Master's thesis

NTNU
Norwegian University of Science and Technology
Faculty of Social and Educational Sciences
Department of Teacher Education

Marthe Celine Johansen

Wordless Picturebooks as a Pathway to Deep Reading: Investigating Students' Engagement with a Wordless Picturebook in an EAL Classroom

Master's thesis in Primary and Lower Secondary Teacher Education for Years 1-7
Supervisor: Alyssa Magee Lowery
June 2024

NTNU
Norwegian University of Science and Technology

Marthe Celine Johansen

Wordless Picturebooks as a Pathway to Deep Reading: Investigating Students' Engagement with a Wordless Picturebook in an EAL Classroom

Master's thesis in Primary and Lower Secondary Teacher Education for Years 1-7
Supervisor: Alyssa Magee Lowery
June 2024

Norwegian University of Science and Technology
Faculty of Social and Educational Sciences
Department of Teacher Education

Norwegian University of
Science and Technology

Abstract

This thesis explores the potential of using a wordless picturebook as a tool to support deep reading and language production, and to engage students in practice of their multiliteracy skills in a Norwegian English as an Additional Language (EAL) classroom. The focus is particularly on students' output skills and the types of oral and written language that are produced by students when engaging with the wordless picturebook *Hike* illustrated by Pete Oswald (2020a).

The research is based on a qualitative case study. The main source of data was Norwegian fifth-grade students' written responses to a lesson based on a wordless picturebook. The lesson was designed to introduce the genre of wordless picturebooks, co-create a glossary list, read a wordless picturebook, discuss the story, and engage students in a writing activity. This involved the students writing their own narrative onto a wordless story. I recorded direct observations through field notes during and after the lessons, as the students' engagement and oral language were not recorded in their produced texts.

An inductive approach to data analysis was used and the recorded data was analysed through a First and Second Cycle of coding. The main findings of this thesis are that all students were able to produce language, they showed engagement in working with the book. The use of the wordless picturebook as a tool in the EAL classroom was found to support students' deep reading, literacy skills and engage them in production of language.

Keywords: Wordless picturebooks; English as an Additional Language; Deep reading framework; Case study; Multiliteracy; Engage; Visual Literacy; Literary Literacy; Critical Literacy; Language production; Hike

Sammendrag

Denne masteroppgaven utforsker potensialet i å bruke en ordløs bildebok som et verktøy i en engelsk som et tillggesspråk (EAL) time for å støtte dybdelesing og språkproduksjon, og for å engasjere elevene i å utvikle sine ferdigheter i multiliteracy. Fokuset er spesielt rettet mot elevenes produksjonsferdigheter og hvilke typer muntlig og skriftlig språk de produserer når de arbeider med den ordløse bildeboka *Hike*, som er illustrert av Pete Oswald (2020a).

Forskningen er basert på en kvalitativ casestudie der norske femteklassingers produserte språk i en undervisning basert på en ordløs bildebok var studiets hovedkilde til datasamlingen. Undervisningsopplegget gikk ut på å introdusere sjangeren ordløse bildebøker, lage en felles ordliste, lese en ordløs bildebok, diskutere historien, engasjere elevene og få de til å delta i en skriftlig aktivitet. Dette innebar at elevene skulle skrive sin egen fortelling til den ordløse historien. Direkte observasjoner ble skrevet av meg gjennom feltnotater under og etter undervisningen da elevenes engasjement og muntlige språk ikke ble notert i deres produserte tekster.

En induktiv tilnærming til dataanalyse ble brukt og materialet ble analysert gjennom en første og andre kodingssyklus. Hovedfunnene i denne oppgaven er at alle elevene fikk til å produsere språk, og at de viste engasjement i arbeidet med boken. Bruken av den ordløse bildeboka som et verktøy i en norsk, engelsk undervisning viste seg å støtte elevenes dybdelesing, ferdigheter i multiliteracy og engasjere dem i å produsere språk.

Nøkkelord: Ordløs bildebok; Engelsk som et tilleggsspråk; Dybdelesing; Deep reading framework; Casestudie; Multiliteracy; Engasjere; Visuell literacy; litterær literacy; kritisk literacy; Språkproduksjon; Hike.

// Acknowledgments

First of all. I would like to express my gratitude to my amazing supervisor Alyssa Magee Lowery. This journey would not have been the same without you. Thank you for guiding me through the process of completing my master's thesis. I am extremely grateful for your patience, support, and knowledge. I will never forget the various metaphors you have told me throughout the semester. Yours and Jade Dillon Craig's courses about literature had a huge impact on my interest in picturebooks. These were also my favourite courses at NTNU. I have learned a lot from you two, and both of you have become an inspiration to me. Having lectures with you is something I am going to miss. Thank you for making my time at NTNU a lot more fun and interesting.

I would also like to extend my thanks you to the other supervisors and instructors in the English Department of Teacher Education at NTNU for your feedback, seminars, and insights into various aspects of teaching English.

I am extremely gratefulness for my fellow students and good friends Nina and Hanna. Your support means a lot to me, you never fail to make me laugh and motivate me. Thank you to the rest of my fellow English students, especially those I spent hours writing my master's thesis with. I am proud of you all.

I would also like to give some appreciation to my close friends and family for your support throughout the last five years. Especially those who have been there for me through the ups and downs. I thank, Fotogjengen at Studentersamfundet in Trondheim, for the experiences, friendships, and fun that you have given me over the past three years.

Finally, I would like to remember those who have sadly passed away this semester. I would like to express my gratitude to my late grandfather, who sadly passed away on the 19th of May. I am extremely grateful for all the precious memories we have together. It hurts that you are no longer with us, but I will always remember you. I would also like to remember my kind and caring flatmate Richard, who sadly passed away too soon on the 23rd of January.

Table of Contents

List of Figures xi

List of Tables xii

List of Abbreviations xiii

1 Introduction 1

1.1 Background and Context 1

1.2 Purpose and Research Questions 2

1.3 Thesis Overview 3

2 Conceptual and theoretical frameworks 5

2.1 Key Terms and Concepts 5

2.1.1 Wordless Picturebooks 5

2.1.2 Wordless Picturebook in the EAL classroom 7

2.1.3 Wordless picturebooks and Differentiated Instruction 7

2.2 Multiliteracy 8

2.3 Deep Reading and Reader-Response Theory 11

2.4 Wordless Picturebooks as a Pathway to Deep Reading 13

2.4.1 Unpuzzle and Explore 13

2.4.2 Activate and Investigate 14

2.4.3 Critically Engage 15

2.4.4 Experiment with Creative Response 15

3 Methodology 17

3.1 Qualitative Research Method: Case Study 17

3.2 Context 17

3.2.1 Participants 17

3.2.2 Field Research 18

3.2.3 Sensitivity 18

3.3 The Wordless Picturebook *Hike* 18

3.4 Instructional Plan for the Case 19

3.4.1 Plan for Assessment 21

3.4.2 Lesson Goals 21

3.4.3 Lesson Plan 21

3.5 Data Collection: Classroom Data 21

3.5.1 Students' Written Work 21

3.5.2 Field Notes 22

3.6 Data Analysis: Methodology 22

3.6.1 First Cycle Coding 22

3.6.2 Post Coding Transition 23
3.6.3 Second Cycle Coding 24
3.6.4 Inductive Approach to Data Analysis 25
3.7 Reliability and Validity 25
3.8 Evaluating and Justifying the Methodological Choices 25
4 Data Analysis: Results 27
4.1 Types of Responses 27
4.2 Students-Responses 28
4.2.1 Descriptive Narrative 28
4.2.2 Labelling 31
4.2.3 Speech 34
4.3 Gap-Filling 37
4.3.1 Character Naming 37
4.3.2 The Use of Gender 37
4.4 Glossary 38
4.5 Students' Oral Language 40
4.6 Additional Information 41
5 Discussion 43
5.1 Deep Reading 43
5.1.1 Unpuzzle and Explore 44
5.1.2 Activate and Investigate 46
5.1.3 Critically Engage 47
5.1.4 Experiment With Creative Response 49
5.2 Reflections: *Hike* as the wordless element of the case 51
6 Conclusion 54
6.1 Implications 54
6.2 Final Comments on The Study's Results 54
6.3 Limitations and Suggestions for Further Research 55
References 57
Appendices 59

List of Figures

Figure 1: Deep Reading Framework: Figure reproduced from Bland, J. (2022a). Compelling stories for English language learners: Creativity, interculturality and critical literacy. © Bloomsbury. 12
Figure 2: Two examples of student-produced descriptive narrative. 29
Figure 3: Two examples of student-produced descriptive narrative, different interpretations. 30
Figure 4: One example of student-produced descriptive narrative about emotions. 30
Figure 5: One example of student-produced descriptive narrative about animals. 31
Figure 6: Two examples of student-produced language through labelling with arrows. 32
Figure 7: An example of student-produced language through labelling with arrows and "there is..." 32
Figure 8: One example of student-produced language through labelling with arrows and describing where the items are. 33
Figure 9: One example of student-produced language where they created a list of words. 34
Figure 10: One example of student-produced language through English words with Norwegian translations. 34
Figure 11: One example of student-produced language through speech and naming a character. 35
Figure 12: Speech where the role of the characters was mentioned. 36
Figure 13: Two examples of student-produced language through speech bubbles 36
Figure 14: One example of student-produced language where the gender was changed from "son" to "dauter" (daughter). 38
Figure 15: Student used the glossary "spruce" which was introduced by the researcher. 39
Figure 16: Two examples where students used four glossaries. 40

List of Tables

Table 1: Results from group one..28
Table 2: Results from group two..28
Table 3: Results from group one and two 28

List of Abbreviations

EAL	English as an Additional Language
NTNU	The Norwegian University of Science and Technology
RQ	Research Question
EFL	English as a Foreign Language
WPB	Wordless Picturebook
ESL	English as a Second Language
L2	Second Language

1 Introduction

In this master's thesis, I have studied whether a wordless picturebook can be an effective tool for deep reading and literacy skill development in the English as an Additional Language (EAL) classroom. There is an overall lack of research regarding the use of wordless picturebooks in the EAL classroom (Honaker & Miller, 2023). Therefore, I chose to evaluate student output based on an English lesson that utilizes a wordless picturebook as a focal text. I have also studied whether the students were able to read deeply while working with the book, following Janice Bland's deep reading framework (Bland, 2022a). Two fifth grade classes in Norway have participated in this study, and the results have been analysed and discussed with relevant theory and earlier research. This chapter will present the background and motivation for this study, followed by the current gap in this field of research. The following section presents the study's aim and research questions, as well as the why this study is important.

1.1 Background and Context

Before starting my teacher education, I have always been told that you must read a lot of written text to reach high proficiency in the English language, and that picturebooks are not beneficial tools. I remember when I was a primary school student, I was not allowed to read books with pictures. Many teachers do not know how to use picturebooks in education and are not familiar with the genre (Giorgis & Johnson, 2022). During my education I have learned that the pictures are as important part of a story as the text, and that picturebook is a useful tool in the classroom (Hintz & Tribunella, 2019). Therefore, I was interested to investigate whether students can practice their English language skills and achieve deep reading through the use of a wordless picturebook, and whether such a book can be beneficial for EAL learners.

My strength as a teacher student is that I have insight to what the students are working on during their EAL lessons and I know what is expected from the students. I have always enjoyed picturebooks and through my teacher education, I have built a deeper interest in using picturebooks in the EAL classroom. For my FoU-thesis *How do picturebooks support EFL learning? An analysis of the interaction between words and images* (Johansen, 2022) I researched how different types of picturebooks supported different types of EAL learning aims. I discovered through theory and a compositional analysis of a wordless picturebook that wordless books can be used to improve students' writing skills and teach them about storytelling and literacy. The research was small and based on already existing theories and research.

There are some studies about the use of wordless picturebooks in the classroom where English has been the students' first language. In my master's thesis, these studies are somewhat relevant when looking at how language can be produced and how wordless picturebooks are engaging the students. When it comes to the use of this type of books in the EAL classroom, more research is needed, and people tend to have a negative view on this type of book (Honaker & Miller, 2023). I wanted to examine if whether working with wordless picturebooks in the EAL classroom is beneficial. The reason for this is because I believe that a suitable activity such as writing narrative onto a wordless picturebook could demonstrate that students can activate deep reading through narrative

thinking and storytelling, foster output skills through input skills, and increase their experience and engagement (Bland, 2022a). Even though something is wordless, it does not mean that it is language-free.

