it mostly applied to superhero stories, to the present day when it includes various types of narratives. Within the realm of YA graphic literature, this diversity of narratives offers

numerous educational opportunities. One such benefit comes Rudine Sims Bishop's concept called "*Mirrors, Windows, and Sliding Glass Doors*". The concept is considered as a primary theoretical text demonstrating the value of representation in children's literature. It describes how books can be windows which offer views of the world, either real or imaginary, strange, or familiar. These windows can also be seen as sliding doors where readers must use their imagination to become part of the world the author has created. A window can also be a mirror when conditions are just right as literature can transform human experience and reflect it back, and through that reflection we see our own experiences and lives through a larger part of human experience (Bishop, 1990). Thus, the concept explains how literature allows readers to reflect on their own lives while also providing insights into others' lives and experiences.

When readers are being represented through their own culture in the text, the book acts like a mirror. Here, accurate portrayals of the reader's culture and positive images can provide feelings of pride and validation of their heritage. Conversely, when readers engage with a book which depicts a culture different from their own, it serves as a window. In this context, the book provides readers with a deeper and more authentic understanding of the cultural group depicted in the narrative. This is achieved by allowing readers to immerse themselves through the experiences of the characters (Galda, 1998). Traditionally, children who are not part of the dominant social groups usually cannot find their reflections in the books they read. Moreover, many of the images they do see of themselves end up being negative, laughable, and distorted. According to Bishop (1990) this can lead to negative consequences such as readers feeling devalued.

Lack of diverse representation in literature also negatively affects children from dominant social groups through how they only find mirrors in books. As Rochman (1993) aptly states, "If you read only what mirrors your view of yourself, you get locked in. It's as if you're in a stupor or under a spell." (Rochman, 1993, p. 11) To be able to understand the diversity and multicultural nature of the world and their connections to other humans, they need books which work as windows into both imaginary worlds and reality. Thus, if children only find reflections of themselves it can lead to a heightened sense of value and importance and an ethnocentric worldview (Bishop, 1990). Expanding on the educational benefits of the "*Mirrors, Windows, and Sliding Glass Doors*" effect inherent in these narratives: Graphic novels have been shown to engage reluctant readers, encourage students to consider familiar material from new perspectives, and develop students' critical thinking skills (Burger, 2018). To summarize, exploring multicultural YA graphic literature in educational settings opens several opportunities for readers to compare their own lived experiences with those portrayed in the text.

2.2 Affect theory and Social Awareness

Affect theory, as explained by scholars such as Silvan Tomkins, provides a framework for understanding how emotions and feelings shape our perceptions and social interactions. This interdisciplinary field explores the ways in which affective experiences influence individuals and communities, emphasizing the non-discursive and prelinguistic aspects of affect (Wehrs & Blake, 2017). The concept of social awareness can be seen as the ability to understand and empathize with others, including taking the perspectives of those from diverse backgrounds and cultures. Social awareness is therefore essential for social interactions including intimate, personal, and political. While there is a consensus that reading literature enhances empathy, some critics caution against oversimplifying the relationship between literature and empathy. For instance, Jurecic (2011) references

critics that warn against viewing empathy solely as a positive force, as it sometimes can act as an expression of power or appropriation of others' experiences. While similarly, Suzanne Keen's research challenges the notion that reading literature necessarily leads to increased altruism. Her review of studies on reading practices found no significant evidence to support the claims of a direct correlation between private reading and altruistic behavior (In Jurecic, 2011). One reason for this discrepancy is that readers frequently choose books where they can identify themselves in the characters and plots (Jurecic, 2011). These findings underscore the responsibility of educators in selecting, integrating, and teaching literature in the classroom. By carefully considering literature that exposes learners to diverse perspectives and experiences, educators can better provide opportunities to foster the various aspects within social awareness.

One arena which has tremendous impact on children and adolescents' development of social awareness is school as much of their interactions and time is spent here. According to Selman (2003) integrating the development of social awareness in school creates more appropriate classroom behaviors through it contributing to a more friendly learning environment. This aligns with the core curriculum point 2.1 Social learning and development, which states: "School shall support and contribute to the social learning and development of the pupils through work with subjects and everyday affairs in school" (Ministry of Education and Research, 2017). Not only is school an important place to promote social awareness but it also offers a convenient setting to observe children's growing social awareness and its correlation with actual social actions (Selman, 2003). This aspect of social awareness connected to social action is highlighted in the LK20's core curriculum, it states:

The ability to understand what others think, feel and experience is the basis for empathy and friendship between pupils. Dialogue is crucial in social learning, and the school must teach the value and importance of a listening dialogue to deal with opposition. When interacting with their pupils, the teacher must promote communication and collaboration that will give the pupils the confidence and courage to express their own opinions and to point out issues on the behalf of others (Ministry of Education and Research, 2017).

Developing the student's character in social awareness is therefore an integral part of what education must provide. Selman (2003) acknowledges that this development of character, like instilling morals, and cultural values to individuals, is central to education.

Children and young adolescents are exposed to media coverage and other sources that expose them to issues highlighting tensions among diverse groups within their country. This exposure can lead to the increase of attitudes such as anti-refugee, anti-immigration, ignorance, and more (Linder, 2021). Consequently, this creates a more divided society, where an us-versus-them mentality is rising. A study examining the life quality of Norwegians from 2021 found that one in five state they experience discrimination based on their age, gender, disability, ethnic background, or sexual orientation. Naturally, the experience of being unjustly treated can affect both life quality and health. The study also found that 46% of those who experienced discrimination had low satisfaction in life (Statistisk Sentralbyrå, 2022).

Teachers and students reading and critically analyzing multicultural texts may help develop a more nuanced and deeper understanding of the injustices experienced by the characters in the text due to the unequal power relationships. Morrell & Morrell (2012) concludes that high quality multicultural literature has the potential to foster a sense of social awareness, which in turn can lead them to question the current realities and to act. Multicultural literature therefore not only serves as mirrors and windows for

adolescent readers, but also presents opportunities for connections to social awareness. Educators can therefore use multicultural texts to foster social awareness skills such as empathy, understanding of others feelings and perspectives, developing respect, and noting similarities and differences (Linder, 2021).

2.3 Refugees, asylum seekers and migrants

Nations across the globe are becoming increasingly interconnected through the global economy, political and social interactions. This new interconnectedness leads to better movement and communication across nations. However, it's important to note that alongside these trends, inequalities and conflicts are also on the rise, contributing to increased immigration patterns. While immigration has historically been seen as a prevalent phenomenon, the experiences of refugees vary greatly depending on the immigration situation and the socio-political context of the receiving countries. For instance, millions of people immigrated to America at the turn of the century due to poverty and later due to war. However, America was relatively open to immigration at that time, which influenced the nature of the refugee experience (Fisher, 2013). In contrast, in Europe, African peoples escaping poverty and war often face greater challenges, such as being turned away, risking their lives to arrive, or being confined to camps (Fisher, 2013). More recently, the war in Ukraine elicited significant sympathy, leading to countries across Europe opening their doors to Ukrainian refugees. For instance, Ukrainians benefit from the Temporary Protection Directive, which lets Ukrainians seek employment, reside, and attend school within the EU without an official asylum approval (Esposito, 2022). Conversely, across several conflicts in African countries, internally displaced peoples and refugees are fleeing to neighboring countries that may not welcome them, resulting in a more difficult refugee experience, which is seen in the graphic novel *WSaS*. Therefore, while immigration has always been a part of human history, it's crucial to recognize that refugee experiences can vary significantly based on social, political, and economic factors.

Defining terminology and providing context regarding this topic is crucial to ensure clarity and as the topic is a complicated, complex, and a sensitive issue for many. The terms "refugee", "asylum seeker" and "migrant" generally describe people who have left their countries, crossed borders, or are in transit. It is important to distinguish between these terms as there are legal differences even though they are often used interchangeably.

Firstly, a refugee is defined as "a person who has fled their own country because they are at risk of serious human rights violations and persecution there..." (Amnesty International, 2022). In this their safety and life are at such a risk that they have no other choice than to leave and seek safety in other countries. An asylum seeker is defined as "a person who has left their country and is seeking protection from persecution and serious human rights violations in another country, but who has not yet been legally recognized as a refugee..." (Amnesty International, 2022). The difference between an asylum seeker and a refugee is then in how asylum seekers claim to be a refugee has not been evaluated. They have applied for asylum due to them believing that returning to their home country would lead to serious harm or death. In contrast, migrants are "people staying outside their country of origin, who are not asylum seekers or refugees" (Amnesty International, 2022). There are numerous reasons why people migrate from their countries, from family, work or study to more threatening reasons such as poverty, natural disasters, gang violence and more (Amnesty International,

2022). A clear distinction provided by United Nations High Commissioner for Refugees (UNHCR, 2013) is “migrants, especially economic migrants, choose to move in order to improve their lives. Refugees are forced to flee to save their lives or preserve their freedom”(In, Schuster, 2016). Highlighting the severity and the forced displacement nature of the term ‘refugee’ is important as to be able to discuss and understand the issue.

Statistics and current ongoing trends highlight the importance and relevance of discussing and learning about refugees. According to UNHCR there were 108.4 million people that were forcibly displaced due to various reasons such as violence, human rights violations, and conflict in 2022. Among these are 35.3 million refugees, 62.5 million internally displaced people, 5.4 million asylum-seekers, and 5.2 million other people in need of international protection (UNHCR, 2023). Statistics clearly show that the number of people forcibly displaced is steadily rising at a rapid rate, which can be seen in figure 1 which shows the number of refugees from 1993 to 2022. For instance, just in the last couple of years, millions of refugees from Ukraine have been granted protection by the European Union. This increase in refugees is also experienced in Norway. As mentioned earlier, Norway received its highest number of refugees ever in 2022 with 35700 people arriving (Statistisk Sentralbyrå, 2023a). This rapid increase is mostly due to the war in Ukraine. In total there were 280 000 people with refugee background in Norway in 2023, the three biggest groups here in chronological order are, Syria, Ukraine, and Somalia (Statistisk Sentralbyrå, 2023b). The demographics of people forcibly displaced show that although children account for 30 per cent of the world’s population they account for 40 per cent off all forcibly displaced people (UNHCR, 2023). As these statistics demonstrate, the issue of forced displacement affects a significant portion of the global population, including children who make up a substantial percentage of those displaced.

The Norwegian education system, guided by the new curriculum LK20, emphasized the importance of fostering inclusive learning environments that promote social responsibility, equity, and diversity. LK20 outlines values such as empathy, understanding of global issues, and respect for human rights, which align closely with the goals of promoting awareness and understanding of refugee experiences. Moreover, LK20 emphasizes the development of critical thinking skills and encourages students to engage with diverse perspectives. This is seen in the core value 1.6 *Democracy and participation*, it states “Protecting the minority is an important principle in a democratic state... All the participants in the school environment must develop awareness of minority and majority perspectives and ensure that there is room for collaboration, dialogue and disagreement” (Ministry of Education and Research, 2017). Overall, the Norwegian educational system values and goals are positive in terms of integrating and helping forcibly displaced groups of people. As of January 2023, the Norwegian government has adopted temporary changes to make it easier for schools to accommodate refugees from Ukraine (Norwegian Directorate for Education and Training, 2023). This highlights how the educational system needs to adapt to the rapid increase in refugees.

In conclusion, differentiating between refugees, asylum seekers, and migrants is crucial for a more nuanced understanding of forced displacement and its impact. By understanding the complexities of these terms and what they represent, educators and society in general can better address the various needs of the forcibly displaced populations. Statistical data and its trends highlight the importance and relevance of developing more understanding and knowledge, particularly in educational settings, towards refugees through factors such as the rapid increase. This is seen in the new

Norwegian curriculum LK20 in how it emphasizes certain values and promotion of minority perspectives. In general, recognizing the severity of the struggles refugees face in seeking safety is crucial for helping them and for the communities where they settle.

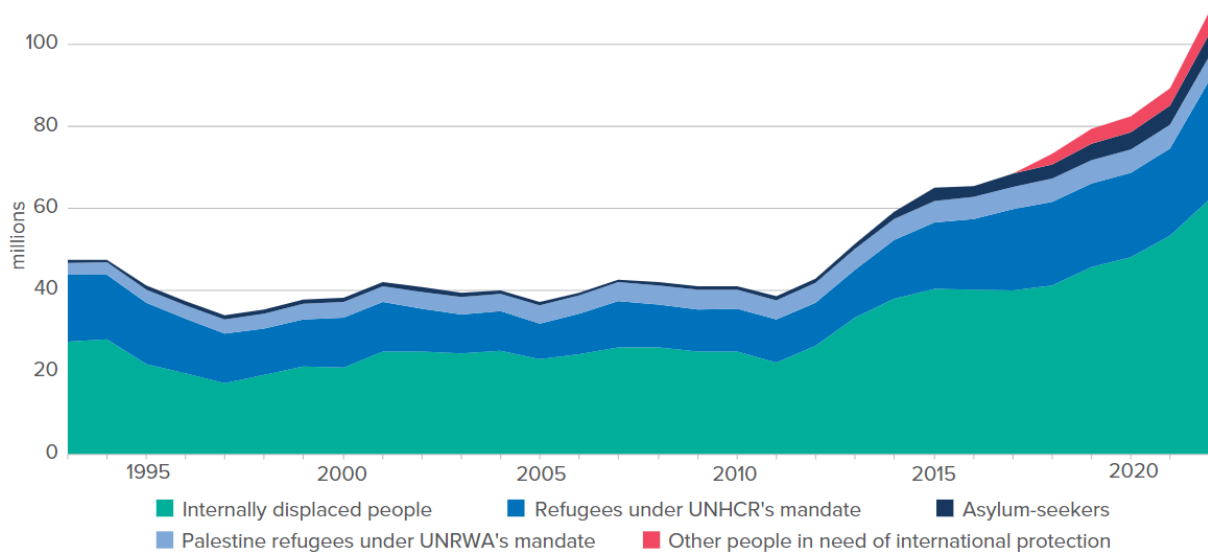


Figure 1 People forced to flee | 1993 – 2022 (UNHCR, 2023)

2.4 Selection and Evaluation of multicultural literature

The use of multicultural literature has entered curriculums across the world, particularly in EFL classrooms. For instance, in the Norwegian curriculum subject English, under the core element language learning, it states: "By reflecting on, interpreting, and critically assessing different types of texts in English, the pupils shall acquire language and knowledge of culture and society... They shall build the foundation for seeing their own identity and others' in a multilingual and multicultural context" (Norwegian Directorate for Education and Training, 2019). English is a lingua franca and as such it is a preferred source of intercultural communication for people with diverse linguistic and cultural backgrounds. While multicultural literature brings advantages such as expanding student's understanding of diverse races and ethnicities, educators must acknowledge potential challenges. Initially, teachers should aim to recognize their own preconceptions, misconceptions, or gaps in knowledge, and how these factors may impact their teaching and their student's interpretations as they engage with multicultural literature (Linder, 2021). As Hade aptly states, "By denying that race, class and gender are not signs to be interpreted, we also deny what is obvious; that literature is a cultural product and that race, class, and gender do matter in our lives" (Hade, 1997). Selecting and evaluating what multicultural literature is to be used in the EFL classroom presents the teacher with a staggering amount of responsibility.

Many aspects go into choosing multicultural literature. Overarching for selecting multicultural literature is the quality of texts, with authenticity being the most important criterion. Teachers can assess authenticity by verifying if the author belongs to the cultural group depicted in the literature, ensuring cultural and historical accuracy to the story, or confirming recognition by major children's book awards (Linder, 2021). Generally, a wide array of cultures and characters should be represented accurately. They should be free of biases, and naturally, be written in a thought-provoking manner. In this thesis, I opted to use the graphic novel *WSaS* (2020) due to it aligning with

(Freeman & Lehman, 2001, p. 36) guidelines to evaluate the literary merits of a text. These guidelines include:

(1) a plot that is original, fresh, well-constructed, and credible; (2) a setting that contributes to a story's mood and authenticity; (3) worthwhile themes that emerge naturally and subtly from the narrative; (4) characters who are convincing, consistent, and well developed; (5) a style that is suited to the plot, theme characters, and tone of the story; and (6) a clearly identifiable point of view that offers readers insight about their lives and world.

Following these guidelines provides teachers with guidance with the responsibility and complexity of selecting multicultural literature. Consequently, the benefit of utilizing multicultural literature becomes more effective in all aspects. For instance, multicultural literature provides students with opportunities to emotionally connect with characters, stories, and places. In this, Rosenblatt (1995) states, "Literature provides a *living through*, not simply *knowledge about ...*" (In Linder, 2021, p. 35). Aligning with this, Morrell & Morrell (2012) refers to how literature can give a better understanding of others, ourselves, and the world. Overall, multicultural literature should be integrated into educational settings, particularly in EFL classrooms due to English being a Lingua Franca. Selecting and evaluating what multicultural texts to utilize requires much thought and planning to strengthen benefits and weaken disadvantages. If done correctly, students and teachers' views of the world can be granted new perspectives regarding self and others.

3 Methodology

This chapter begins with introducing the methodological details of the study. Secondly, I present the research design, which includes excerpts and reasonings from the graphic novel *WSaS*. Next, the various data collection methods are presented. Lastly, the paper delves into the ethical considerations of the study, the procedures to ensure its quality, and reflects on my own position as a researcher. Restating the aim of the study: *Can graphic novels serve as effective tools for fostering social awareness among Norwegian lower secondary school students?* To ensure a valid answer and the scientific nature of the work, my research methods will be addressed in this section.

3.1 Mixed-method case study

This project is a mixed method case study which includes two mixed-questionnaires, observations, and worksheets. As the mixed method combines various elements from both quantitative and qualitative approaches it enhances the depth of the data, and thereby creates a clearer understanding and a robust data foundation. This benefit is particularly relevant as my thesis explores the three elements - social awareness, graphic novels, and the refugee experience. Thus, a mixed method of both quantitative and qualitative data will be beneficial. The quantitative aspects provide a broader understanding of the consensus of the participants whilst the qualitative aspects provide a more in-depth understanding of the participants.

This thesis employs a mixed method case study utilizing a convergent design approach. Convergent design, alongside explanatory sequential and exploratory sequential designs, constitutes one of the three possibilities within mixed methods research (Cresswell & Cresswell, 2023). The selected convergent design entails the inductive development of cases for comparison and description. Specifically, this study adopts the second variant within the convergent design, characterized by an inductive approach to data collection and analysis. This approach involves gathering and analyzing both types of data to form cases for comparison. In this study, the comparison will involve describing the classes followed by a discussion of their similarities and differences. The selection of case studies as the core research design stems from the assumption that context is crucial to the research objectives. Given that this study focuses on English teaching within the classrooms, examining the integration of graphic novels, social awareness, and refugees, the contextual relevance justifies the choice of case study design.

Case studies can be challenging to define, as they encompass a broad spectrum of research within the social sciences. In this thesis, action research serves as the primary methodological approach. Action research is characterized by its utilization of multiple methods for data collection and analysis. However, the definition of what constitutes a case varies among researchers. For example, Robson (2002) suggests that case studies can encompass social groups, organizational and institutional studies, as well as examinations of roles, events, and relationships (In, Cohen, 2018). Some criticism of case studies is that the unit of analysis is so unclear that "almost anything can serve as a case" which argues why "case study as a form of social research is not a particularly

meaningful term” (Punch, 2005, in Cohen, 2018, p. 376). While it is essential to acknowledge critical perspectives on case study methodology, it is equally important to contextualize these criticisms within the framework of one’s own research. In this thesis, the chosen methodological approach aligns with the objectives and context of the research. Action research offers a dynamic framework for engaging with the students in this study, facilitating meaningful interventions and generating valuable data. Thus, while some critics may question the validity of case study methodology, this study affirms its suitability for investigating the complex phenomena in the educational context of this study.

There are several factors I considered for using a case study as the primary methodology for this thesis. A strong argument for using case studies is in how it “provides a unique example of real people in real situations, enabling readers to understand people in real situations, enabling readers to understand ideas more clearly than simply by presenting them with abstract theories or principles (Cohen, 2018, p. 376). In this, case studies can enable more of the readers to understand how ideas and principles fit together. The design of this research project provides unique examples of these real people in real situations through the students working with the graphic novel *WSaS* in class. Another argument for case studies is how it can “blend numerical and qualitative data, and they are a prototypical instance of mixed methods research” (Cohen, 2018, p. 376). This means that it could potentially catch features that could be lost in larger scale studies data. Case studies also have strength in how they can establish cause and effect, aka ‘how’ and ‘why’. In this it “observe effects in real contexts, recognizing that context is a powerful determinant of both causes and effects, and that in-depth understanding is required to do justice to the case” (Cohen, 2018, p. 376). With the context of this thesis and frames surrounding it, the mixed method case study is a solid design for this research.

Case studies are a popular method in the social sciences and have great potential use in the EFL context. According to Bonney (2015) they are effective because “by presenting content in the format of a narrative accompanied by questions and activities that promote group discussion and solving of complex problems, case studies facilitate development of the higher levels of Bloom’s taxonomy of cognitive learning; moving beyond recall of knowledge to analysis, evaluation, and application” (Bonney, 2015, p. 22). These learning processes and developments are usually conducted over a longer time. This thesis does not focus on the participants’ process of language learning, although it will be addressed, and as it is a small-scale research project it will draw conclusions based on the limited time of the project. Its intention of using case studies is however to see how the medium of graphic novel affects social awareness amongst these three different classes.

3.2 Research Design

The selection of a graphic novel as the primary text for this study was driven by their unique ability to engage students in complex narratives while simultaneously fostering social awareness. Graphic novels offer a visually stimulating format that appeals to a wide range of learners, making them suitable for the diverse classrooms across Norwegian EFL upper middle school students. Moreover, the combination of visual and textual elements provides immersive reading experiences that can convey complex themes and perspectives effectively, such as those related to the refugee experience. As for the choice of grade, the decision to focus on this demographic was due to accessibility

and the developmental stage of the student's receptiveness to the themes explored in the graphic novel *WSaS*. In addition, as time was limited, more sessions would be needed to research with younger students. These grades represent a critical period in students' cognitive and social emotional development, which makes it an ideal context for investigating the impact of graphic novels on social awareness.

The selection of the autobiographical graphic novel *WSaS* by (Jamieson & Mohamed, 2020) was driven by multiple factors, including personal enjoyment, recommendations from my supervisor, and its relevance to my study. While there are numerous graphic novels addressing the refugee experience, I utilized Ward and Warren's (2019) book search criterion to ensure suitability of *WSaS* as a pedagogical tool. Copying their approach, I asked essential questions such as, "Is the book educative, engaging, and appropriate? Who is it appropriate for, and who is telling the story?" (Ward & Warren, 2019. p. 406) After the application of the book search criterion the choice of using the graphic novel was pinned. This choice was further strengthened through several educator guides online connected to the graphic novel.

WSaS is about a young boy named Omar and his real-life experiences fleeing war in Somalia and growing up in Dadaab, one of the world's largest refugee camps in Kenya. Presented through Omar's first-person perspective, readers gain insight into the challenges he faces, including assuming the role of primary caregiver for his non-verbal, possibly epileptic brother Hassan. The story begins with the tragic murder of their father and being separated from their mother following an attack on their village, forcing them to leave and seek refuge in Dadaab. Here, they are confronted with trauma, violence, hunger, and theft whilst continuously searching for their mother throughout the camps. Through Omar's perspective, readers witness the daily struggles and triumphs of life within the camp, from searching for their mother, completing daily chores, and navigating the complexity of attending school. Despite the harsh living conditions and personal hardships, Omar remains determined to succeed academically, with hopes of being resettled in America. Notably, the graphic novel has gathered significant accolades, such as winning the Walter Dean Myers Award for young readers and earning recognition as one of the best books of 2020 by the Chicago Public Library.

As the narrative unfolds across its three parts, readers witness Omar's remarkable resilience as well as the ethical dilemmas and emotional turmoil. Of particular significance within the context of this thesis are the pivotal moments depicted in Part 1 of the book. Here, a community leader named Salan arranges for Omar's enrollment in school, a decision that leaves Omar conflicted with the fear of becoming separated from his brother, Hassan. Despite his initial conflicts, he begins school and finds joy and fulfillment in his studies. A central moment emerges when Omar learns that Hassan has been bullied and injured by kids from another sector of the camp whilst attending school. This culminates in Omar quitting school before his exams to take care of Hassan. However, through the intervention of Maryam, a good friend he meets at school, Omar is convinced to reconsider, reminding him he is lucky for the opportunity to receive an education. This in turn is highlighted by Maryam's own educational aspirations being cut short through her father arranging her to marriage to an older man, despite her passion and accomplishments in school.

In Part 2, a full two years later, we observe Omar and his friend Jeri anxiously wondering about what the future might look like. Inspired by Salan, Omar aspires to

become a social worker for the United Nations, but as a refugee, he feels this is improbable. As time passes, Omar becomes increasingly frustrated and saddened by his situation. However, a sudden turn of events occurs when he gets an interview with the United Nations regarding resettlement. During the interview, Omar recounts the tragic murder of his father by armed men and the heartbreaking moment when his mother instructed them to flee to their neighbor, which was the last time they saw her. Omar tears up and becomes emotional as he does not know whether his mother is alive. As the wait response takes much longer than originally stated, Omar’s bitterness towards his situation and that of his loved ones increasingly grows.

In part 3, we find Omar and Jeri four years later attending high school. Aged 17 and with graduation coming up, he begins to lose hope and positivity for his future after spending most of his life in Dadaab. Following a dramatic incident involving the death of one of their guardian mothers’ goats, Hassan runs away due to her breaking down and grieving. After a dramatic search, Omar eventually finds Hassan, and upon their return, they receive news of a second interview with the United Nations. Eventually, they learn that they can resettle in America after spending most of their lives in the camp. Omar is ambivalent as it is painful to leave his beloved friends and family behind, but he knows they cannot squander this opportunity. As they leave Kenya, Omar watches the stars out of the airplane window as he hopes to find a better future in America.