In the article "Text Optional: Visual Storytelling with Wordless Picturebook", Jennifer Gibson writes "Researchers in education and language-learning are recognizing the potential of wordless picturebooks as teaching tools specifically for second language learners." (2016, p. 4). Jennifer Honaker and Ryan Miller echo these sentiments. In their 2023 article "Wordless but not silent: Unlocking the power of wordless picture books", they describe the challenges and advantages related to the use of wordless picturebooks for literacy skill development. They mention that wordless picturebooks are often misunderstood and an underrated tool in the classrooms (Honaker & Miller, 2023). Some misconceptions about wordless picturebooks that were presented and disproved include that they are completely wordless, substandard to picturebooks with text, not useful when students know how to read, easy to read, and can be quickly narrated (Honaker & Miller, 2023). Honaker and Miller writes "Although WPBs offer many opportunities for language and literacy development, there is very little research on their use with L2 learners and they are seldom used in L2 classes. More research is needed to help teachers become aware of the benefits of WPBs. More research investigating student achievement using WPBs across various grades is also needed" (Honaker & Miller, 2023, pp. 12-13). Evelyn Arizpe states that "Despite the fact that wordless picturebooks seem to increasingly inspire teaching and research... there is still a lot of work to be done on this genre in terms of history, categorization, visual conventions, illustrations' views, and readers' responses." (2014, p. 103). More work is also needed in bringing together educationalists, empirical researchers, and literary critics (Arizpe, 2014).

1.2 Purpose and Research Questions

The purpose of this thesis is to study whether wordless picturebooks can be used as a tool for deep reading in the EAL classroom. I conducted a case study using the wordless picturebook *Hike* (Oswald, 2020a) to teach an English lesson and collected data about students' participation and products. The target students were fifth graders, chosen because of their level of experience with learning English as an additional language. My research questions were:

1) How might wordless picturebooks support deep reading and literacy skills in the English language classroom, particularly focusing on students' output skills?
2) What types of oral and written language do students produce in engagement with a wordless picturebook?
3) Can a wordless picturebook engage students actively in the co-construction of a narrative?

Given the lack of research in the value of wordless picturebooks for EAL learning, this thesis aims to explore whether and how wordless picturebooks can be useful tools to cultivate deep reading in the EAL classroom. The first research question was designed to approach how wordless picturebooks might be used to support development of students' English literacy skills and deep reading. It focuses on students' output skills, including written texts and oral language. The second research question will need an answer that describes the types of language that students produce while they engage with the wordless story. I will use field notes to elaborate how students responded to the lesson and whether they engage in literary transaction with the focal text. The aim of the third research question is to examine if the use of a wordless picturebook will engage students

to co-construct the narrative of the book. I will need to use the student-produced text alongside the field notes to understand how and if the students engaged with co-constructing the story.

The Norwegian Directorate for Education and Training is the executive agency for the Ministry of Education and Research and defines competence aims for each subject in Norwegian schools and specifies which grade these competence aims are aimed to. Some of these aims are relevant for the case in this study as the students are expected to practice and get some knowledge about these goals after the lesson. The relevant competence aims after year seven are "Use simple strategies for language learning, text creation and communication," "Express oneself in an understandable way with a varied vocabulary and polite expressions adapted to the receiver and situation," "Read and present content from various types of texts, including self-chosen texts," and "Write cohesive texts, including multimedia texts, that retell, tell, inquire about and express opinions and interests adapted to the recipient" (The Ministry of Education and Research, 2019). These competence aims are relevant for this study as the case and activities designed to answer my RQ's are aiming for these goals. Since the study is conducted at a Norwegian school, it is important to work towards some of the national competence aims.

The study is not only relevant for Norwegian English teachers, but people working with EAL students all around the world. The results from this research will benefit the field of study and hopefully make people aware of the potential benefits of using wordless picturebooks in the EAL classroom.

1.3 Thesis Overview

In this study, I explore how students respond to an EAL lesson where a wordless picturebook is being used as a teaching tool, and I argue that wordless picturebooks can be a pathway to deep reading as conceptualized by Janice Bland (2022a). I have looked at how they practice their production skills, multiliteracy skills, and deep reading. A qualitative case study was conducted in January 2024. The case study was field research in which a planned lesson was carried out twice with two different groups of Norwegian fifth graders. The lesson included an introduction to new glossary, reading a wordless picturebook, a small discussion, and an activity in which students write their own narrative onto the wordless picturebook *Hike* (Oswald, 2020a). The students' written work was the main source of data for this thesis, in addition to the field notes which were written by me. I have analysed the data collection through a first and second cycle of coding and with an inductive approach. In chapter one, I introduce the context of the study. The research purpose and questions have been identified, and the value of such research argued. In chapter two, the existing literature and studies are reviewed and presented to identify how a wordless picturebook might be useful in the EAL classroom. I have chosen to use a combination of conceptual and theoretical framework. The reason behind this is because conceptual framework is necessary as the concept of using wordless picturebooks in the EAL classroom is an underdeveloped area of research (Hughes et al., 2019). I use some current and relevant theory to address the concepts that are necessary to understand my study (Hughes et al., 2019). The theoretical framework that I am using is deep reading as I have investigated how wordless picturebooks support deep reading (Bland, 2022a). In chapter three, I present the thesis methodology. The information provided in the chapter describes the reasons for why and how I conducted the case study. The adoption of a qualitative case study guided me to collect relevant data through field notes and participating students. At the end of chapter

three, I present how the data was analysed. The method I used was the First and Second Cycle Coding Method (Saldaña, 2013). In chapter four, I present the results from the data analysis with examples from the students' written material and my observations written as field notes. Chapter five discusses the results from the data analysis in relation to the research and theories that are presented in chapter two. The structure of the discussion is inspired by the deep reading framework. The sixth and final chapter presents implications, a final remark of the study's results, limitations, and suggestions for further research.

2 Conceptual and theoretical frameworks

Through conceptual and theoretical framework, this chapter provides theories, ideas and concepts that ground this master's thesis. I have collected knowledge from experts in wordless picturebooks, literature in the EAL classroom, and children's literature such as Evelyn Arizpe, Janice Bland, Frank Serafini, Carrie Hintz, Eric Tribunella, Jennifer Honaker and Ryan Miller in order to support this thesis' goal: to understand whether wordless picturebooks might constitute a pathway to deep reading, literacy skills, and engagement. The chapter offers a literature review and presentation of key concepts necessary to analyse and discuss the data collected in this study. In addition, I present relevant terms including multiliteracy, visual literacy, critical literacy, and literary literacy. Lastly, this chapter gives an overview of Janice Bland's deep reading framework (2022) which I apply throughout the discussion.

2.1 Key Terms and Concepts

In this section, key terms and concepts such as wordless picturebooks, wordless picturebook in the EAL classroom, and differentiated instruction are introduced and defined for the sake of understanding this thesis. The intention of providing these definitions is to avoid confusion for the reader, as there could be other pre-existing opinions, definitions, and impressions that the reader has encountered.

2.1.1 Wordless Picturebooks

Researchers such as Carrie Hintz and Eric Tribunella (2019), and Jennifer D. Honaker and Ryan T. Miller (2023) define a wordless picturebook as one in which the narrative is expressed through illustrations using little to no written text. In "Meaning-making from wordless (or nearly wordless) picturebooks: what educational research expects and what readers have to say" (2013) Evelyn Arizpe stresses the importance of how the illustrations are carrying the meaning of the narrative and that the illustrations are important for storytelling. Another person that defines wordless picturebook is Sarah Dowhower (1997), who defines wordless picturebooks as "a literary genre that relates concepts, portrays themes or sequences of ideas, gives information, provides entertainment and interaction, and/or tells a story through a series of illustrations without written text" (p. 63). For the purposes of this thesis, I define a wordless picturebook as one in which the narrative is expressed through illustrations, with no or minimal text. The reader must use their imagination and visual literacy skills to construct meaning.

There are some studies and historical perspectives on how wordless picturebooks have been used to teach English to children with English as their first language. When thinking about wordless picturebooks as a tool for literacy, a question that often arises is "What is expected of readers when a narrative has no words?" (Arizpe, 2013, p. 163). Looking at the history of wordless picturebooks, they were originally made to encourage children to speak about stories (Beckett, 2012; Ommundsen et al., 2022). According to Honaker and Miller (2023) people do assume that they are written for young first language learners, learning how to read. The genre has changed since the 1970s, and the stories are now allowing people of all ages to interpret a story in different ways of

language production and creative responses (Beckett, 2012; Gibson, 2016). Evelyn Arizpe (2013) writes "in the world of educational researchers, wordless picturebooks have established themselves as a useful medium" (p. 167), and "from an educational perspective, wordless picturebooks are considered an ideal medium for investigating language development, storytelling and other skills, and there is a surprisingly large number of academic studies that use them for these purposes" (p. 164). According to Judith K. Cassady (1998), wordless picturebooks improve a reader's vocabulary, creativity, and language regardless of grade level, age, and cognitive development. She also mentions that the books can be beneficial for all grade levels and can help students to make connections between spoken and written language.

When reading and making meaning of the wordless storyline, the reader is required to analyse and understand the visual narrative. Frank Serafini (2014) emphasises the importance of allowing the reader to slow down the reading process to get enough time to focus closely on the details of the illustrations. When having more time to analyse the illustrations, the students will be more comfortable with the wordless, explore the possibilities the book offers, and learn how wordless picturebooks work (Serafini, 2014). He further states in his text "Exploring Wordless Picture Books" (2014), that the book is not only for beginner readers, as some of the visual narratives evoke themes that are more suitable for older readers. Serafini says that it is important to look at the opportunities the wordless picturebook presents in the classroom rather than the limitations. Having access to wordless picturebooks with different levels of complexity will make the books more accessible to adapt in education as they are not only for beginner readers. Knowing that a wordless picturebook is relying its narrative on illustrations, the reader gets more independence in understanding the story. According to Carolyn S. Brodie (2011), the reader has more freedom and creativity to narrate the events and character development. As the reader has such an independent role, everyone can interpret a wordless storyline. Serafini states that "all readers can enjoy wordless picture books and should be exposed to them whether or not they can read words proficiently" (2014, p. 25). Some readers might enjoy a wordless picturebooks because there is no language in it, but some readers might translate the illustrations to a verbal language (Hintz & Tribunella, 2019). For these reasons, the genre is suitable for everyone, if the book's complexity and storyline is suitable for the reader's age, proficiency and literacy skills.

In Frank Serafini's text "Exploring wordless Picture Books" (2014) he emphasizes that wordless picturebooks are defined by the element that is missing in the book, which might be one of the reasons why the genre is misunderstood. He stresses that the wordless picturebook has also been defined by the assumption that the target audience are young children who do not know how to read. Although the book is called a wordless picturebook, it should be noted that some language may appear (Arizpe, 2013). It is important to clarify that the book may not always be entirely wordless as most of them often contain words such as a title, the author-illustrator's name, text embedded in the illustrations, onomatopoeia, and other formal information about the publicity (Arizpe, 2013; Serafini, 2014). Serafini (2014) writes that wordless picturebook might benefit from changing the definition to something that it is, which is visually rendered narratives. Beckett (2012) points out that 'wordless narratives' is a more accurate term of wordless picturebooks, since some words can appear in the paratext or illustrations. Even though Serafini's and Beckett's suggestions are good, the picturebook will be referred to as a wordless picturebook because that is the most frequently used term for this format. When using the term 'picturebook', I have chosen to spell it as one word instead of two.

The reason behind this is to emphasize the relationship between the pictures and the narrative (Nikolajeva & Scott, 2001).