Figure 2 Shift in color palette (Jamieson & Mohamed, 2020, p. 180)

Figure 3 Color and Narrative (Jamieson & Mohamed, 2020, p. 6)

One of the standout features which solidifies my selection is its vibrant and expansive colorpalettes, which play a crucial role in visualizing the story. Victoria Jamieson’s artistic choices in color contribute significantly to establishing the mood and tone in the narrative, making it more accessible to readers, as seen in figure 2. For example, the colorful illustrations help blur the gap between fiction and reality, allowing readers to immerse themselves more fully in Omar’s experiences as a refugee. The integration of narrative and visual elements not only deepens the reader’s understanding and emotional connection to the story but also serves as a great pedagogical tool for fostering social awareness. Furthermore, the use of color palettes to indicate different time periods is another strategic and powerful visual element. Jamieson alters the color scheme when depicting Omar’s reminiscing of the past, as seen in figure 3. Here, the colors change to a bleaker and more subdued palette, using yellow and orange, which effectively conveys the emotional weight and trauma associated with Omar’s memories, such as witnessing his father’s murder. This distinct shift in color not only signifies changes in timelines but also provokes powerful emotions, thereby enriching the effects of the storytelling experience. By analysing specific examples of how color is used to convey emotions, highlight themes, and differentiate between settings, we gain insight

into the various storytelling techniques employed. These visual cues help complement Mohamed's autobiographical narrative while concurrently serving as a powerful tool for engaging students and fostering social awareness in education settings.

The chosen excerpts from *WSaS* worked as the foundation and primary resource for the lessons and the post-lesson questionnaire. As time was limited to only two lessons the excerpts were carefully and strategically selected. Thus, the selection of excerpts was justified based on the following criteria: (1) Comprehensive contextual understanding, (2) potential insights that the students might gain, (3) the impact on the various aspects of social awareness, (4) the post lesson questionnaire, and (5) practicality. Most of the excerpts focused on Omar's childhood and adolescence. The rationale for this was that choosing content that the students could relate to and see themselves in would prompt social awareness. The excerpts provided several opportunities to work within social awareness, which is what will provide data for the research question: *Can graphic novels serve as effective tools for fostering social awareness among Norwegian lower secondary school students?*

The participants in the case study are Norwegian EFL upper middle school students in a rural area of Southern Norway. Each grade level consists of one class with an average of nineteen students in each class, totaling up to 57. Most of the students were native Norwegians with both parents born in Norway. Each class had on average at least two students born in another country, or one or both parents born in another country. These countries were in south-east Asia, south Asia, and eastern Europe. Two of the students, one in 8th grade and one in the 10th grade, had escaped the war in Ukraine with their family and were learning Norwegian.

The research project began with the students receiving an information sheet regarding the project and their rights. This information sheet (appendix A) was given to them by their teacher the week before I arrived. In addition, they were subsequently reminded of my arrival the Friday before. The lesson plan for these two sessions can be found in appendixes B and C. In addition to the lesson plans, a more explanatory and detailed day-by-day presentation of the schedule and rationale is provided.

On day one, the first thing I did was to greet the students, present my study, and remind them about their rights and what was expected of them. Secondly, I showed them how to access the online pre-lesson questionnaire through *Nettskjema* and how to develop their Alias to remain anonymous. The students were given a link through their teams' accounts, which was done to avoid confusion and save time. This initial data collection was aimed to find the student's baseline awareness and understanding of the refugee experience. In addition, it also gives insight into their current relationship/experience with reading graphic novels. The students who did not want to complete the questionnaire were given another task. Following the completion of the questionnaire, I presented the graphic novel and its characters and plot. After this I presented facts surrounding the refugee camp Dadaab (the refugee camp in which the story takes place), and global facts surrounding refugees. Next, the students were instructed to read chapter 1 in *WSaS* through an online publishing site posted by the publisher, Penguin Teen Books. The publisher provided the first three chapters accessible for free. In addition to reading, the students completed the worksheet for lesson 1, see appendix D for more information. Although it was voluntarily to return the worksheet they still needed to answer. This continued for around 20 minutes, or until there were 5

minutes left of the class. The class ended with the students discussing in pairs what they read and a summary in plenum about the content of the graphic novel so far.

On day two the lesson started with a think/pair/share exercise with a summary of the previous lesson. This was done to activate schemata and to see what they got from the previous lesson. Next, most of the lesson went into the students reading chapter two and three in the graphic novel whilst answering the second worksheet. This lesson focused on more individual work with the graphic novel, and letting the students delve into the story themselves. Same as last session, the students were not required to return the worksheet but were asked to complete it. After the individual work, the students were instructed first to discuss with a partner their thoughts and feelings towards the graphic novel, and then discuss in plenum. Next, the final pages of the graphic novel are presented, and these pages include both the ending of the book and real-life pictures of the characters and Dadaab. Finally, the students were told to complete the post-lesson questionnaire, and as before, those who didn't want to participate were assigned another task.

3.3 Data collection

The various data collection methods used in this thesis are presented here. Beginning with the primary source of data collection: the questionnaire. Further, it presents supplementary data collection methods of observations and worksheets. As previously mentioned, the primary data collection stems from the differences and similarities found in the questionnaires.

3.3.1 Questionnaire

Creating the pre-and post-lesson questionnaires involved several considerations, given their significance as the primary source for the thesis. One such consideration was structuring them to ensure easy facilitation for the students. These questionnaires aimed to gather a mix of quantitative and qualitative data, reflecting the thesis's exploration of graphic novels, social awareness, and the refugee experience. Quantitative data provided statistical insights into trends, attitudes, and opinions across three different classrooms, while qualitative responses offered deeper insights into the "why" and "how" behind the data. This mixed-method approach aimed to complement each other, addressing any gaps in understanding that both types of data might present. The decision to blend both types of questions stemmed from the need to balance out the potentially superficial responses from quantitative queries with richer, more nuanced qualitative insights. As this research project had limited time, questionnaires were an effective way to measure the knowledge and impact of this study.

As the questionnaires were a semi-structured mix of both quantitative and qualitative questions, four different types of questions were selected to help expand the data collection. The four types of questions selected were: open-ended (explain why), often done through sentence completion questions; Closed questions (How would you rate your own engagement); the Likert scale (how strongly do you agree); Multiple-choice questions (select those who fit you) (Cohen, 2018). These four question types provided the thesis with both quantitative and qualitative data, which, in turn, helped strengthen both the data forms through numerical data and qualitative answers. Both questionnaires were written in Norwegian so that the students would be able to understand and answer more of the questions in depth. As *Nettskjema* have a great translation option to English, the students who did not speak Norwegian could still be

able to answer. All students were given the choice to answer in either English or Norwegian, although I stated my preference for English as it was English classes. This was done as their EFL proficiency varied a lot from 8th to 10th grade, and even more on an individual level. Therefore, some of the answers will be presented in both languages, with a translation for the Norwegian answers in the footnotes.

The pre-lesson questionnaire comprised eleven questions and a sample size of 50. Four questions mirrored those in the post-lesson questionnaire. Initially, the questionnaire aimed to gauge student's reading habits, familiarity with graphic novels, and comprehension of refugee challenges, utilizing a Likert scale format to facilitate ease of response before delving into more personal and reflective inquiries. These questions sought to provide context for subsequent study findings and inform potential adjustments to future lessons. Next, the questionnaire focused specifically on refugee-related themes, in which all questions, except for the question seen in figure 5, were designed to elicit comparison to the post-lesson questionnaire.

The post-lesson questionnaire had a sample size of 47, a small reduction compared to the pre-questionnaire, with ten questions. The questionnaire began with quantitative questions centered on assessing the student's comprehension of and interaction with the graphic novel *WSaS*, their engagement with the lessons, and their overall understanding. Like the pre-lesson questionnaire, it included questions for comparison purposes. Furthermore, it contained inquiries about student's experiences with the lessons, themes, and the graphic novel. Many questions were designed to elicit diverse interpretations and encourage students to provide elaborative responses, thereby collecting insightful individual perspectives.

The questions common to both the pre-and post-lesson questionnaires were carefully crafted to address the research question: *Can graphic novels serve as effective tools for fostering social awareness among Norwegian lower secondary school students?* These inquiries aimed to be answered through the outcomes of teaching with the graphic novel *WSaS*, focusing on the refugee experience. Their design facilitated the identification of similarities and variations observed throughout the study. However, it's important to note that not all questions asked will be presented in the findings, as some yielded insignificant results for the study's objectives.

To ensure anonymity, the students were given an alias, and the questionnaires were developed through the online webpage *Nettskjema*, which aligns with guidelines from SIKT and does not collect any data from the participants IP addresses. This ensured complete anonymity for the participants throughout the data collection process.

3.3.2 Observation and Worksheet

Observations were conducted throughout the entirety of both sessions in addition to two sets of worksheets. The worksheets, found in appendices D and E, were handed out to all the participants sequentially for each class, with appendix D corresponding to session one and appendix E to session two. These data collection methods were aimed at providing supplementary data to the questionnaires.

There are various methods of observation, and as such some clarification is needed. Gold (1958) views observations as an activity that moves on a continuum, in this he presents the four terms "the complete observer", "observer-as-participant", "participant-as-observer", and "the complete participant" (Postholm, 2005, p. 64). Given

the action-based nature of this study with active researcher involvement, observations were conducted from the positionality of “participant as observer”. This positionality entails a high level of engagement with the participants. Being aware of my own role as a researcher and transparency were therefore essential. Overall, it is important to acknowledge the potential limitation of “necessary objectivity” in observation due to the confidential nature of the data and information might not be given or shared by participants (Cohen, 2018). Despite these weaknesses in this method, the strength lies in its supplementary nature to the whole study. It provides unique individual insights and a broader overall view of the various classroom dynamics. In addition, it filled in gaps and provided explanations of the data gathered from the questionnaires and the worksheets. The participant as observer form of observation are categorized as semi-structured as it have an “agenda” of issues and gather data through illuminating the issues in a little predetermined or a systematic manner (Cohen, 2018). The observation had therefore no pre-defined aim and did not search to confirm or disprove any hypothesis.

Data was gathered from the analyzed documents of the two administered worksheets. One with questions was distributed during both sessions with the goal of receiving individual written thoughts and reflections from the participants. Some strengths of this method is how the researcher obtains direct language and words from the participants and accessibility (Cresswell & Cresswell, 2023). Direct language and accessibility made it suitable for integrating in this study as it made the participants physically write down their thoughts and reflections. Some limitations of this method are the differences in articulation and perceptions, and that the materials may be incomplete. Considering the age group of the participants, these limitations made the collected data vary dramatically. This method combined with observation attunes the researchers to both people’s actions and what they work with. Thus, both observation and the analyzed documents provide qualitative insights which could provide valuable for the results found in the questionnaires.

3.4 Research Ethics

When conducting my research several ethical considerations, and strategies for addressing them, needed to be introduced to protect the participants’ rights and data. Creswell & Creswell (2023) state that “Writing about these ethical issues is a cornerstone of good research writing” (p. 93). As my research involves the complex and sensitive topic of the refugee experience, ethics needs to be addressed. To ensure my role in this thesis is ethical, I use Cresswell & Cresswell’s (2023) framework of the research process as it is presented in the book *Ethical Issues in Qualitative, Quantitative, and Mixed Methods Research*. The framework is divided into the following timeline of the processes, “Prior to conducting the study”, “Beginning the study”, “Collecting data”, “Analyzing data”, and “Reporting, sharing, and storing data” (Cresswell & Creswell, 2023). During this study, ethics must be reflected on at all stages.

Starting with the first process “prior to conducting the study”, the most central points for my research were to study the professional association standards, seeking universal approval, and gaining local permission from the site and participants (Cresswell & Cresswell, 2023). This process started with me discussing my project with the students’ English teachers and the principal at the school several months in advance. After receiving approval, I would implement my research project in week 3 during the practice period. One concern was that 8th grade only had one English lesson per week.

This was solved by a teacher switching lessons such as they had no English the following week.

The next process "Beginning the study", involves some concerns according to Cresswell & Cresswell (2023), which are identifying a beneficial research problem, disclosing the purpose of the study, not pressuring the participants, and being sensitive to vulnerable populations' needs. All these concerns directly relate to my project as my aim is to research how graphic novels can impact social awareness towards refugees in the Norwegian EFL classroom. As the thesis researches a sensitive topic, where some of the students could potentially recognize and relate to the graphic novel, several ethical considerations had to be fully addressed. This is seen in Hooks statement, "When we write about the experience of a group to which we do not belong, we should think about the ethics of our action, considering whether or not our work will be used to reinforce and perpetuate domination" (Hooks, 2014, p. 43). The students and their guardians were all informed about the project, the survey, and the lesson plan.

4 Results

This chapter first presents the unique findings from the pre and- post lesson questionnaires. Then, three questions asked in both questionnaires are presented with a comparative analysis. To preserve authenticity and transparency, the chapter will include the original citations from the students, in both English and Norwegian, despite flaws in grammar and syntax. To ensure accessibility for all readers Norwegian quotes have been translated in the footnotes. Acknowledging this, some meaning might be lost in detail as a few answers contained incorrect grammar and syntax. Additionally, the questionnaires were too extensive to present each question in detail, therefore this section presents the valuable questions and findings. To see the excluded questions, see appendix F and G. Lastly, the chapter presents the observational notes and findings from the worksheet.

4.1 Pre-lesson questionnaire

The questionnaire began with the question "How often do you read books in your free time? E.g. cartoons, comics, novels, and short stories". Students were presented with five response options ranging from 'very rarely to 'very often'. The findings indicated that the majority exhibited infrequent reading habits, with 48% selecting 'very rarely' as the most chosen option, followed by 'rarely' at 26%. When combining these two categories, 74% of participants indicated they read 'very rarely' or 'rarely'. The remaining response options 'sometimes', 'often', and 'very often', were chosen by 14%, 4%, and 8% of respondents respectively.

Secondly, students were asked, "Do you have any experience with reading graphic novels? Graphic novels are longer comics in book format, e.g. "The Amulet"". To indicate their familiarity, they had to select 'yes', 'no', or 'not sure'. The findings revealed a nearly even distribution, with 38% responding 'yes', 42% responding 'no', and 20% responding 'not sure'. A marginal 4% difference favored students lacking experience compared to those who had it.

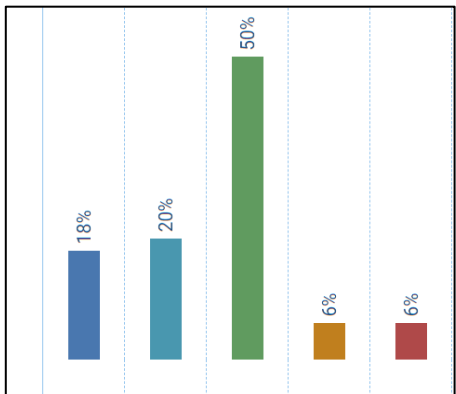


Figure 4 Students liking of graphic novels.

Next, students were asked the question "How much do you like to read graphic novels? Rate on a scale from 1-5." The findings are depicted in Figure 4, ranging from 'very little' to the right with 'very much' to the left. An observation emerged from this question, with one student commenting: "I have never read any graphic novels, what should I select?".

Following the previous inquiry, students were asked, "Comment a few sentences on why you selected as you did in the previous question". A general observation was the variability in response length, with the majority offering only brief comments. Among the 47 responses, 18 exhibited negative attitudes towards graphic novels or reading in general, with a prevalent dislike toward reading being the most dominant response. Responses in this category included phrases such as "*jeg leser*

ikke¹”, “det er kjedelig og lese²”, and “leser ikke³”. A trend in the positive answers was emphasizing how the inclusion of images increased comprehension of the narrative. Examples include “Jeg liker å lese i grafiske bøker når det er et vanskeligere tema å forstå...⁴” and “jeg liker grafiske romaner fordi det viser bilde av folk så jeg forstår plassen bedre.⁵” Students expressing positive sentiments tended to construct more elaborate responses and provided more reasoning compared to those with negative responses. Additionally, a theme that emerged from the responses was the perceived lack of relevance of graphic novels to the students. Examples of this include: “Likte det mere før. Det er litt mindre grafiske romaner for folk på min alder⁶”, “Jeg synes det er ganske lite romaner på min likhet⁷”, and “jeg leser bare de av og til og det er sjeldent å finne en bra en⁸”.

Lastly, students were asked, “How informed do you feel regarding the challenges faced by refugees?” Responses were primarily concentrated between the two options ‘neutral’ and ‘well informed’, with 58% selecting the former and 24% choosing the latter. Together, these two options accounted for 82% of all answers. The remaining responses - ‘very well informed’, ‘poorly’, and ‘very poorly informed’ – received 8%, 4%, and 6% respectively, totaling 18%. For visualization the distribution across the three grades is illustrated in Figure 5. This shows that 8th graders feel the most informed and 9th graders feel the least informed. Notably, 9th grade students predominantly selected neutral.

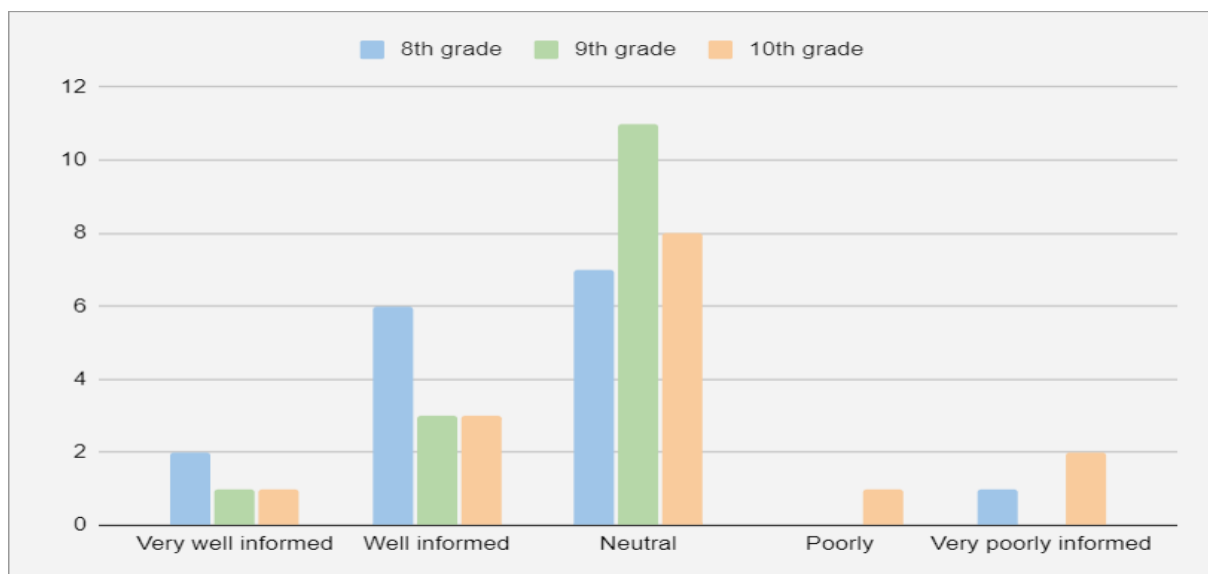


Figure 5 How informed do you feel regarding the challenges faced by refugees?

¹ I don't read

² It is boring to read

³ Don't read

⁴ I like reading graphic novels when it is difficult theme to understand

⁵ I like graphic novels as it shows a picture of people which makes it so that I understand the place better

⁶ Liked it more before. It is less graphical novels for people my age

⁷ I think it is few novels which are similar to me

⁸ I read them sometimes and it is rare to find a good one

4.2 Post-lesson questionnaire

The post-lesson questionnaire began with the question "Did you recognize any specific elements of *When Stars are Scattered* that resonated with you? Write a few sentences about why or why not." Most of the students responded negatively, offering simple and blunt replies such as "vet ikke⁹", "nej¹⁰", and "ikke egt¹¹". Notably, short, blunt replies were also prevalent in the pre-lesson questionnaire when students were asked to expand on their answers. Some students elaborated further on why they did not resonate, citing reasons such as not being refugees and not experiencing separation from their families. For instance, one student remarked, "There wasn't anything I found relatble. I think it is because living like a refugee is so differnt from a day in my life." In contrast, eight students expressed resonance through themes of family and friendship. Noteworthy responses include "kanskje det og ha sterke bond med noen som ikke er familie av blod¹²" and "at de bryr seg om familie¹³". This shows that some students relate to the graphic novel by resonating through familial and interpersonal relationships depicted in the graphic novel.

Several students shared profoundly personal experiences and reflections. For instance, one student wrote "jeg kjente meg igjen av flyktning fordi jeg har flyktet fra landet mitt før så jeg kjener meg litt igjen i det. fordi papan min dødde i krig da flyttet jeg fra *****¹⁴ til norge for bedre liv¹⁵". Others echoed similar themes related to the refugee experience. For example, one student remarked, "at jeg er en flyktning selv¹⁶". Another student remarked, "Det å måtte vite at du ikke har mat å spise flere dager på rad eller flere ganger om dagen. Også når barn bevisst ikke spiser for at de voksne skal få spise.¹⁷"

The following two questions will be comparatively used in Figures 6 and 7. Figure 6 shows the findings regarding "The lessons have increased my understanding for refugees' experiences", while Figure 7 shows the findings for "Through using the graphic novel *When Stars are Scattered* in the lessons has helped increase my intercultural competence for refugee's experiences." When considering responses from all three grades the results of the questions exhibit significant similarity, particularly in the clustering of students selecting the middle options. The decrease in learning outcomes attributed to the use of graphic novels is evident, with a 6.4% reduction, including 4.3% selecting 'strongly disagree' regarding the book's effects. Students in the 9th grade stated the highest perceived learning outcome with several agreeing that the benefits stemmed from the use of *WSaS*. Another noteworthy finding is that many 10th-grade students do not believe the lessons have increased their understanding, yet still acknowledge that the graphic novel has contributed to their intercultural competence.

⁹ Don't know

¹⁰ No

¹¹ Not really

¹² Perhaps to have strong bonds with someone who is not family by blood

¹³ That they care about family

¹⁴ Blurred for General Data Protection Regulation

¹⁵ I recognized myself as a refugee because I have fled my country before, so I recognize myself in it. Because my dad died the war, I moved from **** to Norway for a better life.

¹⁶ That I am a refugee myself

¹⁷ Having to know you don't have food to eat for several days in a row or several times a day. Also, when children consciously choose not to eat so that the adults can eat.

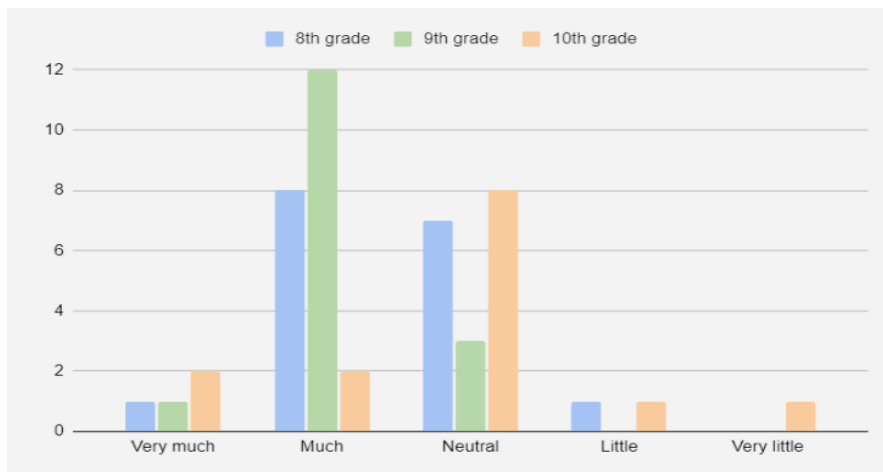


Figure 6 Results from "The lessons have increased my understanding of refugees' experiences."

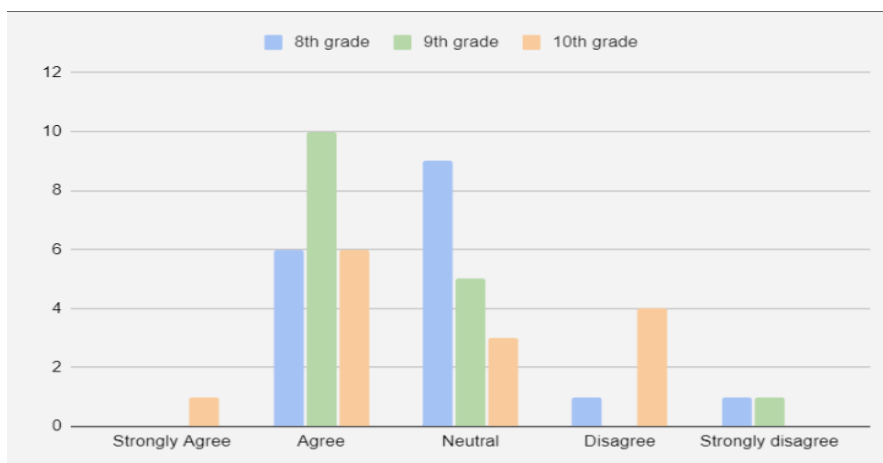


Figure 7 Results from "Through using the graphic novel WSaS in the lessons have contributed to me getting increased intercultural competence for refugees' experiences."