2.1.2 Wordless Picturebook in the EAL classroom

Wordless picturebooks are valuable for young students learning their first language, but also for students of any age and when learning an additional language (Early, 1991). According to Marta Larragueta and Ignacio Ceballos-Viro, "Picturebooks are a great tool for the EFL classroom because they motivate and engage students immediately" (2018, p. 81). In their article "What Kind of Book? Selecting Picture Books for Vocabulary Acquisition" (2018) they describe that using picturebooks will not only motivate students but increase the students' vocabulary acquisition, as they are great tools for teaching students about visual literacy. Inviting EAL students to produce their own narrative or dialogue onto the illustrations is a method to practice students' language at their own level (Gibson, 2016). In "Wordless books: No-risk tools for inclusive middle-grade classroom" (1998) Cassady writes about how wordless books can be used to foster literacy skills for students where English is not their primary language. She stresses that the absence of language gives the students the opportunity to use other languages they know to support and explore the narrative. Cassady writes "Wordless books are equally valuable for ESL readers or struggling readers of any age simply because lack of print lends them to any language. The learner can 'read' the book in his or her native tongue as a foundation for creativity" (1998, p. 429).

Honaker and Miller (2023) present reasons for why wordless picturebooks are a good tool in the EAL classroom. They argue that these books are valuable for students of any age and proficiency, and write, "The combination of conceptual complexity and linguistic simplicity makes WPBs a useful tool for older L2 learners" (p. 4). They write that wordless picturebooks have a unique advantage and can be used as a form of alternative assessment, equitable literacy access, and development of visual literacy.

Belinda Louie and Jarek Sierschynski (2015) discuss that wordless picturebooks are an effective tool for engaging English learners in the production of oral language, particularly during discussions, close viewing, and the creation of self-authored texts. They mention that the students must participate in instructional contexts where they get to produce English language themselves. In the context of literacy instruction through wordless picturebooks, it is fundamental to encourage students to utilise their oral language (Louie & Sierschynski, 2015). As Louie and Sierschynski state "Oral language is the best foundation of literacy" (2015, p. 104). The wordless picturebook offers an opportunity for oral language practice through discussion and the construction of meaning (Louie & Sierschynski, 2015).

2.1.3 Wordless picturebooks and Differentiated Instruction

In the Norwegian core curriculum for English, it is stated that "School shall facilitate for learning for all pupils and stimulate each pupil's motivation, willingness to learn and faith in their own mastering." (The Ministry of Education and Research, 2017). When using a wordless picturebook in the classroom, the language is not a barrier as the reader must understand the storyline by analysing the illustrations. Honaker and Miller (2023) say that the wordless picturebook can work as a tool for differentiation. Cyndi Giorgis and Nancy J. Johnson write, "Students who struggle with text often do not comprehend what they read." (2022, p. 14). It can therefore be argued that the use of a wordless picturebook will help them practise their comprehension skills. Another reason

why the genre is suitable for differentiated instruction is that it allows students to be challenged on their own terms. Students will build confidence in a language when they get to produce their own language (Gibson, 2016). Wordless picturebooks have through many years supported struggling and linguistically-challenged readers as the books offer successful interactions with visually appealing illustrations and few written words (Cassady, 1998).

There are many different challenges and reasons for why it is important to create a lesson that is flexible and masterful for every student. A challenge that has become increasingly relevant in recent years is the prevalence of media multitasking- the habit of switching rapidly between multiple media sources like phones, computers, and television. According to Janice Bland (2022a) having a lesson based around a wordless picturebook will engage hyper attentive students. She writes "Such texts will support our students in developing deep attention over time" (p. 17). Bland also mentions that students struggling with attention will find multimodal texts compelling and intriguing. Since wordless picturebooks have a rapid change of illustrations and almost endless ways to understand the narrative, the reader is invited to use their imagination and process the narrative at their own terms. The many different stories that can be told by countless readers and children are unique to the genre and different from other picturebooks (Nodelman, 1988).

2.2 Multiliteracy

Frank Serafini (2014) writes that one of the essential skills in and out of school is being able to make meaning and sense of visual images. Being able to make meaning of the word, starts with making meaning of the visual (Serafini, 2014). Using wordless picturebooks in education has its purposes in developing students' literacy skills. According to Frank Serafini, "wordless picture books may be the best platform for introducing many narrative conventions, reading process, and visual strategies of all ages" (Serafini, 2014, p. 26). He stresses that 'interpretation' is the original meaning of reading and everything that can be interpreted, for example people's feelings, signals, weather, and body languages. Honaker and Miller (2023) conclude that wordless picturebooks offer EAL students the chance to develop language and literacy skills. They also mention that wordless picturebooks offer students to growth in important literacy skills without language being a barrier. The process of reading can be defined as more than the simple act of reading written text. Rather, it is a dynamic and active skill which is used to understand meaning (Bland, 2022a). Multiliteracy is a term that is defined as the ability to interpret and understand different types of multimodal texts, such as picturebooks (Bland, 2022a). The ability to interpret the information presented in the illustrations and to be able to understand the meaning of the narrative is critical when reading a wordless picturebook.

One of the basic skills in Norwegian English language education is reading. According to the Norwegian Directorate for Education and Training (2022), to have reading skills means knowing how to create meaning from text and get insight into other people's experiences, opinions, and creativity, regardless of time and place. There are four different areas to develop reading skills. These are (1) Use different strategies to prepare, perform and process texts, (2) Locate information that is explicitly or implicitly expressed in texts, (3) Interpreting the story and draw conclusions based on the content of the texts, and (4) Use own knowledge and opinions to critically reflect and evaluate texts (The Norwegian Directorate for Education and Training, 2022). To be able to read

texts of all kinds, multiliteracy skills are necessary help the reader to understand the information presented in the texts. The information from the Norwegian Directorate for Education and Training is important because reading a wordless picturebook demands the reader to use another form of reading when there is no text. The reader must interpret and analyse the explicit and implicit information provided in the illustrations to draw conclusions based on the narrative. Lastly the reader should be able to use prior knowledge and critical thinking when evaluating the message and meaning of the wordless picturebook. Though wordless picturebooks do not require reading of words in a traditional sense, they still can facilitate development of the reading skills outlined in the curriculum.

These skills are achieved through the application of multiliteracy, which is an essential skill for making sense of a wordless story. In *Compelling Stories for English Language Learners* (2022a) Janice Bland writes that facilitation of multiliteracy development allows students to connect literacy practices in school to their experiences outside of school. She also mentions that students' literacy practices are multimodal and there are different literacies practices such as visual, literary, and critical literacy. In the following sections I have explored how wordless picturebooks activate visual, critical, and literary literacies according to Bland's definitions.

Bland defines visual literacy as "the ability to derive meaning from and interpret information presented in images, storyboards, charts, graphs and tables, paintings, picturebooks and so forth" (2022a, p. 19). She writes that pictures are a powerful tool, and having students engaging with literature such as picturebooks will erode the barrier in communication and involve more students. A wordless picturebook requires students to interpret the information told in the illustrations and encourage students to analyse the images more in depth by practicing their critical literacy (Bland, 2022a). Even if a wordless picturebook contains little to no text, the illustrations provide a language that can be understood through visual literacy.

Giorgis and Johnson (2022) write about how the use of a wordless picturebooks will foster students' writing, reading, visual and literary skills. In their article "It's a radical decision not to use words: Partnering with wordless picture books to enhance reading and writing" (2022) they mention how the reader of a wordless picturebook is required to slow down and comprehend the story through visual literacy. This enables the students to create an understanding of how the illustrations carry the narrative, and that they are a part of creating meaning in the story when analysing the illustrations, symbolism, and art. The students must use their visual and literary literacy skills to understand the meaning. Åse Marie Ommundsen writes in her chapter, "Cognitively challenging picturebooks and the pleasures of reading" that "Students' visual literacy and competence in visual media may be used as a key to increase their motivation, engagement, and self-efficacy toward the art of reading and interpreting texts" (2022, p. 101). She also defines "self-efficacy" as a person's belief in success in a particular case. If the students experience success, they are likely to master the case on their next attempt. If they do not master the case, they are more likely to believe they will fail the next time.

Another multiliteracy skill that Bland (2022a) defines is critical literacy, which is necessary to use when creating a deeper meaning of a story. Critical literacy is when students are encouraged to analyse and question how and why a text was made and their own positionality in relation to the information provided from the source (Bland,

2022a). Bland (2022a) says that critical reflection in the classroom will teach students to approach problems in a reflective way and shape their own critical thinking. Through encouraging students to be critical and share their thoughts when analysing and reading texts such as wordless picturebooks, they will practice expressing their own thoughts through oral and written language (Bland, 2022a).

Bland (2022a) presents literary literacy as when the reader is "participating in the aesthetic nature of a literary text, being able to read between the lines and beyond the lines and interpreting metaphorical messages" (p. 19). She explains that literary literacy is about learning literary genres, and the tools such as setting, and characteristics is needed to create and understand a story. Literary literacy can be used when working with a wordless picturebook where the students create the narrative through creative writing. This skill can be adapted when the reader is encouraged to understand what the story is about, but also the message that the author wants to tell the reader.

To foster readers' multiliteracy skills, it is important that they get enough time to process, analyse and understand the narrative. An important element of understanding what is happening in a wordless picturebook is to be able to interpret things like setting, events, facial expressions, and motives (Serafini, 2014). Being able to create meaning from a wordless picturebook requires that the reader spend enough time to experience and understand the story (Arizpe, 2013). Any student at any grade level can gain an advantage from using wordless picturebooks in their education (Cassady, 1998). As Crawford and Hade state, "Because of the nature of these texts, the reading of wordless picture books is an open-ended process in which viewers read stories by bringing their background experiences and personal histories to bear on the visual images they encounter within the text." (2000, p. 68). The wordless story invites readers of all ages to construct meaning and create own narratives by bring their own prior knowledge, perspectives, history, and personal experiences (Crawford & Hade, 2000).

Louie and Sierschynski (2015) presents three steps for stimulating oral and written output of English learners. In "Enhancing English Learners' language development using wordless picture books" they write about how wordless picturebooks are a tool to practice identifying, close viewing, analysing and retell a story. The steps presented are (Louie & Sierschynski, 2015, p. 108):

1. Help readers identify the plot and structure, the characters, and the setting of the book.

2. Help readers support their decisions using details from the book.

3. Help readers orally retell the story, using details of the illustrations to construct a text.

When connecting these steps to multiliteracy, learners must utilize visual literacy in order to engage with the first step. This involves drawing on interpretive skills to discern plot, structure, characters, and setting. They must utilize critical literacy to accomplish the second step while they are making sense of the narrative by interpret details in the illustrations and use their prior knowledge. In order to achieve the third step, the reader must use their literary literacy skills to retell a story based on the information presented in the book (Bland, 2022a). In these ways, wordless picturebooks have the potential to activate multiple important types of literacies and certainly meet the reading aims outlined by the Norwegian Directorate for Education and Training. They also are well-positioned to support deep reading, a key skill outlined in the next section.

2.3 Deep Reading and Reader-Response Theory

Janice Bland offers the deep reading framework as part of her vision for a literary apprenticeship. She writes that literary apprenticeship "refers to creating a doorway to reading that will remain open over several school grades and years, so avoiding the loss of interest in reading print books that often occurs once children are functionally literate" (Bland, 2022a, p. 7). The definition of a literary apprenticeship means that the students should engage with aesthetic texts from an early age (Bland, 2022a). For example, Bland (2022a) presents that the teachers should regularly engage students in shared reading of picturebooks from the earliest schoolyears to introduce narrative literature and take advantage of the interplay of pictures and words to support students' comprehension of the target language. Her vision is to make students interested in reading by seeing themselves as an important part of the reading process. Bland (2022a) writes that the focus should be on how the literature is working on the reader instead of how the reader is working with the literature.

The deep reading framework is presented as a guide to make the reader able to co-construct meaning in community with other readers and with the author (Bland, 2022a). In Bland's chapter *A Literary Apprenticeship: Engagement with Story* (2022a) she proposes a deep reading framework as a "transaction with the literary text, alone or in dialogic participation in the text with fellow students, sharing responses and critical perspectives" (p. 24). The idea of deep reading is the process where the reader is encouraged to co-construct and engage with the text (Bland, 2022a). Reading a text deeply means that the reader must make meaning of a text based on their prior knowledge and actively contributing to the story (Bland, 2022a). Bland describes that "it is crucial for language learners to become dynamic and confident participants in, and recreators of, literary texts, rather than comprehends of literature and receivers of half-understood wisdom provided by others" (2022a, p. 16). She also stresses that it is important that the readers see themselves as meaning makers and not meaning receivers, especially language learners.