Following the question seen in Figure 7, participants were asked to elaborate on their response, "why/why not?" Responses were categorized into the following groups corresponding with their frequency: (1) Neutral or uncertainty, (2) interest, engagement, and educational value, (3) empathy, perspective, and enhanced understanding, and (4) limited engagement, little educational value, and lack of understanding. The largest group, comprising 29.79% of respondents expressed neutral or uncertain sentiments, with responses such as "vet ikke"¹⁸ and "har ingen grunn"¹⁹, and provided brief explanations. In the second category, many participants commented on their engagement and fondness for the graphic novel, which is seen in the comment "Fordi boken handler om flyktninger, og jeg syntes den var intresant."²⁰

Category (3), comprising 15 of 47 total answers, students reflected on living conditions, time spent within this camp, and visual effects and impact of the graphic novel. Several commented on their newfound perspective and understanding of the living conditions and the amount of time that refugees spend within these camps. For example, one student stated, "i dint know they were on that camp for so long", another wrote "når

¹⁸ Don't know

¹⁹ I have no reason

²⁰ Because the book is about refugees, and I think it was interesting.

vi leser denne boken så får vi forståelse for at det er veldig vanskelig og være flyktning og bo i en flyktnincamp.²¹”, while another commented “Den har det fordi jeg har fått innblikk i hvordan det er å ikke ha så mye å være taknemmelig for småe ting som gir en liten lykke ting²²”. Additionally, a student remarked “The book had some good drawings which made it easier to understand. I think I would have learned a lot if I could read the entire book”. Category (4) included different responses, despite being the least popular category, from lack of knowledge, understanding, and lack of educational value. It includes comments such as, “jeg har ikke fått noe mer erfaring²³” and “hør hørt om ting som det her før²⁴.” Three outliers within this category were students with limited engagement or understanding, these responses were, “forsto ikke sammenhengen²⁵”, “jeg skjønnte ikke så mye²⁶”, and “jeg fik ikke til å lese allt som sto der og noen tig hvor hvanskelig²⁷”. To summarize the results from this sequence of questions, many students felt they had learned something from the lessons. *WSaS* seems to have a part of the learning, but not for all students as some argued that they did not learn through the book or learn anything new at all. The reasonings behind are somewhat undefined by the students, yet several students felt the graphic novel helped them understand.

4.3 Shared questions between the questionnaires

Results from the initial shared question, “a refugee is ...” found that 62 of 93 responses were deemed correct, representing approximately 68%. Four responses were excluded from the analysis as they did not correspond appropriately to the question. Examples of such responses include “en person²⁸” or “en som flyter²⁹.” An observation was noted with one outlier student who answered “noen fra afrika som kommer til Norge³⁰” in the pre-lesson, and “en fra afrika³¹” in the post-lesson. Another finding is students’ inability to differentiate between the term’s “traveler” and “refugee,” with some students considering anyone moving to Norway from another country as a refugee. Additionally, several students show confusion and inability to separate between the terms “immigrant” and “refugee”. For instance, one student described a refugee as “er en som flykter/ reiser bort fra landet sitt over og in i et tryggere land. med andre ord innvander³².” This confusion persisted across both questionnaires, with three instances in the pre-lesson and two in the post-lesson. The distribution of correct and incorrect definitions in the pre- and post-lesson questionnaires are presented below in figures 8 and 9. The raw data for each grade level is found in appendixes H, I, and J. The evaluation of each definition is color coded on the side, with green being correct and red being incorrect. The 8th grade had the most correct answers.

²¹ When we read this book we get an understanding that it is difficult to be a refugee and live in a refugee camp.

²² It has because I have gained insight into what it’s like to not have much and be grateful for the small things that bring you little joys.

²³ I haven’t gotten any new experience

²⁴ Have heard about things like this before

²⁵ Didn’t understand the connection

²⁶ I didn’t understand that much

²⁷ I couldn’t understand everything that stood there, and some things were difficult.

²⁸ A person

²⁹ One that moves (although direct translation means floats)

³⁰ Someone from Africa that comes to Norway

³¹ Someone from Africa

³² One who moves / travels away from their country to a safer country. With other words, immigrant.



Figure 8 Results from "A refugee is ..."

Figure 9 Results from "A refugee is ..."

The next question asked to the students was, "When I think about a refugee, I feel ...". Initial responses predominantly reflected empathetic and sympathetic attitudes towards refugees, evident in answers such as "*sorg for at de måtte flykte fra landet sitt og familien*,³³" and "*jeg syns synd på de fordi de må dra ifra lande sitt og familien sin*.³⁴" Post-lesson responses introduced a broader spectrum of emotions, including negative ones like "*ensomhet og sinne*³⁵" and "*jeg føler meg lei meg og trist*³⁶", alongside expressions of hope and compassion. Additionally, the post-lesson questionnaire contained more elaborative responses with more detailed reflections, such as "*at noen har opplevd noe vondt i livet, og må derfor flykte bort. Jeg syns det er synd at det finnes folk som må flykter fra hjemlandet sitt på krig av f.eks krig*³⁷." Furthermore, differences in language between the two questionnaires revealed that many students responded using informal language, such as "*vet ikke*³⁸" and "*at jeg lever for godt*³⁹". Another notable finding was students expressing uncertainty, such as "*ingenting*⁴⁰". A general trend observed between the questionnaires was the choice of words used. For instance, the pre-lesson questionnaire featured more empathetic adjectives, including "sad", "sympati"⁴¹, and "Urettferdighet og medfølelse"⁴². However, both sets of responses shared a common theme of hope for the improvement of refugees' situations, as seen in answers like "*at håper han får det bedre så fort som mulig*⁴³" and "... *men samtidig synes jeg det er bra at de kommer til ett land der det ikke er krig*⁴⁴."

The results from the last shared question "How much understanding do you have with people having to flee from their home country?" can be seen in Figure 10 and 11 below, with 10 being the pre-lesson questionnaire and 11 from the post lesson questionnaire. Comparing these two figures shows that the students are moving from the

³³ Sorrow that they must flee from their country and family.

³⁴ I feel sorrow towards them as they must leave their country and family.

³⁵ Loneliness and anger

³⁶ I feel both sad and upset

³⁷ That someone have experienced something bad in their life and have to flee. I feel its sad that there are people who have to escape from their home country due to war.

³⁸ Don't know

³⁹ That I live to well

⁴⁰ Nothing

⁴¹ Sympathy

⁴² Injustice and compassion

⁴³ Hopes he gets better as soon as possible

⁴⁴ But at the same time, I think it's good that they are coming to a country where there is no war

right side of the graph towards the left. Notably, 8TH graders scored highest in both questionnaires regarding their understanding. On the opposite side of the scale, 10th graders scored the lowest. 9TH graders were the most neutral in both questionnaires. However, generally all three grades showed increased understanding from the pre- and post-lesson questionnaire.

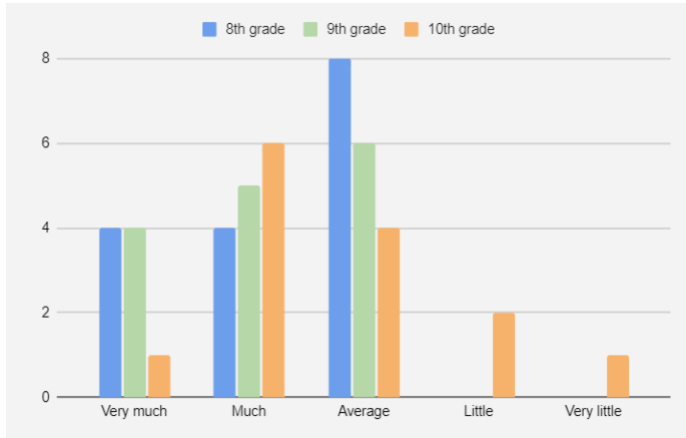


Figure 10 Results from Pre-lesson questionnaire

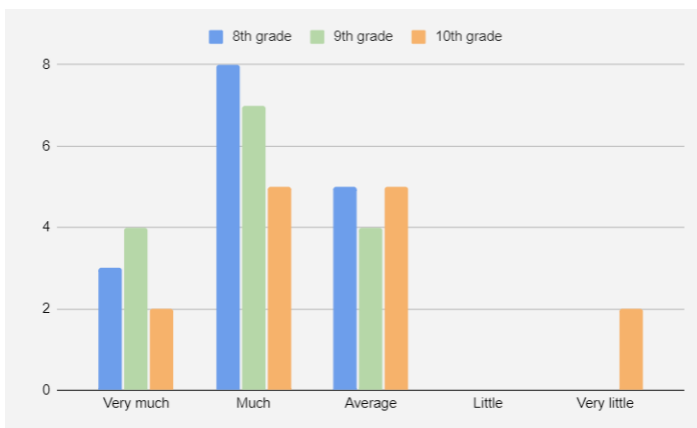


Figure 11 Results from Post-lesson questionnaire

4.4 Observations and Worksheets

The following results are derived from personal observations along with worksheets gathered during the two lessons. Additionally, I have added the main findings from the administered worksheets found in Appendix D and E. Firstly, the observations will be presented.

One significant observational finding was the varying levels of concentration and maturity among the students. The youngest class required more organizational effort to maintain focus throughout the lessons. Another notable observation was the discrepancy in participation between genders, with girls showing more active engagement in class discussions and displaying more thorough completion of assigned tasks. Ethnicity emerged as another observational point, with students from multicultural backgrounds exhibiting higher levels of engagement during lessons. Particularly noteworthy was the active participation of a boy from a multicultural background, who made significant contributions to class discussions and worksheets during these lessons. This student is

usually not actively engaged in classroom discussions. Overall, the students demonstrated increased participation and interest in the classroom activities.

Now, I will present data gathered from the worksheets distributed during the lessons. A notable finding was the disparity in the level of completion of the worksheets, which was observed both across different grade levels and among individual students. While many participants provided fully reflective sentences for all questions, others submitted incomplete responses, leaving certain sections or the entire worksheet blank. Interestingly, the second worksheet elicited more reflective answers compared to the first.

Beginning with the first worksheet, within this document students answered their interpretations of Omar's journey and interactions in the refugee camp. The first question was "What do you see?" and "What do you think it would like living here?" Several students showed great levels of understanding and reflection, some examples include "I see lots of people trying to hide from the sun under a roof. I believe it must be terrible to miss a family member and never really be safe" and "I think it's quite hot in the camp, or people don't have enough clothes. I also didn't see any water. The houses look bad, and has nothing inside. I think it would be a bad place to live." Other comments highlighted the overcrowded and unhygienic conditions of the camp, with one student noting "*Dårlig hygiene ikke er bra sted for barn*⁴⁵".

Next, students answered into the nuances of how the authors conveyed Omar's fears through the questions "How do the authors let readers know that Omar is scared?" and "Why does Omar think," "Judging by the sounds all around us, I'm not the only one with bad dreams?" Their responses showed comprehension of narrative techniques and their empathetic engagement with Omar's story and the broader refugee experience depicted in the graphic novel. For example, one student said, "Because they don't know where they are going after this." Another finding is students' reflections around the underlying theme of trauma in the graphic novel. For example, one student said, "That there is multiple people around that has experienced something similar."

The second worksheet revealed that many students felt they would behave and feel similar to Omar. Others expressed they would have increased differences in fear, toughness, and anger, indicated in comments such as "I don't think I would be so brave" and "*Jeg hadde vært redd og kanskje sint*⁴⁶". One outlier was the comment "no I would be scared and sad all the time and die of depression." Next, students were asked who are Omar's friends and family, and what makes them true friends and family? Almost all students answered correctly but with little provided explanation and reasonings. An answer standing out from the others was the comment, "He defends Hassan he also says he can't imagine living without him if that ain't love than I don't know what love is".

Next, students were asked "Describe life in the refugee camp. Write 2 positives and 2 negatives". One student replied, "It is very hot there and they have not so many food there. But all love someone and they take care of the children some not have parents." Others commented more directly towards Omar's personality and his character, which includes answers like "He is strong minded and is a bit sad about his family", and "Omar is happy and sad. He knows his life is not great, but he still manage to pull out the good things in his life."

⁴⁵ Bad hygiene is not a good place for children

⁴⁶ I would have been scared and possibly angry

5 Discussion

This section will evaluate the presented results and the relative success of carrying out the research and then address validity issues. Before beginning the evaluation, the importance of the subject and research will shortly be addressed.

The provided theory shows that the Norwegian school system acts to integrate and create awareness of minorities. The fact that the educational system has regulations regarding teaching students' awareness of minorities underbuilds the importance of this research, because it can provide insights into how themes like the refugee experience can be taught. As LK20 states, it is an important principle to protect democracy, but I would argue that is also important for a positive learning environment. Preventing bullying and increasing respect and tolerance, through increasing knowledge and awareness. However, achieving this is a big challenge due to the sensitivity of the topic, hopefully this case study might be an example of how it can be taught. Additionally, numbers show that the number of refugees in the world is increasing. Likely this will affect many other countries and have a big impact on societies. Which underbuilds even more the importance of addressing this topic and teaching it to students. That being said, let's delve into the results.

5.1 Results

The results will be discussed in the order they are presented, so this section follows the structure of the results.

5.1.1 Pre-lesson questionnaire

The first finding shows that students do not read a lot in their spare time, which aligns with the worrying nationwide trends among children and young adults. For instance, the Norwegian 10-year-olds that had decreasing reading abilities and reported less enjoyment while reading. One can argue that this is a loss for society, because as Rudine Sims Bishop states: books can be like windows providing other views of the world. Therefore, reading little can indicate a smaller span of understanding of the world. This finding of students reading little due to boredom highlights the importance of the school's role in teaching about worldly topics. However, students might have other inputs, such as social media or the news, that teach sufficiently about what they want to learn or know.

Furthermore, students had a varied experience with graphic novels, which makes sense as students already expressed infrequent reading habits, but nearly half of the students have nearly no experience with graphic novels. This indicates a potential gap in the interaction of graphic novels within the school curriculum, which might surge from other factors such as teachers' attitudes and accessibility. The fact that students had a lack in experience with graphic novels might explain why several found reading boring, because text combined with visual literature offers several benefits that can lead to higher motivation through higher immersion. As Royal (2007) pointed out, it promotes a quicker processing time between author(s) and readers when interpreting the story. Furthermore, it creates more direct involvement and understanding from the reader (Royal, 2007). Moreover, Setyawan (2018) argues that visual literature provides

motivation through how it engages readers with the comprehensive narrative, irrespective of their language proficiency. This is also supported by the results that showed higher liking of graphic novels due to the images showing the surroundings of the story. The last point to these results is that students felt there is a lack of graphic novels for their age group, this will be addressed later in the section "Societal Impact".

The last results from the pre lesson questionnaire revealed that students feel little informed about refugees. This is an interesting finding which should be evaluated appropriately. Firstly, the distinction in whether they merely feel little informed or are little informed should be established. Then, provided the level of knowledge, it can be evaluated if they underestimate their own knowledge or just are uninformed and feel accordingly. The answer to this will come forth discussing later results.

5.1.2 Post-lesson questionnaire

In the post-lesson questionnaire, students stated their understanding and sentiment towards refugees, where the majority expressed that they did not relate much to the refugee experience. This finding is reasoned in that most Norwegian students luckily do not have any similar experiences, but some students showed ability to relate to the familial and interpersonal relationships which shows great emotional maturity and understanding. Another important finding in these results is that the students who have a refugee background openly expressed that they relate to the content of *WSaS*. Such vulnerable answers were particularly interesting as there were few of them in the three classes. The honest and personal comments indicate that the lessons successfully achieved to create a safe environment to discuss the topic, which is also shown in the correspondence between known students with refugee background, who also had a stronger participation and engagement in the lessons. Given the challenges of this being a sensitive subject, the students proved to be highly receptive to learning about the refugee experience. The students who related to the topic were likely more motivated for the lessons because they experienced representation in *WSaS*, as can be drawn from Bishops' theory on representation which highlights the importance of minority representation in school material. One could even wonder if the student's prior lack of engagement in class relates to lack of representation, because Bishop states that this could lead to personal devaluation. This could explain the lack of participation because feeling less represented and thus less worthy can lead to disengagement. The school aims for an inclusive learning environment which would require participation from all, highlighting the school's big role in prompting social awareness so to avoid disengagement and enforcing this us-versus-them mentality. One such example is through implementing multicultural texts like *WSaS* in the EFL classroom.

This mentioned finding illustrates the importance of individuals understanding how past experiences, stories, and histories of other races, socioeconomic backgrounds and cultures influence their responses to current events, which is achieved through promoting awareness. Despite encountering language barriers, some multicultural students exhibited increased engagement with the text, indicating that the graphic novel served as a unique platform for learning and expression. The multimodal nature of the medium, mixing text and illustrations, caters to diverse learning styles and linguistic backgrounds. McCloud (1994) argued that this mixing of modalities enriches the medium, allowing for a wider range of ideas and images. Moreover, the integration of text and visuals facilitates more effective exchanges between authors and readers (Royal, 2007). Studies conducted by Setyawan (2018), and Park (2016) confirm the positive impact of multimodal texts on students' reading comprehension, particularly benefiting struggling

learners, and immigrant and refugee girls as they navigate a new country and engage in critical dialogue. These findings highlight the educational value of integrating multimodal texts, especially those containing visual elements.

Continuing the post-lesson questionnaire, more than half of the students felt they had increased understanding of the refugee experience from the lessons. These are promising results given that the lessons were short and that some of the time was also used to fill out questionnaires. Looking into the distribution across grades there are some interesting revelations, because the 9th graders rated the lessons the highest, it seems that they got the most out of it. In the 8th grade on the other hand, the majority showed to agree but, in the comments, they expressed that it was challenging to understand the book. Which is also reflected in that many answered 'neutral', with no explanation in their reasoning for rating the way they did. Lastly, the 10th graders have the lowest rating, being near a normal distribution, their comments reflected that they already were familiar with a lot of the lessons content. However, the fact that some of the students liked seeing the visuals from the graphic novel and reflect on the time the refugees spent in the camp and its size indicates that they were able to comprehend more of the content on the refugee experience through the imagery. This can be linked to Rose's theory on visuality and how everyone perceives and interprets images differently, which is affected by the cultural lens of each individual. The students that answered that *WSaS* taught them something, stated examples such as the length refugees must wait for replacement. This was interesting as it indicates that many students assume the refugee experience is more linear, with the process of fleeing their country being faster and more effective. Answers such as these indicate how *WSaS* provides a way to enhance some participants' perspectives and understandings of the refugee experience. The 8th graders did not achieve this level of comprehension from the book and struggled with understanding the graphic novel, which might be explained by the students' varying academic abilities since 8th grade students have a lower educational level than 10th grade students. It is also worth mentioning that not all students have Norwegian or English as their mother tongue, which was shown in comments about struggling to comprehend the content of the lessons and graphic novel. This result suggests that while the lessons impacted many students' intercultural competence toward refugees, it's causality cannot for all students be directly contributed to them engaging with the graphic novel *WSaS*. On the other hand, several students made nuanced observations from the visuals of the book and throughout the lessons many students replied on visual attributes from *WSaS*. This emphasizes the value of the graphic novel, even though not all students agree on its educational value. My opinion is that students learned a lot from *WSaS*, which can be seen in their comments, but that the short lessons did not provide sufficient foundation for immersion and therefore students might have indifferent feelings towards *WSaS*.

To conclude the evaluation of the mentioned results, the 9th graders proved to have the highest gain from the lessons, therefore it seemed to work the best for that class. The 10th graders had a moderate increase in their understanding towards refugees and the 8th graders had the least increase. This difference is likely caused by their initial high ranking or lack of understanding of the graphic novel. This raises the question if this graphic novel is well suited for their academic level, or if they merely require more time to work with it. It might also be lack of ability to immerse themselves in the graphic novel. Given the limited time of only two sessions and considering their age with that of the target group of the graphic novel, it is reasonable to assume that providing more time with the graphic novel would allow nearly all students to immerse themselves in it.

As graphic novels are increasingly used to illustrate concepts related to history, culture, and more in educational settings, one can question if they are being utilized correctly and for what purpose (Burger, 2018). Additionally, perhaps more students would have achieved better results if they had access to a physical copy of the graphic novel. However, the majority agree with the effect of the lessons regarding their understanding of refugees' experiences and that shows a positive outcome. To conclude this point, the majority of the students felt that they have increased their understanding of the refugee experience from the lessons and partially from *WSaS*. Additionally, teaching about the refugee experience to 8th graders might require more in-depth work and time.

5.1.3 Questions in pre- and post-lesson questionnaires

Moving on to address the questions that were shared for both pre- and post-lesson where students were to define what a refugee is, results suggests that students have a general understanding of what a refugee is. Despite the generally strong pre-existing knowledge displayed by students, more nuanced interpretations emerge at closer examination, as the analysis showed intriguing insights within the incorrect responses and misconceptions. This allows for this paper to evaluate whether the students do have high awareness prior to the lessons but given the students' age and academic level a broad spectrum of definitions was acceptable. The majority were able to define a refugee well by describing that it is a person who had fled due to risk for their own lives. One noteworthy example is an outlier who in both questionnaires equated refugees as individuals from Africa, indicating potential biases or stereotypes. As this misconception persisted in the post-lesson questionnaire, it suggests a resistance to the educational influence of the lessons.

Another issue was that some definitions contained typical misconceptions like mixing up "refugee" and "immigrant." They also connected their definitions to people moving to Norway, which indicates a lack of broadness to their understanding. Since there are refugees in many other countries and Norway does not have a large proportion compared to other countries. Here it would have been interesting to discuss more of the relevant news like the war in Ukraine, Syria and Palestine to deepen their understanding even more. *WSaS* already brings up the war in Somalia, so giving the students a more global perspective would hopefully have expanded their understanding of the scope of the refugee experience.

Next the students expressed their sentiment on the refugee experience and following the two sessions, there was a noticeable shift in responses, with an increase in the percentage of students reporting higher levels of understanding. After the lesson, the students' responses showed more expressions of empathy or emotional connection to the refugees compared to before the lesson. This suggests a deeper exploration of the complexities of refugee experiences, potentially indicating a readiness for more nuanced discussions, which also indicates a development in their understanding and empathy towards the refugee experience. Their desire for positive change for refugees suggests that the classrooms of these students are fertile ground for exploring themes seen in the graphic novel *WSaS*. These findings suggest that graphic novels, such as *WSaS* hold promise as effective tools for fostering social awareness among Norwegian lower secondary school students.

In the next question up for comparison, students were to rate their understanding of the refugee experience. The 8th graders seemed to evaluate their understanding the

highest, which is on the contrary of what one would expect since they are the youngest. 10th graders have come further in their education, thus should have more knowledge on the subject. Therefore, it is surprising that the 8th graders also proved to be those who felt the most informed about the refugee experience, especially since they also expressed most struggles in understanding the contents of *WSaS*. However, one's awareness consists of more than education as Silvan Tomkins expressed: emotions and feelings shape our perceptions. So, there might be some undiscovered factors underneath, like for example: the class might have more experiences with refugees beyond the school environment, which could contribute to their heightened social understanding on the matter. Another reasoning could be that they overestimated their own awareness, because awareness of one's own abilities and knowledge is developed over time, and those students are the youngest and most likely to wrongly evaluate their own knowledge. Other interesting findings from the graphs are that the responses of 9th graders varied more, and those of the 10th graders were even more scattered, approaching a normal distribution. It is important to address the small but persistent percentage of students reporting low levels of understanding post-lesson. This can indicate the need for ongoing support and reinforcement of learning objectives. Additionally, it could be due to the length of the study as there were only two one-hour sessions for each class. As some students were absent, some had only a one-hour session, which naturally could have swayed some results. If this data was to represent a population, which usually spreads in a normal distribution, this would have underbuilt that the 8th graders might be too young to self-evaluate and the older they are the more appropriately they evaluate. However, these students do not represent a population and their reasons of why they evaluate themselves as high understanding or any of the other options, do not provide many insights. The reasoning mainly consists of uncertain answers or no reasoning at all. However, the 8th grade was the class with the most correct definitions of refugees, which indicates a higher level of knowledge. This is in contrast with that students expressed that they feel little informed about refugees, which answers to the finding from the pre-lesson questionnaire. The answer is relatively subjective, and I believe that students felt less informed about the refugee experience than they were, especially seen in light of LK20.

Additionally, there was a relatively high percentage of neutral answers, which could indicate issues in evaluating their own understanding of the refugee experience or merely that they find themselves in the middle point. Another view is that it could indicate lack of engagement, which is not a rare finding in this age group, but it could also be linked to difficulties in following the lessons. Which aligns with the observations of the 8th graders that required more explanations and assistance in the lessons. There could be several reasons for why so many students opted for "neutral" or "well", for instance, discussions around refugees are often a sensitive and complex matter with strong oppositions to each other. Therefore, remaining neutral seems like an effective option to avoid reflecting too much around the question. A second reason could be how the question was framed, because the question can be interpreted subjectively it could have been difficult for the students to know their own feeling of informational frame compared to their classmates, so opting for neutral and well would seem logical. Other factors such as lack of interest, infrequent attention to news, or availability of reading materials could also be reasons. The students who were avoidant to the lessons likely benefit from them anyway because they get to see through the "window" as Bishop stated, into someone else's world. Building on this, Rochman said, that they could get locked in in their own perspectives creating an ethnocentric worldview, which would go

against the educational systems principles. The pity in these potential findings is that those students go to the same classes as other refugees and therefore are affected by the matter. They could have a higher use and need of social awareness around the refugee experience. This merely highlights the cause at stake and the importance of teaching about this theme and by extension providing proper representation in lesson contents. So, students may increase their social awareness regarding the refugee experience. Before concluding, the results suggest that these two sessions had a positive impact on students' comprehension of the refugee experience. Notably, the overall trend of increased understanding is promising. Additionally, the consistent number of students answering "very much" in both questionnaires shows the potential effectiveness of graphic novels in engaging students and developing their social awareness.