Bland (2022a) mentions that when selecting the literature that the students are going to read, the story must be compelling and motivating and offer educational opportunities. She also writes that the deep reading framework have important consequences on language learners. She writes the value of deep reding is needed as "Language learners, especially those who have not had the chance to listen to and dive deeply into stories in English outside of school, need gradual and consistent help to engage and fully participate in sharing stories in the language class" (Bland, 2022a, p. 14). Students need to practice how they can understand a story deeper and should get guidance from their teacher.

Bland (2022a) presents a "Deep Reading Framework" (see figure 1 below) which has four interweaving steps to achieve deep reading. These steps are: 1. Unpuzzle and explore, 2. Activate and investigate, 3. Critically engage, and 4. Experiment with creative response (Bland, 2022a, p. 26).

Figure 1: Deep Reading Framework: Figure reproduced from Bland, J. (2022a). Compelling stories for English language learners: Creativity, interculturality and critical literacy. © Bloomsbury.

The first step of the deep reading framework is "Unpuzzle and explore" (Bland, 2022a). Bland (2022a) writes that the aim of the first step is to explore genre and presentation of the literature. There are different literary devices and language that can be explored and unpuzzled. The second step is "Activate and investigate" where students are expected to bring their own life experiences to interpretation of the text, discover new knowledge, and understand the story (Bland, 2022a). When students get to bring and make relevant connections of their out-of-school experiences, they might feel empowered that their knowledge is relevant in-school (Bland, 2022b). The third step, "Critically engage" is described as where instances when the reader is filling in the gaps of the narrative, reflecting on their own feelings and practicing their multiliteracy skills. Lastly, to achieve deep reading the students must reach the fourth step which is "Experiment with creative response." The reader is expected to creatively respond to the text by providing their own interpretations and changes.

In her celebrated work on reader response theory, Lousie M. Rosenblatt suggests that readers have two possible stances when engaging with a text: the efferent stance exists where readers seek information, and the aesthetic stance exists where readers read for pleasure. Bland writes that "Aesthetic reading calls for investment through affective as well as cognitive involvement in the text." (2022a, p. 11). Like Bland's (2022a) deep reading framework, this emphasizes how the reader understands a text based on their own experiences. In "The Literary Transaction: Evocating and Response" (1982) Rosenblatt emphasises how important the aesthetic reading stance is when connecting emotional and intellectual experiences to understand literature. She writes

that a student should, throughout their entire educational span, develop and share their knowledge and own interpretations of the literature. The transaction theory of evocation and response means that the reader and text have their important roles to create meaning (Rosenblatt, 1982).

When being in the right stance the reader will be able to narrow the attention and understanding the meaning (Rosenblatt, 1982). Rosenblatt writes about how aesthetic reading allows the reader to understand what is being presented while reading for pleasure. As Rosenblatt writes "we lend our sensations, our emotions, our sense of being alive, to the new experience which, we feel, corresponds to the text. We participate in the story, we identify with the characters, we share their conflicts and their feelings" (1982, p. 270).

Louie and Sierschynski (2015) propose an instructional guide to encourage English learners to write and talk about a wordless picturebook. These steps are "Preview the Peritextual Features", "Use Repeated Viewing to Identify Details in Layers", "Analysis", and "Synthesis Using Student-Authored Text" (Louie & Sierschynski, 2015, pp. 108-110). These steps echo the deep reading framework, in which they encourage students to understand a wordless picturebook in depth and create a retelling of a book. The first step "Preview the Peritextual Features" is about guiding the students to preview the peritextual features of the book, which will help the students to set their own expectations of the story (Youngs & Serafini, 2011). Some peritextual features that can be investigated is the title, cover, author's note, and end pages (Youngs & Serafini, 2011). The second step "Use Repeated Viewing to Identify Details in Layers". Since there is a lot of visual details in a wordless picturebook, the students think it is more fun to share their interpretations and read with other students (Louie & Sierschynski, 2015). The teacher should guide the students to explore one layer of the story at a time, through repeated reading instead of having the students mentioning random things. The layers are setting, character, and textual structure (Louie & Sierschynski, 2015). The third step of Louie and Siershynski's instructional plan is "Analysis". They suggest that the teacher should arrange scaffolding by engaging the students to analyse the purpose of the text and see if they can connect the book with other texts. The students should be able to analyse the author's purpose by asking why the author used the illustrations. The last step is "Synthesis Using Student-Authored Text", where the teacher should engage the students to put everything they have discovered into a written activity where they retell the story.

2.4 Wordless Picturebooks as a Pathway to Deep Reading

In this section I will present different methods of working with wordless picturebooks that can support the deep reading framework. This information is crucial as this thesis aims to investigate whether wordless picturebooks can be a pathway to deep reading. The four stages to deep reading, which was presented in the section above are "Unpuzzle and explore," "Activate and investigate," "Critically engage" and "Experiment with creative responses" (Bland, 2022a).

2.4.1 Unpuzzle and Explore

"Unpuzzle and explore" (Bland, 2022a) is the first step in deep reading, where the goal is to investigate and unpuzzle the elements of the genre. In order to achieve this when using a wordless picturebook, the students must understand the structure and characteristics of the genre. When introducing a wordless story in the classroom, it is

important that the teacher models how the illustrations carry the narrative, how to read the book, and spend time analysing the illustrations (Cassady, 1998). As Judith Cassady writes "The teacher takes on the role of coach and collaborator, observing, listening, sometimes interacting with students, and sometimes prompting them with an appropriate question when needed."(1998, p. 432). This means that the teacher must guide students on how to use, talk about and make meaning from a wordless picturebook. She stresses the importance of how the teacher should not correct the students' language but should suggest interpretations of the narrative and point out elements that the students should look for.

Perry Nodelman (1988) compares creation of meaning of a wordless picturebook to solving a puzzle. It is important for readers to be aware that they must search for clues, then put them together and create meaning from their prior knowledge in order to piece together the story and understand the message told through the illustrations (Nodelman, 1988). By unpuzzling parts of the genre and elements in the wordless story, the students get to discover how the different characteristics of the genre creates meaning.

2.4.2 Activate and Investigate

"Activate and investigate" is the second step to deep reading (Bland, 2022a). The aim is to allow students to bring their own life experiences and knowledge to interpret and make meaning of the narrative. When reading the wordless picturebook, the students will investigate how the story is structured and what the plot is about.

Elaine Reese (2015) suggests that shared reading can support the students' first understanding of the book and create opportunities for open-ended questions. She writes about how narrative skills are something that comes with working with a picturebook when reading the text together. In Reese's chapter "What good is a picturebook?" (2015) shared reading is described as an interactive activity that engages children in the reading process. Through this task the students will get the chance to practice their narrative comprehension and production where they must understand the story and be able to retell it. It is not granted that the students always will gain narrative skills as there are some factors that effects this (Reese, 2015). As Reese states "children do acquire narrative skills from picturebooks, but their ability to gain narrative skills from book reading depends upon the quality of the adult-child interaction" (2015, p. 200). She also writes that "shared picturebook reading enhances children's oral language development" (2015, p. 194). Some readers might add their own interpretations of the illustrations into language. Discussion and exploration of the narrative with other students will increase the students' creativity and written expression (Hintz & Tribunella, 2019), which is helpful when creating meaning of the wordless story. This is why asking open-ended questions might be useful, as the students can share their interpretations with each other (Bland, 2022a; Rosenblatt, 1982). Picturebooks are a useful tool to practice children's oral language skills (Reese, 2015)

Rosenblatt (1982) expresses the importance of how a teacher should help young readers to relive and return to their own experiences. Having open-ended questions will enable students to select the input that they believe is the most important part of a story (Rosenblatt, 1982). Bland (2022a) and Rosenblatt (1982) write about how open-ended questions that have multiple answers, which will encourage students to discuss elements and characteristics of the story. Questions like this will guide students to investigate the text and relate the input to what they know (Bland, 2022a). Bland (2022a) writes that this will build pupils' confidence in their reading skills as the open-ended questions have

no right or wrong answer. Not only will the students build confidence in their reading skills while answering open-ended questions, but according to Jennifer Gibson (2016) they will build confidence in their new language when they get to produce their own language. One of the goals of deep reading is to allow students to produce creative responses without having the focus on what is right and wrong (Bland, 2022a).

2.4.3 Critically Engage

"Critically engage" is the third step towards deep reading where students should be able to actively engage with the story by shearing related experiences, emotions and reflect on the meaning behind the text and fill in the narrative gaps (Bland, 2022a).

Even when the illustrations of the wordless picturebook offers a lot of information, the readers need to critically engage to be able to really understand the deeper meaning of the story. Evelyn Arizpe (2013) writes that wordless picturebooks demand that readers fill in narrative gaps more than they need to in general picturebooks. The reader must interpret their understanding of the narrative and make connections between the illustrations. She says that there are multiple possibilities on how a reader interprets a narrative, therefore it is possible for students to co-construct a narrative. A gap-filling activity can be done through allowing students to co-author and make meaning while reading by writing down their thoughts, feelings and interpretations. This will encourage students to practice their comprehension skills and constantly reflect on their interpretations (Arizpe, 2013; Pantaleo, 2007). The students are required to take risks in their interpretations to make sense of the narrative (Arizpe, 2013).

2.4.4 Experiment with Creative Response

The fourth and last step to deep reading is "experiment with creative response" (Bland, 2022a). The aim of this step is to allow students to express their interpretation of a story in different ways of responses. As mentioned at the end of 2.4.2 Activate and investigate, when students get to instigate and produce their own language with no right and wrong answers that are experimenting with creative response. When creating creative responses, students must use their prior knowledge and imagination.

Imagination is an important part of understanding the visual narrative, and to so the students needed to spend time to focus closely to the details in the illustrations (Serafini, 2014). In the article "A conversation with David Wiesner: Caldecott Medal winner" (Caroff et al., 1992), David Wiesner stresses that the endless opportunities of creative interpretations are one of the most significant characteristics of a wordless picturebook. Serafini (2014) writes that when readers are asked to construct meaning of a wordless picturebook, they are introduced to the open-endedness of the diverse interpretations that exists. She mentions that readers have the opportunity to return again and again to re-evaluate their meanings and thoughts about the story. Since the openness of interpretations are so significant for wordless picturebooks, it is important to spend time and use different methods to understand the story. When working with the book it is important to use different views and stances, the students' diverse knowledges, and different types of creative responses.

Carolyn Brodie writes in *Wordless Picture Books: Creative Learning Ideas* (2011) that working with a wordless book encourages creative thinking and offers different narrative writing activities. She shares some teaching ideas, and one of them is a straightforward approach allowing students to write the narrative of an entire wordless picturebook onto sticky notes. By putting words onto the wordless, they experience how

to express their interpretations. When they have done the writing task the students should share their story by reading their sticky notes aloud.

The activity offers students to experiment with a wordless picturebook and co-construct a narrative. According to Honaker and Miller (2023). student might develop their vocabulary and writing skills through co-constructing tasks. Working with wordless picturebooks allows students to practice vocabulary, comprehension, and reading skills without decoding written text (Honaker & Miller, 2023). The format of the genre gives the reader a chance to verbally interpret the illustrations (Brodie, 2011).