In conclusion, the analysis of the question responses between pre- and post-lesson provides valuable insights into the effectiveness of graphic novels in cultivating social awareness. Results show that despite students demonstrating a solid baseline understanding, notable misconceptions persist. However, the graphic novel seems to have concretized the refugee experience through the visuality. This graphic novel seems to hold potential in fostering various aspects of social awareness. Through the media's diverse narrative and visual elements, students' engagement with these texts can help in developing empathy, cultural understanding, and critical thinking skills, thus strengthening awareness and the overall classroom dynamic. Additionally, for refugee students, graphic novels provide a unique avenue for learning and expression because of their multimodality which accommodates diverse learning styles and linguistic backgrounds. Lessons have opened the theme up and functioned as representation for several students. The increased expressions of empathy provide a good frame of reference when eliciting differences and similarities between the two questionnaires. These reflections indicate that the students not only possess the capability but also demonstrate strength in their ability to understand and empathize with others' different situations and emotions, relating to the aim of the study: awareness.

5.1.4 Classroom Materials

Continuing the exploration of the effects of these lessons, the two worksheets proved valuable as a supplementary data generation method. The results varied drastically with several insightful responses as both worksheets were completed and reflected upon to varying degrees. The students found and reflected on both positive and negative aspects of life within the refugee camp. Overall, they showed an impressive understanding of the several challenges faced by displaced populations, and they showed an ability to identify moments of resilience amidst hardship. These reflections showed their sensitivity and understanding to the situations depicted in the graphic novels. Firstly, they identified aspects such as drought, overpopulation, and shortages of resources and hygiene within the refugee camp environment. This awareness was facilitated by the visual nature of the book, as visuality, as described by Rose (2001), emphasizes the ability of visuals to convey information more effectively than text alone. Royal (2007) supports this notion, asserting that "the figures that make up the comics rob up against reality in ways that words cannot." Secondly, the students also showed high levels of awareness as they identified Omar's feelings and put themselves in his shoes. They expressed that they would not manage as well as Omar but would be more scared and sadder than him. The students saw what Omar feels and what would be their feelings and identified the differences. This indicates that *WSaS* and the lessons worked as more than just a window to the story, but prompted the students critical thinking and by extension activated their

awareness. Building on this, students' descriptions of Omar show their diverse interpretations of his emotional state. Through detailed portrayals of Omar's personality and character, students offered valuable glimpses into their empathetic engagement with the protagonist's journey, as they expressed both admiration for Omar, being strong-minded and dedicated, but also that it would be extremely challenging for them to achieve the same. Some students even said they would be sad all the time if they were in Omar's shoes. This demonstrates the student's ability to empathize with Omar's emotional struggles and resilience.

Furthermore, the students were able to identify all of Omar's family members, including those who are not related by blood, showing strong abilities in extracting themes of love from a story with a tough and sensitive topic, particularly Omar's unwavering dedication to protecting his brother and prioritizing others' well-being over his own. Many students also found that the children in the refugee camp always had someone taking care of them, even if they had no biological family there. They interpreted this as a display of love for children who are in bad circumstances. By articulating their interpretations of Omar's story, students showcased their ability for critical thinking and empathetic reflection, which proves the students' understanding and engagement with the graphic novel.

Additionally, students were also able to identify Omar's fears and traumas. Uncertainty was what the majority commented on, which was clearly one of Omar's main struggles, affecting his decisions and actions in the story. Students expressed that if they were in Omar's situation, they would have felt angrier than he did, demonstrating self-reflection and critical thinking, which aligns with the concept of awareness. Throughout the graphic novel, particularly in the early chapters, illustrations depicting the uncertainty of Omar and Hassan's future can be seen. For instance, on page 5, Omar and Hassan are depicted staring through a barbed wire fence, searching for their mother amongst the newly arrived refugees. As students demonstrate affective abilities such as reflection, thought, and connection to the book through its visual elements, the text, in line with the field of affect theory, aids in their understanding of how emotions and feelings influence their perceptions and social interactions with the narrative (Wehrs & Blake, 2017). Furthermore, during the lesson's students demonstrated understanding of the fear and unease associated with refugees' uncertain futures, which is an important lesson for the students because they get insights into the factors that contribute to the trauma aspects of the refugee experience. Although refugees may not experience war themselves, the refugee experience still has many elements that cause trauma. The students saw the challenges the refugees have in covering basic human needs like water, food, and shelter.

To conclude, the results from the worksheets and observations, all these findings reflect the students' understanding and awareness of both the social connections, emotional hardships and lack of primal resources experienced in such environments.

5.2 The lessons

Since the results have been interpreted and discussed, it is vital to evaluate the quality of the lessons. Seeing the results considering potential weaknesses in the lesson can provide reasonings for the results. The relative success of the lessons was evaluated firstly from the perspective of whether it was possible to carry out the lessons as planned. Secondly, my personal reflections around the planned lessons and lastly, if the students felt they learned something.

Firstly, these lessons follow the LK20 curriculum on enhancing students' social awareness regarding minorities, in this case refugees. The lessons were carefully constructed to provide a variation of methods, such as discussions, individual work, and individual writing tasks, which were aimed at giving all different learning styles ways to understand. This also aided in handling the fact that the refugee experience can be a sensitive matter, because it opened the subject from a variation of viewpoints. The graphic novel provides an objective perspective and students do not have to engage personally. Whereas the discussions must be handled more delicately to not lose track of the subject, or become a political discussion, in these classes, students tended to tread carefully and lean more towards timidity. What worked best was the discussions in pairs. The discussions seemed to have higher engagement than what comes forth in the questionnaires. This is due to the format of data collections, another way of collecting data could have been more successful. For instance, an interview or survey, however, questionnaire was chosen as the data generation method best suited for this research. Another point to add to the questionnaire was that it relies on technology, and in the 9th grade, some technical issues occurred. However, these were solved relatively quickly and did not seem to affect the data. Lastly, it would have been better to have had more time in the 8th grade class, because a lot of time was spent going around explaining content and questions. They required more assistance compared to the other two classes, even in the questionnaire they needed clarifications on questions. They also would like to spend more time delving into the graphic novel for more understanding. Despite this, as time was limited to only two sessions it is reasonable to assume that not all students were able to understand or engage fully with the text.

The quality of the questionnaires can be evaluated relatively highly, but with a few flaws like a lack in options for the students who have no experience reading graphic novels. There was no option for that. Furthermore, there was a slight tendency of one question being unclear in how it can indicate two things, it was the question, "*Hvor mye forståelse har du med mennesker som må flykte fra eget hjemland?*"⁴⁷ This was unclear because it could be interpreted as both how much you relate to them or how much do you know about their situation. Conclusively, the questionnaires proved valuable as data generation method, and it is challenging to construct a perfect questionnaire.

Another aspect of the quality of the lessons is the choice of material, in this case *WSaS*. Selecting and evaluating what multicultural literature is to be used in the classroom can be a complex task. In this several aspects must be thoroughly planned and thought out to enhance the learning potential and avoid enforcing negative attitudes and or behaviors. In selecting *WSaS*, I aimed to provide students with an authentic and immersive literary experience that not only exposes them to a diverse culture and experience, but also fosters empathy, critical thinking, and cultural understanding. Integrating Ward and Warren's book search criterion, *WSaS* ended up being educative, engaging, and appropriate for this study, which was seen in the positive results despite the limited time-period. *WSaS* provides these positive results through several factors such as the combination of the narrative of Omar and the graphical designs of Victoria. A subtle, yet important to note, is that the person who published the book, Victoria, is a white woman. This is important to note as it is possibly the reason why Omar's voice is heard, and his story told. One of the strengths of *WSaS* lies in its narrative being told from Omar's first-person view, which lets students gain deeper and more authentic insights into the story. Furthermore, the vibrant and expansive color palettes of the novel

⁴⁷ How much understanding do you have with people who have to flee their country?

make the story more accessible and immersive for readers. Additionally, it can be implemented into the Norwegian classrooms as it aligns with several of both the core values and in the English subject's competence aims. Factors like these solidify the choice of the book and its great potential in the EFL classroom.

The choice to prioritize the events in the first few chapters stemmed from how memorable and impactful each page was. These early chapters offer extensive insights into the broader refugee experience, detailing and illustrating the vast scale and inherent injustices of their situation. Moreover, they emotionally recount the circumstances that led to their arrival at the camp, highlighting the resilience of the two brothers who endured such hardships from a young age. Furthermore, the narrative highlights the significance of enduring friendships and familial bonds, providing opportunities for students to establish personal connections and deepen their understanding through a human experience. The integration of *WSaS* into the EFL classroom not only immerses students in an authentic narrative, but also cultivates social awareness.

Finally, most of the students felt they had learned something as mentioned in the previous section. Additionally, they participated in critical dialog through the discussions in pairs and in the class, which aligns directly to LK20's goal for increasing awareness. Students also had an increase in their expressed feelings towards the refugee experience, from both the questionnaires and the handouts. Therefore, the lessons did achieve their goals and are evaluated as quite successful.

5.3 Addressing Issues

5.3.1 Validity Issues

All research contains validity issues to some degree, especially qualitative research which has fewer concrete data. The validity issues in this research are firstly the student's ability to evaluate their own knowledge, this was shortly discussed in prior sections. Secondly, the handling of the data. Lastly, academic variations within classes.

Handling this data requires a lot of structure, even if *Nettskjema* provides useful graphs, yet there is a lot of hidden information in the distribution of students in the replies. Structuring this data and matching up each pre and post lesson responses with the aliases can be a pitfall because some responses had changed a letter in their alias in either of the responses. Requiring more work to identify the correct post lesson response for the pre lesson response. Additionally, some students were present at the first lesson but not the second, and vice versa. Which causes a lot of tidying in the dataset, for it to correspond correctly and include only comparable responses in several of the questions. This was handled with the highest precision possible but remains a potential source of invalidity.

The academic variations also became a challenging variable in this research, because given the short time I had at the school, I do not withhold sufficient information to evaluate each student's academic level for the inclusion criteria of the dataset. However, this study is merely a small case study and should contain a diverse population. Yet, it would be useful to map out the students' understanding of Norwegian and English to ensure their comprehension of the lesson and questionnaires.

6 Conclusion

The Norwegian education system's curriculum, LK20, emphasizes fostering inclusive learning environments and developing awareness of minorities, particularly in the core values. This study addresses this objective, responding to Wallner & Barajas' pointed out gap in the use of graphic novels for educational purposes. A mixed-method case study was conducted using the graphic novel *When Stars are Scattered* in three grades of a lower secondary school in Norway. Data was collected over two lessons per grade through questionnaires, observations, and worksheets. These lessons included information on the refugee experience, class discussions, and reading and working with excerpts from the graphic novel to enhance social awareness. The lessons were strategically planned with the aim to answer the research question:

Can graphic novels serve as effective tools for fostering social awareness among Norwegian lower secondary school students?

The results indicate that students felt an increased understanding of the refugee experience. Despite having a basic knowledge of refugees, the visual elements of the graphic novel significantly aided their comprehension of the story's contexts and events. There were variations across grades, with the 8th grade stating the most familiarity with the topic but struggling to comprehend the *WSaS* story, suggesting a need for more time with the material. Overall, the graphic novel proved to be an impactful pedagogical tool for promoting empathy and understanding. The worksheets and observations demonstrated deep engagement with *WSaS*, showcasing its potential to foster social awareness and empathy towards the refugee experience. Thus, the study concludes that integrating the graphic novel *WSaS* in the EFL classroom effectively develops social awareness among lower secondary school students.

Although this study had rather clear findings, further investigation into the impact on social awareness with extended reading time and deeper engagement with the graphic novel could be beneficial. This might enhance awareness and improve understanding for students who initially struggled with the lesson content. Additionally, the lessons were too brief to fully address misconceptions about the term "refugee." Working with definitions and discussing the term in a broader, global context could further enhance understanding. Another valuable direction for future research would be examining the impact of these lessons on refugee students in Norwegian classrooms. While this study provided some insights, exploring how representation affects these students could significantly contribute to achieving LK20's goal of minority awareness.

7 Societal Impact

One of the reasons we conduct research is to contribute with proven information to society. The societal impact of this study lies in the lesson's usefulness to heighten students' social awareness. Teachers may use the contents of my study to implement similar projects in their own classes, and thus have a stronger proof behind their text selection and lesson design. This statement is supported by the positive results demonstrated through working with the refugee experience and the graphic novel *WSaS*, indicating the potential impact it can have on students.

Another contribution from this thesis is the observation that students perceived a lack of graphic novels suitable for their age group. As a teacher, I have encountered several graphic novels that may be suitable for the students, although it remains uncertain whether they would agree. In my experience I've observed that the graphic novel industry is booming, particularly within YA circuits. However, it's crucial to recognize that the existing graphic novels often fail to reach this target group, highlighting a significant issue outside of the schools' control. This challenge extends beyond mere marketing of literature and encompasses factors such as access, resources, and language/translation options. Schools possess the potential to address this issue by curating their libraries to include more diverse selections or by collaborating with libraries to expand their collections. Additionally, teachers can play a proactive role by staying informed about available texts, advocating for improved selections in libraries, and fostering ongoing discussions about the importance of diverse literature.