At the beginning of this chapter, I presented some key terms where I define the characteristics of the wordless picturebook, some historical aspects, how the genre is not only for beginner readers (Arizpe, 2014), and how the definition of the book mighty lead to some misconceptions (Arizpe, 2014; Serafini, 2014). The following section stresses how the wordless picturebook is valuable for EAL students and engage students immediately (Early, 1991; Larragueta & Ceballos-Viro, 2018). It is posited that the book is a useful tool to develop different literacy skills and fundamental to encourage students' oral language (Honaker & Miller, 2023; Louie & Sierschynski, 2015). I used The Ministry of Education and Research (2019) when presenting the core curriculum and why wordless picturebook might be suitable for differentiated instruction and Bland (2022a) when describing the challenge of hyper attentive students. When presenting the concept of a wordless picturebook as a tool for activating visual, literary and critical literacy, I based the terminology on Bland's (2022a) definition. However, I have also included input from other researchers. Bland (2022a) writes that these skills are essential for interpreting information presented in the illustrations and making meaning. This study is based on Bland's (2022a) deep reading framework and the four interweaving steps to achieve that. Furthermore, I also discuss the importance of engaging with aesthetic reading from an early age and the value of connecting personal experiences when interpreting a story (Bland, 2022a; Rosenblatt, 1982). I have presented Louie and Sierschynski's (2015) guide which encourage students to write and talk about a wordless picturebook. Lastly, I present and connect different activities and methods on how to work with a wordless picturebook to the four interweaving steps to achieve deep reading. All of the concepts and theory presented in this chapter are grounding this study. The information provided is necessary as they are essential to know when I am going to find out whether the wordless picturebook is a pathway to deep reading, if students get to practice their literacy skills and are engaged when working with the wordless book. In the next chapter I present the research plan, the methodology used, how I analysed the recorded material collected.

3 Methodology

This chapter introduces a description of my research plan, methodology used, details about the lesson plan, participants, and the wordless picturebook that was used in this research project. For this project, a case study was conducted. A case study is a research method that investigates a situated event in a real-world context (Yin, 2018). The case designed for this thesis was a lesson centred around using a wordless picturebook a tool to achieve deep reading and language production. The lesson was conducted twice in two different fifth grader groups. The students' written output and the field notes recorded from the lessons are the data collection for this study.

3.1 Qualitative Research Method: Case Study

The qualitative research method that was used in this research was a case study. The case created for this research was organized around an event, which was a an EAL lesson. The goal was to understand how EAL students would respond to a lesson based on a wordless picturebook and discover whether they achieved deep reading, practiced literacy skills and produced meaningful language. In the beginning phase of this project, conducting a single case was the original plan for this study. Since it is said that a single case is vulnerable, it was important to collect enough data from a group of students to be able to answer the thesis' research questions (Yin, 2018). I had the opportunity to perform the lesson twice, meaning that I gathered more data than I first intended.

The data was sampled through participant-observation. In Robert Yin's book, *Case Study Research and Applications* (Yin, 2018), a participant-observer is defined as someone who has a participating role in the case and observes at the same time. In this research, I was the participant-observer as I conducted the lesson and recorded my observations as field notes throughout the case. The students were the participating part of the case, and their written texts were sampled as the thesis's main data source (Yin, 2018). The combination of students' responses and field notes gave the study a data collection that reflected how the students responded with oral and written text. The idea for this thesis is based on existing theory about the use of wordless picturebooks in language learning and deep reading. The research is small but will contribute to a broader field of research examining the use of wordless picturebooks in the EAL classroom.

3.2 Context

The data was collected through a designed lesson which was conducted in two different groups. To be able to perform the case, a wordless picturebook, two fifth grade classes, a lesson plan, glossary list created by me and two sets of printed copies of the wordless picturebook was needed. The students' written text onto the copies of the book and my field notes was sampled as the thesis data collection.

3.2.1 Participants

The students that were participating in this study were fifth year students at a Norwegian primary school. Their written texts have been collected as the thesis main data corpus. Their produced language has been analysed and discussed in this thesis.

Their produced texts covered how the students responded in creating their own text and narrative onto something that was wordless. Through their responses I have investigated how they achieved deep reading and if working with a wordless picturebook supported their output skills. I recorded information about students' responses to the lesson in my field notes. For example, field notes were recorded when the student showed direct signals that they enjoyed working with the wordless picturebook or expressed things like "I do not know what to write." The notes were written down in a notebook, when or right after the occurrences happened.

3.2.2 Field Research

Field research is a common method of collecting data (Yin, 2018). As a participant-observer, I recorded direct observations in the form of field notes, which enabled me to add essential information about the case that the participants' data would not record. It was crucial to collect data other than what the students wrote, as their engagement and behaviour were not covered by themselves. The field notes covered information about the students' responses, oral language, engagement, behaviours, and my thoughts during and after the lessons. During the case, my thoughts as a researcher and the one who conducted the lesson were recorded in a notebook simultaneously with the lesson. The fieldnotes are secondary source of data and have been presented with the main source of data in chapter 4 Data Analysis: Results. The field notes are discussed in terms with the results of the students-produced texts and in relation to the deep reading framework in chapter 5 Discussion.

3.2.3 Sensitivity

All participants were anonymous, meaning that there are no personal or sensitive information collected. A Sikt application was therefore not needed. Protecting the participants personal information will not affect the research results as the important elements of this study are the students' produced language and engagement in the case. The activities conducted as part of this study were consistent with those normally undertaken in the classroom and were not disruptive to the students' schedules or education.

3.3 The Wordless Picturebook *Hike*

The wordless picturebook *Hike* illustrated by Pete Oswald (2020a), was used as the wordless element in the lesson when sampling data for the field research. I chose this book because I believed that students would be able to identify many elements in the story, which was important for them to connect their prior knowledge and experiences with hiking when they were working towards deep reading (Bland, 2022a). The book has a lot of illustrations of items, events, and actions that the students might recognise from their own daily life. The story is about a father that is taking a child on a hike. The story starts with the father waking the child up, before they head out into the woods. The illustrations capture their hike up a mountain and into a forest. Their mission is to plant a tree. When they have accomplished this, they travel home and open a photo album that contains photos of previous generations of their family planting trees on the same mountaintop. In an interview by Let's talk Picture Books, Pete Oswald (2020b) said that the reason the picturebook is wordless is because he realized that the tone of the book was more powerful if it was just visual. He also mentioned that he has always loved wordless picturebooks as he could put his own spin on the story and enjoy that a narrative can leave room for the reader to make the story more personal. The child

depicted in *Hike* (Oswald, 2020a) is not coded in a way that aligns with a particular gender representation. In the interview, Oswald said "As I began to flush out the story, it started to feel too male dominant with a father and son as the main characters. Ultimately, my goal was to make a universal story that everyone can relate to. So I tried to make the child more gender neutral. Since this is a wordless book, I didn't have to say 'he' or 'she.' I felt like this idea could work. So the child has cropped hair, a green backpack and wears a pink beanie with knee high socks." (2020b). The choices Oswald made created more room for interpretation.

According to numbers from Statistics Norway and own experiences from my own life and teacher practicum, it is normal for Norwegian children to go on hikes. Håvard Bergesen Dalen (2021) writes an article for Statistics Norway that nine of ten children and adolescents were going on hikes in 2020. The most common outdoor activity in 2020 were short hikes (under three hours) in the woods, mountains, and fields (Dalen, 2021). The statistics also say that seven out of ten children and adolescents went on longer hikes that lasts longer than three hours. Therefore, I believe that the students will recognise elements from own experiences in the book. It is beneficial for students to have personal experiences with the theme of the wordless picturebook when they were undertaking deep reading. When they were working on "activate and investigate" they had to activate prior knowledge related to the story to be able to understand the story (Bland, 2022a).

The goal of the lesson was to have the students write their own narrative to match the illustrations. The illustrations are what tell the story, as the picturebook is wordless. In order to write their own interpretations of the story, it was expected that the students would be able to recognise several elements in the illustrations. The reasoning behind choosing *Hike*, is that I found it to be not too complicated, meaning that the narrative is easy to follow and understand. Having a wordless picturebook that is not too complex, will invite all students to understand and be able to create a narrative. All the students were able to produce text.

3.4 Instructional Plan for the Case

The lesson created for this research focuses on how students can work with a wordless picturebook in the EAL classroom to support their literacy skills, deep reading, and language production. At the beginning of the case, it was important to present the goals of the lesson for the participants. The students were told about the concept of wordless picturebooks and how to read the illustrations. Cameron (2001) stresses that the teacher should go through the book without taking too many pauses, as the illustrations emphasize what is going to happen on the next page. I demonstrated how the book should be read and briefly flipped through the book. By doing this, the students were given time to understand what they were going to read. After demonstrating and going through the book, new glossary was introduced before we read the book. In preparation before conducting the case study, I had a conversation with the students' English teacher and got some information about the students and their English language proficiency. I had created a glossary list with words that I believed to be necessary for the students to know in order for them to be able to discuss the story and to write their texts afterwards (See appendix 1 for glossary list). It was important to choose some words they already had some association with, some new words and some words at different levels to meet the different language proficiencies in the classroom. By including different types of glossaries, it would support the students when producing oral language

and written text from the input they received while reading the book. The teacher approved the words and said that they met the students' English levels. One of the words were even on the students' glossary list that week.

When reading the book, each page was shown on the digital screen through the digital library eBLINK. During the shared reading sessions, I made sure the students were given enough time to analyse the illustrations before moving on onto the next page. Since the book is wordless, it was important to mention that a wordless picturebook is read by taking time to analyse illustrations and interpret what is happening. The students were not reading the book the same way as other types of books. They had to interpret what they observed to understand the story told through the illustrations. Arizpe (2013) stresses that a reader must get enough time to understand the book on their own or with another student. Allowing the students to have enough time to create meaning is a crucial part of understanding the narrative. Especially since they were asked to retell the story afterwords when producing their own narrative. Pauses were made and open-ended questions were asked when we read the book. The reason why I asked open-ended questions was to allow the students to discuss and share what they interpreted. As Cameron (2001) writes, making pauses to ask the students about what they believed was happening and their predictions is an important part of the second time going through the book.

While we read the wordless picturebook, the students were encouraged to add and share words they observed in the illustrations. They created their own glossary-list with words they knew, and thought was important for the storyline. The glossary list created by group one is presented in appendix 2. Group two's glossary list can be found in appendix 3. The reason behind why I wanted to include this was to give the students a chance to participate and help each other to learn more language through what they had observed in the wordless picturebook. They got to brainstorm their own vocabulary which is a method that Cameron (2001) introduces. Brainstorm vocabulary is when students are asked to mentioning words they already know in the illustrations. She writes that some students offer words in English, but some students may suggest a word in their first language. If that was the case, I helped the students to translate the word into English. Cameron (2001) did also mention that it is important to include the students' words written into a vocabulary list. These words and the glossary list that I made were on display during the writing task.

After finishing the book, the students were asked to tell their classmates about their interpretations of the story. This task was added to start the students own thinking process about what they have read and learned from the story. If they were struggling to say anything, open-ended questions were again used after finishing the book. Cameron (2001) suggests that students should be encouraged to express their interpretation of the wordless story right after finishing the book.

The main activity for the lesson was inspired by the second example, "composing oral or written narratives with elementary students" from Honaker and Miller's journal article "Wordless but not silent: Unlocking the power of wordless picture books" (2023). The example is a guide on how students can compose a written narrative onto a wordless picturebook. The example says "Elementary students with higher English proficiency could compose oral and written narratives using the pictures in WPBs a guides. Students can choose a few pictures or retell the entire story. Some WPBs are easier to narrate sequentially than others." (Honaker & Miller, 2023, p. 10) and "Narrative writing from

WPBs requires adequate time and modelling until students are familiar with the procedure" (Honaker & Miller, 2023, p. 11). I also got some inspiration from Louie and Sierschynski on how to approach a wordless picturebook. In their article "Enhancing English Learners' Language Development Using Wordless Picture Books" (2015) it was written that it is important to look at the images and analyse them, followed by discussing the story and then inviting the students to produce their own text.

When I introduced the writing task, the students were told to create their own text onto the wordless story. To make sure that they understood the activity, I took inspiration from Honaker and Miller (2023) and modelled the writing task to show the students could create their own narrative (See appendix 4). The students were handed one or two pages from the wordless picturebook and had to write the narrative for the pages they got. The reason why they got a few pages instead of the whole book themselves is because students might find it challenging to retell a story in an additional language (Cameron, 2001). Cameron (2001) writes that instead of asking them to reproduce the whole story, they should be given a set of pictures. The students got different pages from the book and the goal was having the group of students to write the entire narrative for the wordless picturebook together. The illustrations worked as a guide and helped the students to use their imagination and interpretations to tell a story.

3.4.1 Plan for Assessment

In order to access the effectiveness of a wordless picturebooks as a source and support for language input, it is crucial to analyse the students' output skills. The goal of this research was to discover a method on how wordless picturebooks can be used as a tool in the EAL classroom to achieve deep reading. Another goal was to invite the students to produce their own written texts on how they interpreted the narrative of the wordless picturebook. Their written texts were collected at the end of the lesson and have been used as the MA-thesis' main data corpus.

3.4.2 Lesson Goals

In order to evaluate the effectiveness of the wordless picturebook as a tool in the EAL classroom, a few settled goals were established for accomplishment. These goals were:

- Students are producing their own written narrative onto a wordless picturebook.
- Students use some of the glossary introduced.
- Students engage in the discussions and in the written task.

3.4.3 Lesson Plan

In the instructional plan for the case, a plan for the lesson was introduced and discussed. A detailed lesson plan was created prior to the lessons, which included a more detailed description of how the lessons were conducted (see appendix 5).

3.5 Data Collection: Classroom Data

The main source of data was students' produced output, and the secondary source of data was field notes recorded by me.

3.5.1 Students' Written Work

The students' written work was the main source of data. Students' produced language will tell if the input and the work with the wordless picturebook was effective.

According to Creswell and Creswell (2023), it is mentioned that the strengths of collecting qualitative documents such as students' produced text will obtain the language of the students and represents data about pupils' attention while writing the narrative of the wordless picturebook. One of the limitations with qualitative documents is that the material might be incomplete as the lessons are limited by the school's schedule and the time given to conduct the cases (Creswell & Creswell, 2023).

3.5.2 Field Notes

The field notes are the secondary source of data. According to Creswell and Creswell (2023) qualitative observations written as field notes are needed to record the students' activities and behaviours during the case. The filed notes were unstructured as important information for the thesis was recorded as it occurred, which is a strength of doing field notes (Creswell & Creswell, 2023). Another strength of field notes is that the recorded data were firsthand observations of the students (Creswell & Creswell, 2023). One of the limitations of doing field notes was that I as the researcher might have missed out on important information because of the limits of my own attention or perspective (Creswell & Creswell, 2023). The goal of conducting field notes was to document any incident in the lessons that was relevant to the aims of the thesis. During the lesson, I ensured that no private information was documented. My intention was to document the participants' experiences and the oral language they produced using a wordless picturebook. Additionally, I aimed to record the students' reactions to the book being an active teaching tool in the EAL classroom.

3.6 Data Analysis: Methodology

When analysing the recorded materials, I engaged in two cycles of thematic coding. An inductive approach to data analysis was adopted. The material that has been analysed this way is the student-produced text. The field notes are presented with the results of the data analysis in chapter 4 Data Analysis: Results.

The coding of the data-collection has been completed through two cycles of coding. As Saldaña suggests, "qualitative analytic process is cyclical rather than linear" (Saldaña, 2013, p. 58) which justifies that the process of working with the recorded materials is not straightforward. Therefore, it was necessary to go through the data-collection more than once. Saldaña also stated that it is important to "Acknowledge that with each successive cycle of coding, the number of codes should become less, not more" (Saldaña, 2013, p. 208). The codes that were created at the beginning of the first cycle must transform and merge into categories and subcategories when conducting the second cycle. Some categories from the first cycle will be irrelevant for the purpose of the research and will be excluded.

3.6.1 First Cycle Coding

The purpose of the first cycle of coding was to create a basic understanding of the data collection. The subcategory descriptive coding of the elemental method was used to create a foundation of the raw data to code in the second cycle of coding (Saldaña, 2013). Descriptive coding is often used as the first step in data analysis to assign basic labels, and the elemental coding is an approach to filter and create an establishment of the different categories discovered in raw data collection (Saldaña, 2013).

The plan when conducting the first cycle of descriptive coding was to go through the student-produced material and add post it notes with the most significant elements

of how the students produced language on each page. Every detail that stands out on the page got a post it notes. The main idea was to create a basic knowledge of the raw material that was collected. After conducting the first round of the first cycle of coding, I was left with the following codes:

- labelling
- descriptive narrative
- speech bubbles
- speech
- phonetics
- words
- correcting
- change of word
- spelling mistakes
- grammar
- Norwegian grammar
- Norwegian
- translanguaging
- gender
- naming the characters
- glossary introduced by me
- glossary introduced by the students

The categories were not made beforehand but was added when they were observed going through the main source of data.

3.6.2 Post Coding Transition

Tables in Excel were made to organise the findings from the first cycle of coding. In the Excel spreadsheets, tables of codes were made, and recordings of the codes were tracked. In the top horizontal direction, all the codes had their own box. In the vertical direction all the page numbers were listed. When going through each page, the number "1" was used to mark if the code was seen on the page. If one or more glossary was observed, they were counted and the number of glossary used were tracked.

During the transition it was discovered that not all of the categories created during the first cycle of coding were necessary for the second cycle of coding and to answer the thesis. Some codes were removed and the once that were left were:

- Labelling
- descriptive narrative
- words

- speech bubbles
- speech
- gender
- naming the characters
- glossary introduced by me
- glossary introduced by the students

3.6.3 Second Cycle Coding

The goal of conducting a second cycle of coding is to find more advanced methods of reorganise the coded data from the first cycle (Saldaña, 2013). It was important to start "theming the data" and look for patterns. Some of the codes were merged and became sub-categories. The sub-categories are codes with similarities that become a part of a broader categories that summarized the sub-categories.

The method of pattern coding was used while conducting the second cycle. The purpose of pattern coding was to develop categories that organized similar codes from the first cycle (Saldaña, 2013). It was important to group the already discovered data to create more meaningful analysis and smaller set of categories. A round of pattern coding organized the data so I could attempt to attribute meaning the results (Saldaña, 2013).

From learning about the different codes created during the first cycle of coding, some adjustments were made. As described in post-coding transition, some of the codes created in the first cycle were removed before entering the second cycle of coding. When beginning the second cycle, categories that were similar were adjusted and merged together. The codes that were adjusted was "words," "labelling," "speech bubbles," and "speech." The codes "words" and "labelling" were the same and the code "words" was merged into "labelling" as that code referred only to students listing words they recognized in the illustrations. Another code that was merged into another were "speech bubbles" and "speech" as they both were recorded when the students used the form of speech to tell their narratives. The Excel spreadsheets with the tables of codes and recordings of the codes can be found in appendices. Appendix 6 is recordings from group one, and appendix 7 is the recordings from group two.

Before ending the second cycle it was important to look at how these codes were relevant to answer the thesis goal and research questions. To make them easier to connect to theory and get a broader understanding of what they showed, the codes were formed into sub-categories where they belonged in a main category. The categories that were made were "students-responses," "gap-filling" and "glossary." In the category "students-responses" the codes "descriptive narrative," "labelling" and "speech" became sub-categories. In the category "gap-filling" the codes "gender" and "character naming" became sub-categories. The code "glossary" became its own category. When starting the analysis, I became interested in knowing if there was a difference in which of the glossary lists the students used the most. Right after the second cycle of coding ended, I counted which glossaries used by students belonged to the different glossary lists (See appendices 3, 4, and 5). My glossary list and students' glossary list have then become sub-categories of "glossary." The sub-category of my glossary list is named Researcher's glossary list as to make it clear that I as the researcher created the list.

3.6.4 Inductive Approach to Data Analysis

An inductive approach to analysis involved working entirely from the participants experiences and the data analysis was driven on the raw data (Azungah, 2018). The participants were the students where their written text was the raw data. The approach was necessary to use when doing a descriptive method of the first cycle and the pattern coding method of second cycle of coding. A similarity between the descriptive coding and the inductive approach to data analysis is that they create a basic knowledge of the recorded material (Azungah, 2018; Saldaña, 2013). The inductive approach goes as follows: collect the data, read through and make sense of the data, then do an open coding creating categories of the recorded materials (Azungah, 2018). The inductive approach was again used as a tool in the second cycle of coding where similar categories were merged into new categories (Azungah, 2018).

3.7 Reliability and Validity

Conducting a case study in a real environment where the students are a part of the research provided the thesis with real and valid data. It is believed that sampling data in a real environment have given a better understanding of the research topics instead of just base the thesis on theory only (Creswell & Creswell, 2023). The field notes have been a resource and a beneficial tool in covering what students did not record. The observations seen by me were also an important part of the analysis. A problem with me being the observer collecting fieldnotes and the one conducting the case is that I might have missed out on some important information. One potential limitation of using students' material as the main data is that the proficiency levels of the students may vary, and it is possible that some of the work handed in may be incomplete due to the time schedule. My role as a guest teacher might have affected the data collection. I did not know the students and how they would respond to my teaching. From the students' point of view, they did not know who I was and what they could expect from me. Some students might behave differently when an unknown teacher is having a lesson. The only thing I knew about the students beforehand was that the glossary-list was deemed appropriate for their level of English and that their teacher approved my lesson.

Since I have a genuine interest in using picturebooks in the EAL classroom, I might have been a bit biased as I expected the results to be successful. Although I have always thought about picturebooks as a useful tool in the classroom, the wordless picturebook is something I have never experienced being used in the Norwegian classroom.

3.8 Evaluating and Justifying the Methodological Choices

Having a case study in classroom with EAL students as participants gave the thesis rich and meaningful data that showed how Norwegian students responded to the wordless picturebook. If I chose another method than a case study the thesis would have been impossible to answer. If I based the research on just theory and earlier research, I would not have been able to create a thesis that would add meaningful findings into this field of study. The strength of having EAL students' texts as the main source of data reinforced the data-collection as raw data obtained the students written responses in what they gave attention to while producing the text (Creswell & Creswell, 2023). One of the issues in group two was the time given to perform the lesson, therefore some of the students written work might have been incomplete as they did not label as much as

group one (Creswell & Creswell, 2023). It is not the design of the case that effected the students but rather the organization of the time.

The field research helped the study to sample real data from real classroom settings. The field notes were direct observations, and if this was removed from the study the researchers would not have been able to analyse students' oral responses and their engagement in the classroom as the field notes are the researcher's direct notes from the lessons conducted (Yin, 2018).

This chapter presents the methodology employed when the thesis' data collection was sampled. The data recorded allowed me to investigate whether a wordless picturebook is useful for achieving deep reading, engaging students and practising their literacy skills through language production. I have explained my methodology choices and the reasoning behind the selection of Hike as the research's wordless element, the lesson plan, the sampling of the data collection and the methods used to analyse the recorded material. The following chapter presents the results of the data analyses, with examples of students' written narratives and field notes.

4 Data Analysis: Results

In this chapter, the findings of the data analysis are presented. The data collected from the two lessons will demonstrate whether the students were able to produce language, and which types of language they produced. The results are essential in order to evaluate whether the students were able to achieve deep reading, practice their literacy skills, and engage with the wordless picturebook. The field notes written in the cases are integrated where it is suited. The wordless picturebook had a total of thirty pages with illustrations. An illustration that covered a double spread sheet has been counted as one. A total of sixty pages of student-produced texts were gathered as the lesson was conducted twice.

4.1 Types of Responses

The three different tables below represent an overview of the data analysis results after conducting the second cycle of coding. Through the coding process, three main categories; students' responses, gap-filling, and glossary were created to define which type of written responses were created. The category "students' responses" was the category with the most codes and used by the students. The category includes the sub-categories descripting narrative, labelling, and speech. Through the second category, gap-filling, students showed interest in filling information about the characters genders and naming the characters. The third category created was glossary which recorded how many times the students' used words from the glossary lists. The category is divided into two subcategories: whether the students used words from their own glossary list or from the list I created for the lesson. Another form of student response was oral responses. These observations are recorded in the form of field notes and are presented when it is suited throughout this chapter.

Table 1 illustrates the results from group one. Table 2 illustrates the results from group two. Table 3 illustrates the results from group one and two. The tables are colour ordinated to match how the different groups were coordinated during the data-analysis. When figures are presented throughout this chapter, pages where the number is highlighted in pink indicates group one, just like table 1. The page numbers of group two were highlighted in blue and matches the colour table 2.