Lastly, this research can partially contribute as a sample test on how Norwegian schools are doing regarding the LK20 curriculum about teaching social awareness. This data can be part of the evidence base for such an evaluation. So hopefully, this study can work as a building block for future studies.

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Appendices

Appendix A: Information sheet

Appendix B: Lesson plan 1

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Appendix D: Handout for lesson 1

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Appendix H: 8th grades definitions of refugees

Appendix I: 9th grades definitions of refugees

Appendix J: 10th grades definitions of refugees

Appendix A: Information sheet

Informasjonsskriv om forskningsprosjektet:

Grafiske romaners påvirkning på sosial forståelse blant elevers perspektiver på flyktninger.

Formålet med prosjektet

Dette er et spørsmål til deg om du vil delta i to spørreundersøkelser hvor formålet er å

- Finne ut til hvilken grad grafiske romaner kan bli brukt til å utvikle sosial forståelse for flyktninger.

Hvorfor får du spørsmål om å delta?

Du får denne forespørselen fordi

- Jeg ønsker å forske på grafiske romaner sin innvirkning på deltakere innen din aldersgruppe. Du har blitt valgt da jeg har fått lov av skolen din til å få gjennomføre forskningsprosjektet. Alle elevene i 8, 9, og 10. trinn vil bli spurt om å være med da dette vil gi meg mer informasjon.

Det er frivillig å delta

Det er frivillig å delta i prosjektet. Det vil ikke ha noen negative konsekvenser for deg hvis du ikke vil delta eller senere velger å trekke deg.

Hva innebærer det for deg å delta?

- Metoden jeg bruker for å samle inn data er en spørreundersøkelse på nett før undervisning og etter endt undervisning. Ingen av spørsmålene vil kunne knyttes til deg direkte da alt er anonymt.
- Spørreundersøkelsene vil ta omtrent 10 minutter hver, og om du velger å ikke delta vil annet opplegg være tilgjengelig i stedet under spørreundersøkelsen.
- Ingen personopplysninger vil bli samlet inn.

Med vennlig hilsen

Ole Martin Drege Wågbø



Appendix B: Lesson plan 1

Time	What	How	Why
5 minutes	<p>Introduction to the two lessons ahead.</p> <p>Present what my research is about and their role in it regards to the questionnaires.</p>	In front of the class with PowerPoint.	So, the students are aware of what is going to happen and their role, options, and responsibility.
10 – 15 minutes	Pre-lesson questionnaire or an alternative for those who do not wish to participate.	Hand out their pc's and get them to click the link in teams.	To get initial data before the action-based research lessons on the graphic novel <i>When Stars are Scattered</i> are implemented.
10 minutes	<p>Presentation of the characters and the plot of the graphic novel <i>When Stars are Scattered</i>.</p> <p>Present facts surrounding the context of the book, refugees, and the refugee experience.</p>	PowerPoint with a focus on Omar's adolescence.	To introduce the students to the graphic novel and give context of the novel and of the refugee experience in general.
20 minutes	Independent work with the introduction of the graphic novel.	Online through the link and papers with questions and room for analysing the content. Beginning. P. 1-6	So, the students themselves work with the graphic novel.
5 minutes	Summary and group discussion	Guided discussion.	To encourage the students to connect with the narrative within the broader context of social awareness.

Appendix C: Lesson plan 2

Time	What	How	Why
5 minutes	Summary from last lesson.	Plenum in class.	Activating schemata and connecting the lesson to the previous one.
25 minutes	Reading excerpts of <i>When Stars are Scattered</i> and answering reflection questions. Page 7-20 - Make sure they write down their alias.	Online and write on handed out paper.	To engage with the graphic novel, and to try to get them more emotionally engaged.
5 minutes	Discussion	In pairs/groups/then plenum	To share and get other students' points of views. To be furthermore engaged with the graphic novel.
5 minutes	Presenting pictures and the life of Omar and Hassan today.	PowerPoint	
15 minutes	Post-lesson questionnaire	Hand out their pc's.	To get the final data to end the action-based portion of the research.

Appendix D: Handout for lesson 1

Handout lesson 1

Insert your alias here: _____ (2 og 3 bokstaven i ditt fornavn + den siste bokstaven I mammaen din sitt navn + de to tallene i måneden du ble født i (for eksempel 03 for mars))

Write your answer on this page. Use the back page if needed.

Looking at the cover and images beginning Part 1. What do you see? What do you think it would be like living here?

Where is the story set?

Who are the three main characters introduced in the introduction?

How do the authors let readers know that Omar is scared?

Why does Omar think, "Judging by the sounds all around us, I'm not the only one with bad dreams"?

Tell about a time when you felt scared. Did you also feel alone? What helped you to feel better?

Appendix E: Handout for lesson 2

Handout lesson 2

Insert your alias here: _____ (2 og 3 bokstaven i ditt fornavn + den siste bokstaven I mammaen din sitt navn + de to tallene i måneden du ble født i (for eksempel 03 for mars)

Write your answer by hand on this page. Use the back page if needed.

Put yourself in Omar's shoes. How would you have felt in his situation? Would you behave and feel in similar of different ways to Omar?

How do readers know that Omar loves Hassan?

In part 1, who are Omar's friends and family? What makes them true friends and family?

Describe life in the refugee camp. Write 2 positives and 2 negatives.

Describe Omar as a person, is he happy, sad or both?

Appendix F: Pre-lesson questionnaire



Pre lesson questionnaire

Hvor ofte leser du på fritiden?

- Veldig ofte
- Ofte
- Av og til
- Sjelden
- Veldig sjeldent

Hva trenger du for å like en bok? (Flervalg)

- Lett lest, ikke mange ord
- Interessant historie
- Må inkludere temaer jeg kan kjenne meg igjen i
- Må være realistisk
- Mindre tekst og mer bilder
- Mye handling/spenning

Har du noe erfaring med å lese grafiske romaner? Grafiske romaner er lengre tegneserier i bokformat, F. eks. "Amuletten".

- Ja
- Nei
- Usikker

Liker du å lese grafiske romaner? Hvorfor / hvorfor ikke? Skriv et par setninger.

Hvordan ville du beskrivet ordet "flyktning"?

Hvilke følelser og tanker kommer når du tenker på ordet "flyktning"? Skriv stikkord.

Hvilken former for undervisningsmateriale tror du er mest nyttig for å utvikle din interkulturelle kompetanse i skolen? Interkulturell kompetanse er "å få innsikt i og utvikle forståelse for kulturelt og språklig mangfold og bruke denne kompetansen i samhandling med andre" (Utdanningsdirektoratet, 2020).

F.eks. Pensumbøker, grafiske noveller, nettsider, presentasjoner, filmer, youtube

Hvor mye forståelse har du med mennesker som må flykte fra eget hjemland?

- Svært mye
- Mye
- Middels
- Lite
- Svært lite

Hvor informert føler du deg angående utfordringene møtt av flyktninger?

- Veldig godt
- Godt
- Nøytralt

Dårlig

Veldig dårlig

Hvilke kilder har påvirket din forståelse/kunnskap om flyktninger? (Flervalg)

Bøker

Skolen

Sosiale medier

Nyheter/tv

Gjennom samtaler med venner

Andre

Appendix G: Post-lesson questionnaire



Post lesson questionnaire

Hvordan ville du beskrivet ordet "flyktning"?

Hvilke følelser og tanker kommer når du tenker på ordet "flyktning"? Skriv stikkord.

Hvilken former for undervisningsmateriale tror du er mest nyttig for å utvikle din interkulturelle kompetanse i skolen? Interkulturell kompetanse er "å få innsikt i og utvikle forståelse for kulturelt og språklig mangfold og bruke denne kompetansen i samhandling med andre" (Utdanningsdirektoratet, 2020).

F.eks. Pensumbøker, grafiske noveller, nettsider, presentasjoner, filmer, youtube

Hvor mye forståelse har du for mennesker som må flykte fra eget hjemland?

- Svært mye
- Mye
- Middels
- Lite
- Svært lite

Var det noen spesifikke elementer av "*When Stars are Scattered*" som du kjente deg selv igjen i? Skriv et par setninger om hvorfor / hvorfor ikke.

Leksjonene har økt min forståelse for flyktninger sine erfaringer.

- Svært enig
- Enig
- Nøytral
- Uenig
- Svært uenig

Det å ha brukt den grafiske romanen '*When Stars Are Scattered*' i undervisningen har bidratt til at jeg har fått økt interkulturell kompetanse for flyktingers erfaringer.

- Svært enig
- Enig
- Nøytral
- Uenig
- Svært uenig

Jeg tror at grafiske romaner kan være et nyttig verktøy for å lære om komplekse sosiale problemer som flyktingers erfaringer.

- Svært enig
- Enig
- Nøytral
- Uenig
- Svært uenig

Hvordan vil du vurdere ditt eget engasjement rundt disse to leksjonene med den

grafiske novellen *When Stars are Scattered?*

Veldig bra

Bra

Middels

Dårlig

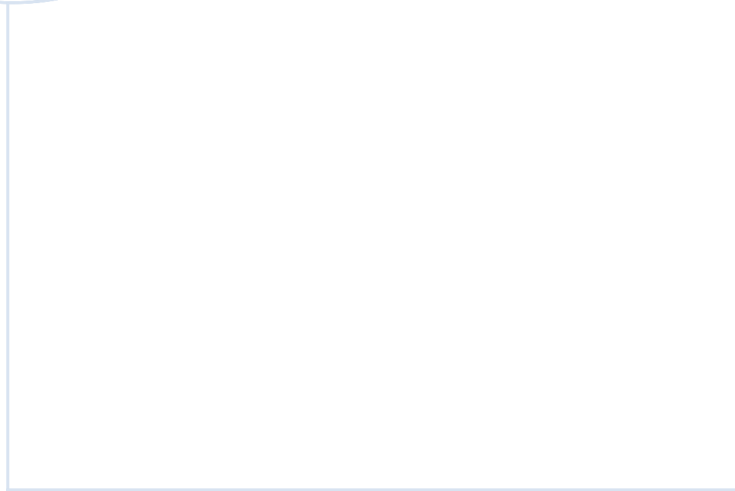
Veldig dårlig

Appendix I: 9th grades definitions of refugees

en flyktning er	En flyktning er ...
noen som flykter fra et land med krig	innvandrer
noen fra afrika som kommer til norge	en fra afrika
noen fra et annet land som kommer til norge.	de som kommer fra et annet land
noen som kommer fra et land med krig for sin egen sikkerhet	noen som kommer fra krig
noen som flykter fra noe.	an person who is running from something
noen som har flyktet fra hjem landet sit.	Noen som har flyktet fra landet sit
den som flyttet til et annet land på sin grunn	Den som flyttet fra hjemlandet på grunn av krigen
e	En flykning er noen som har flyktet fra landet sitt.
er en person som flykter/ reiser bort fra landet sitt over og in i et tryggere land. med andre ord innvandrer.	noen som kommer fra ett annet land
en som har kommet inn i landet vårt fra et annet land	en flyktning er noen som må dra fra sitt eget hjem uten å ville gjøre det
en som måtte flytte fra hjemme landte fordi det er krig eller noe sånt i landet	nåen flytter fra landet deres
En person som er tvunget til å flytte ut av landet sitt på grunn av en konflikt eller krig i hjemlandet sitt.	A person who has fled their country due to a war or some other conflict.
en som flter fra hjemlae sit eller fiker på grun av krig og katasorver og dome regler	en somm romer fra sin egen land
en som kommer fra et annt land som bosetter seg i det landet	en som har flyttet fra et land til et annet, for eksempel hvis man flykter fra krig.
noen som har det dårlig i landt sitt så det letter etter et bedre plass	noen som rømmer fra et landt fordi av sult krig
Noen som kommer fra ett annet land på grunn av for eksempel krig eller sult.	En som kommer fra ett land der det er krig eller sult.

Appendix J: 10th grades definitions of refugees

En flyktning er ...	En flyktning er ...
person	vanlig person
Noen som flykter fra landet sitt	noen som flykter
En flyktning er noen som har måttet forlate sitt hjemland fordi de ikke kunne på der lenger, som f. eks krigsflyktninger eller klimaflyktninger.	Noen som må dra fra hjemlandet sitt fordi det ikke er trygt å bo/være der lenger
rømmer fra krig	en som rømmer fra krig
noen som flytter fra landet sitt	en person som enten flyttet på grunn av krig
innvandrer	innvandrer
En person som rømmer fra hjemmepllassen sin fra en konflikt eller noe	Noen som rømmer fra en konflikt i hjemmelandet/byen sin
en innvadrer	en som flyter
vet ikke	en person
en som for eksempel drar fra lande sitt i krig	en eller flere persojner som flykter fra land med krig
noen som har flyktet fra landet sitt.	noen som har flyktet fra hjemme landet sitt.
noen som rømmer fra landet sitt pga krig	noen som drar fra landet sitt
spesiell	Flytter på grunn av krig
Noen som må rømme fra sitt eget land	en som har flyttet til et nytt land
nokka	



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