Group 1						
Students-responses			Gap-filling		Glossary	
Labelling	Descriptive Narrative	Speech	Gender	Character naming	Researcher's	Students'
19	28	5	15	0	29	19
					total:	48

Table 1: Results from group one

Group 2						
Students- responses			Gap-filling		Glossary	
Labelling	Descriptive Narrative	Speech	Gender	Character naming	Researcher's	Students'
2	25	5	10	2	30	6
					total:	36

Table 2: Results from group two

Group 1 and 2						
Students-responses			Gap-filling		Glossary	
Labelling	Descriptive Narrative	Speech	Gender	Character naming	Researcher's	Students'
20	53	10	25	2	59	25
					total:	84

Table 3: Results from group one and two

4.2 Students-Responses

The category "students-responses" was created to understand how students responded when writing their interpretations of the illustrations. The students responded differently, and their captions were separated into the subcategories "labelling," "descriptive narrative," and "speech." The subcategory "descriptive narrative" was applied where the students produced short or complex sentences that said something about the events in the illustrations. The subcategory "labelling" was created to record when students labelled elements of the illustrations outside of a narrative context. The last subcategory, "speech," was created to record when students told their stories through a dialogue between the characters in the illustrations.

4.2.1 Descriptive Narrative

The category that was the most recognised and used in the students' produced texts was descriptive narrative. This category contains sentences in which the students produced their own written narrative describing their interpretation of what happened in the illustrations they were given. Together the two groups wrote descriptive narratives onto fifty-two out of sixty pages and described what was happening in the illustrations. The students described their own thoughts on how they interpreted the narrative told through the illustrations of *Hike* (Oswald, 2020a).

When we read the wordless picturebook, the students produced some oral language while responding to the group discussions and answering the open-ended

questions. Through open-ended questions the students described the narrative with descriptive sentences such as "the characters were climbing," and when the characters did other things in the story the students described their actions.

Some students wrote one or a few sentences that told exactly what was happening in the illustrations (see figure 2 below). For instance, a student wrote "They see their car." Other students used figurative language and literary sentences where they wrote more about the characters' hike. A student in group one gave a more detailed narrative where she/he wrote about the characters' snowball fight, their emotions, what they were looking at and included some speech. The student did also use more complex language where it was written "They stare at mother nature as it is". An interesting observation from this example is that the student changes the gender of the child as the story is told. It is written "The little girl has a fight with his dad", "her dad…" and "the little girl says".

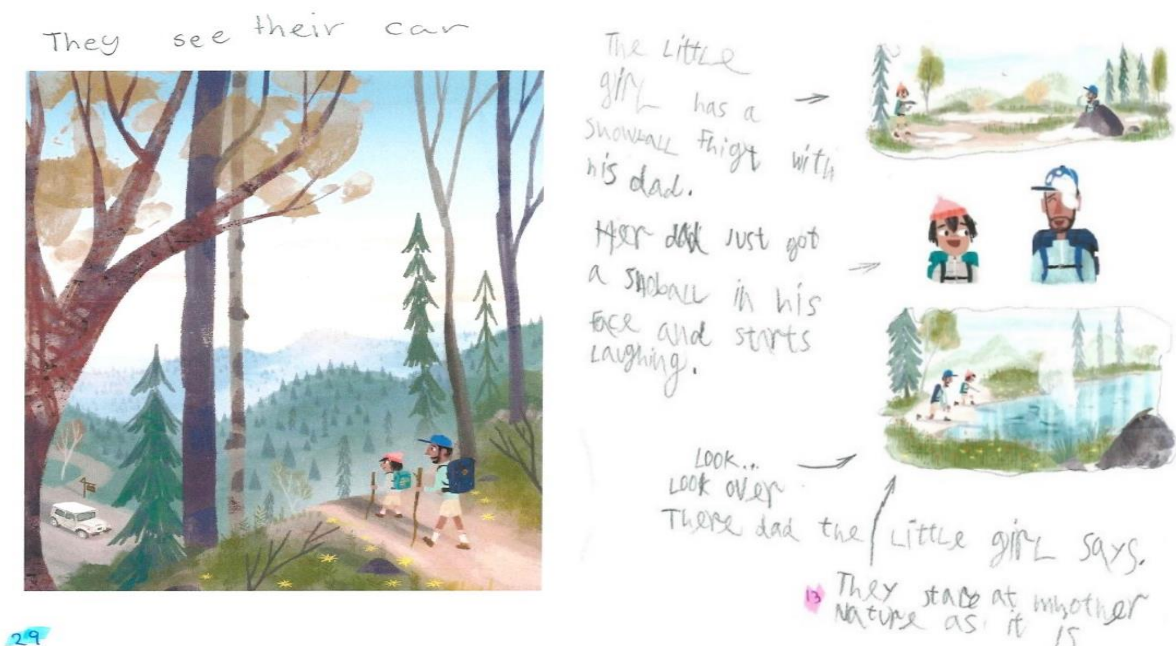


Figure 2: Two examples of student-produced descriptive narrative.

There was one student who produced a lot of details in their text. The student wrote "The father opens the car and put the gear inside", and "Then they are drinking water or hot chocolate milk and then looking at each other" (See figure 3 below). When comparing the same page in the other group, there is a significant difference in the amount and variety of work produced by another student. On the same page in the different group, it is written "They are relaxing" and "They are draing hom" (They are driving home). The two pages show that the students interpreted the story in some ways that were similar and some that were different. The narratives that they wrote included different amounts of text and complexity, but both students produced text. Even though there are some differences in the amount of texts produced, both texts shows that the students were engaged and co-created narrative using the wordless picturebook.

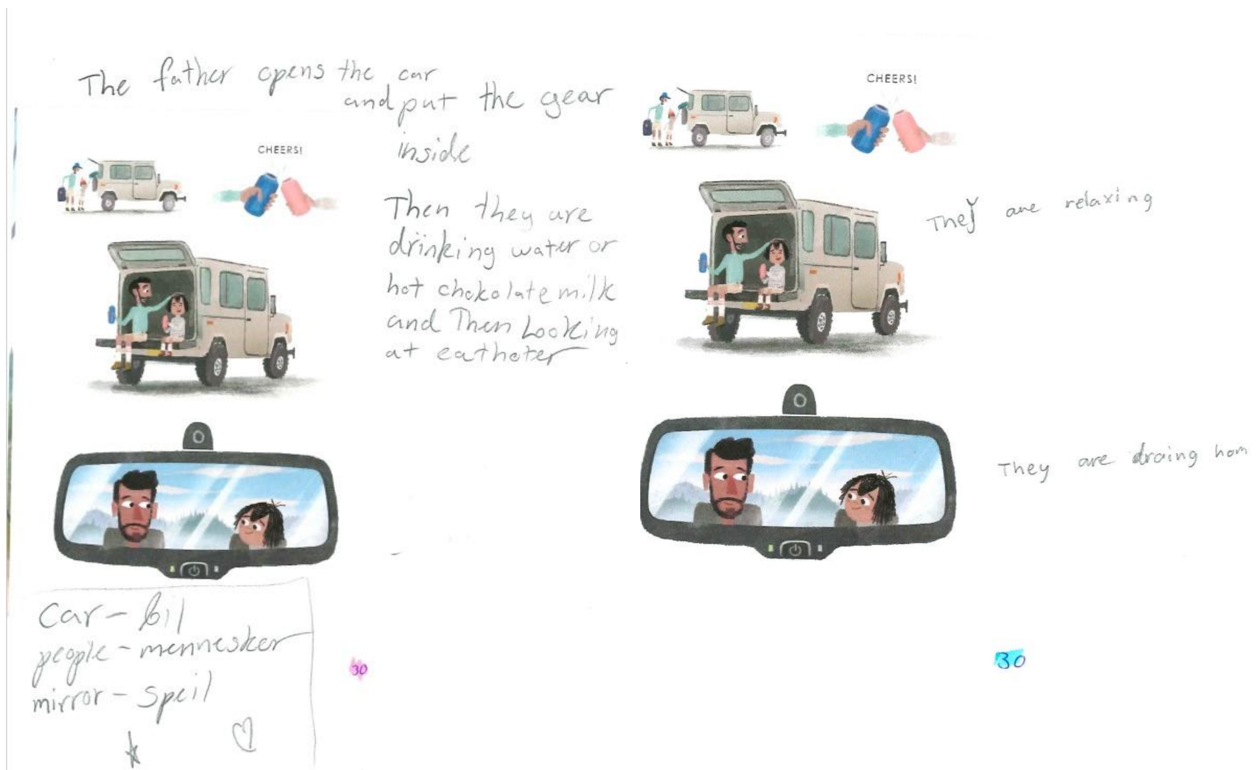


Figure 3: Two examples of student-produced descriptive narrative, different interpretations.

Describing the emotions of the characters was something that were observed in the students' texts. A student described the feelings of the father and the child while they were crossing a river. The student wrote "the father is not scared, but the daughter is". The student wrote about the incident where the child almost fell into the water but was saved by the father (See figure 4).

Figure 4: One example of student-produced descriptive narrative about emotions.

One of the students wrote a descriptive narrative about the animals that the characters were observing in the forest. The student wrote sentences where the animals' actions were described "The squirl is climbing the tree", "the crow is sitting in the tree", and "the bees are sniffing flowers" (See figure 5 below). The student did also include one sentence about the characters where it was written "They are walking in the forest".

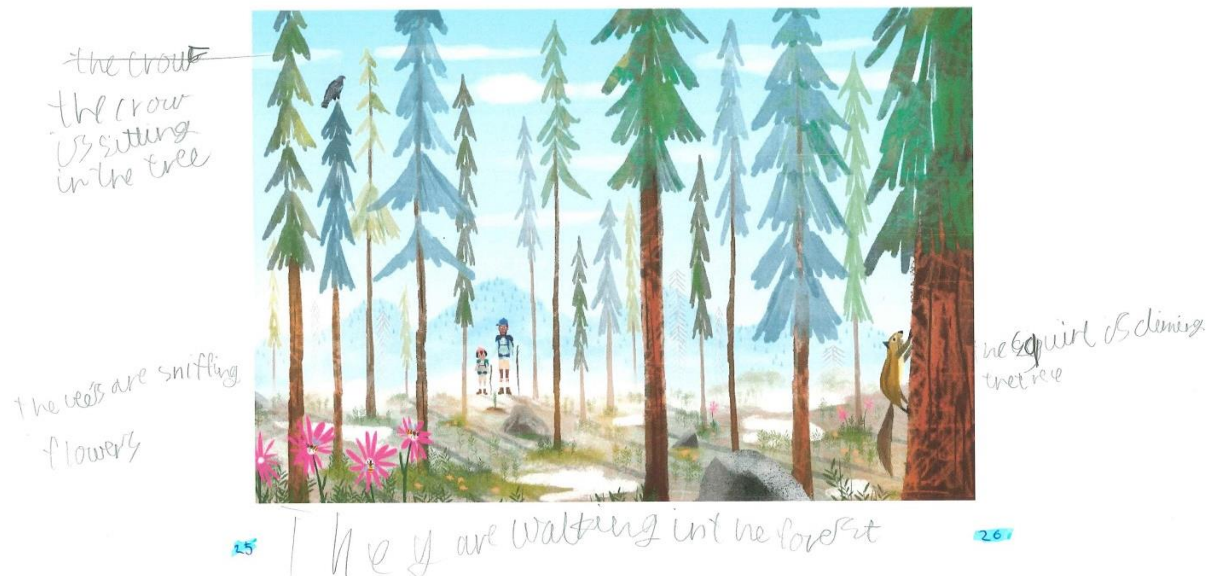


Figure 5: One example of student-produced descriptive narrative about animals.

When analysing the students' produced texts, I observed that there were some differences in the language the students produced. Some students wrote more complex text and figurative language, while other students wrote descriptive narrative that mainly described the actions of the characters in the story. Most of the narrative written by the students contained only one sentence for each illustration.

4.2.2 Labelling

The category of labelling as a form of response was created when students pointed out familiar words and objects in the illustrations. They were encouraged to do so if they saw something they knew. The students used different methods of labelling. These methods were using arrows from word to item, writing "there is …", just writing the English word, or writing the English word of something they recognised with a Norwegian translation. In group one there were eighteen pages where words were labelled. In group two there were only two pages where students labelled illustrations. It was recorded in the field notes that the students enjoyed pointing out things they recognised. While we read the wordless picturebook, many students wanted to share things they noticed in the illustrations. For example, some students enjoyed pointing out things they saw in the illustrated nature, such as animals and plants.

When students wrote down a word they knew in the illustrations, most of them used an arrow to show where the item was placed in the picture. This was the most common type of labelling. For instance, a student labelled some of the elements in the illustrations, and used an arrow to show where the item is located in the image. A student wrote "hous" (house), "car", "city", "clook" (clock), and "teer" (tree). Another student labelled eight words. Some of the words were "bag", "jacket", "map" and "chair" (See figure 6 below).

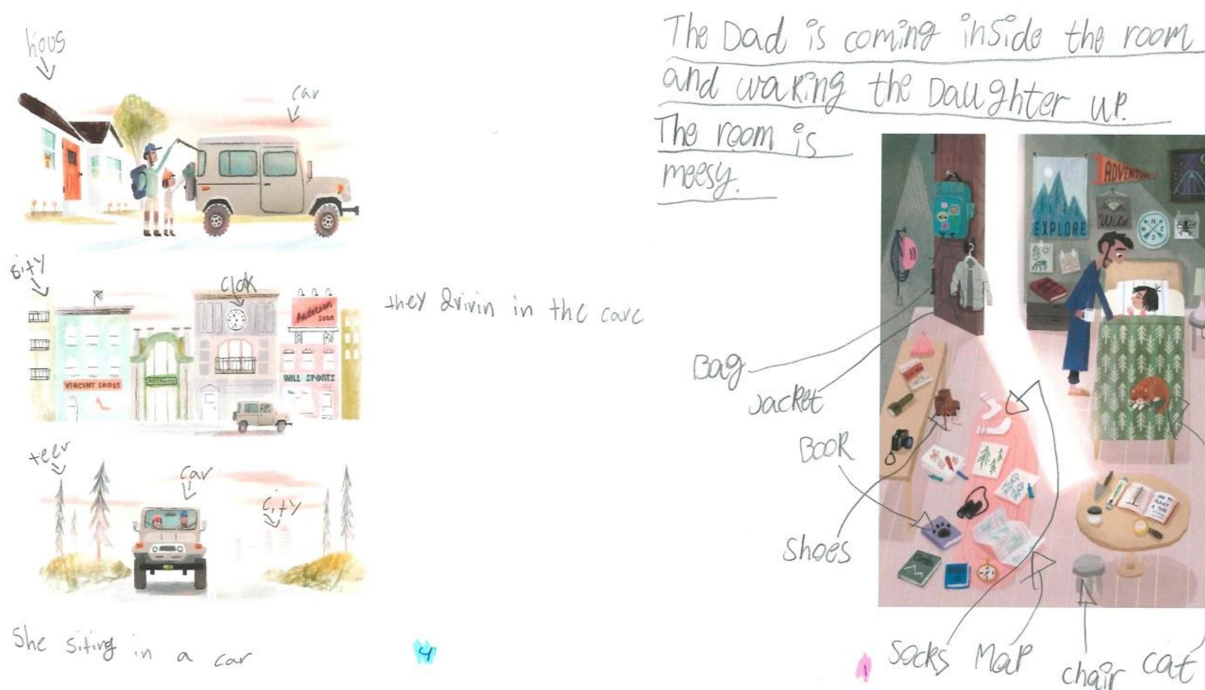


Figure 6: Two examples of student-produced language through labelling with arrows.

A few students labelled things by writing short sentences such as "there is ..." when pointing out things they knew in English. Sometimes they used arrows to show where the items were in the illustration. A student wrote "this is many animals there" and pointed out every animal with an arrow. The student also wrote "the i many yellow blomst" and drew an arrow from the sentence to one of the flowers. The same student also labelled illustrations using the method described prior to this (See figure 7 below).

Figure 7: An example of student-produced language through labelling with arrows and "there is..."

Another student based most of their narrative on pointing out where items were. The student wrote sentences such as "There is a helmet", "There is a hiking bag", and "there is a camera on the sofa" followed by arrows pointing at the locations of the items (See figure 8 below).

Figure 8: One example of student-produced language through labelling with arrows and describing where the items are.

Some students created a list of English words when they observed things in the illustrations, such as "camera," "rock," "spruce," "girl," "man," "caps," and "sand" (See figure 9 below). Other students wrote the English words they knew and included Norwegian translations, like a dictionary or a glossary list. The translations were "car - bil," "people - mennesker" and "mirror – speil" (See figure 10 below).

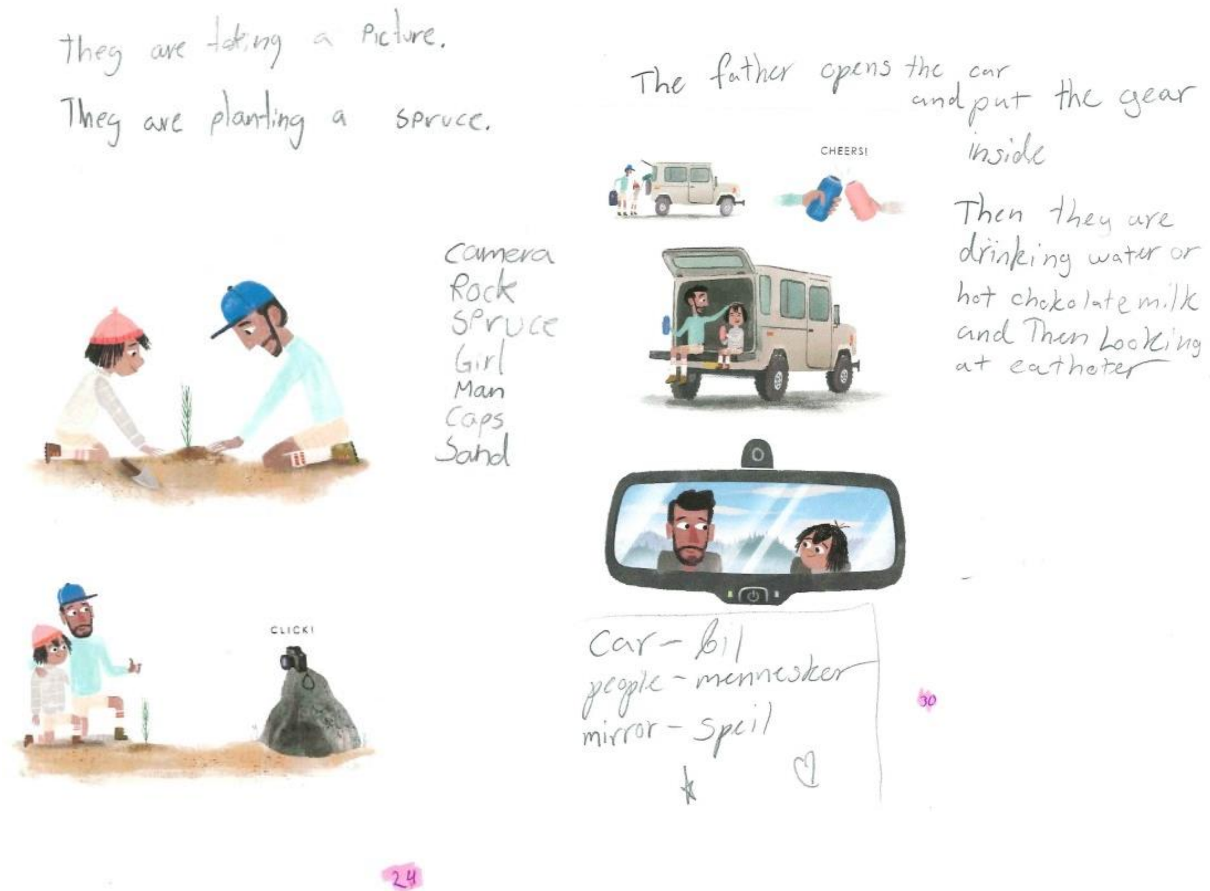


Figure 9: One example of student-produced language where they created a list of words.

Figure 10: One example of student-produced language through English words with Norwegian translations.

4.2.3 Speech

Another form of student response was producing speech as a form of narrative. Some students had included dialogues and speech bubbles when retelling their interpretations. In group one, there were five pages where students used speech to tell their story. Four pages had speech bubbles and one page had speech written in between quotation marks. In group two, there was one page with speech bubbles and four pages had speech written in between quotation marks.

There were a few different forms of speech that were produced. A student used the role of the character to show which character said what. The man was called "dad", and the child was given the name "Liny". The student wrote the dialogue in between quotation marks. (See figure 11 below).

Figure 11: One example of student-produced language through speech and naming a character.

While a student gave the child the name "Liny", some students were making inferences about the characters' genders when pointing out who said what. The intention of writing the characters' gender was to indicate who said the dialogue which was written in between quotation marks right after or before the gender was mentioned. Two examples of this form of writing are where a student wrote "Dad – we can climb now." and another student who wrote a dialogue followed by an announcement of who said it such as "Look… Look over There dad the little girl says" (See figure 12)

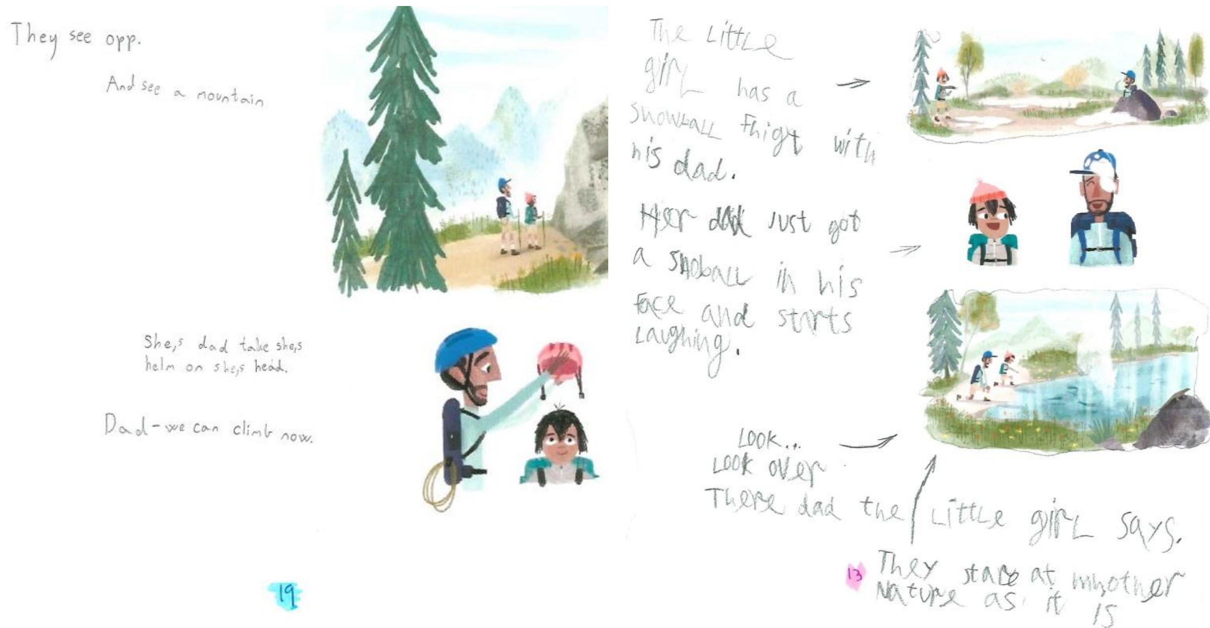


Figure 12: Speech where the role of the characters was mentioned.

Speech bubble was a form of dialogue that was used 5 times in the students' produced texts. The students who used some form of speech bubbles created a dialogue between the characters and added more information to their descriptive narrative. Three pages of speech had no additional narrative, and the story was told through speech only. In figure 13 below, there are two examples on how students produced language through the usage of speech bobbles. The first image is an example of how students incorporated speech bobbles with descriptive narrative to tell their interpretations. The second image shows how a student used speech and arrows to point out which character said what. This student presented their narrative with only dialogue.

Figure 13: Two examples of student-produced language through speech bubbles

4.3 Gap-Filling

During the students' responses, they provided the illustrations with written text that told what was happening on the page they were given. Sometimes the students applied more information that was not necessarily shown in the illustrations but rather something that they interpreted. For example, a student gave the child character a name, and other students were mentioning the character's gender although the character was deliberately designed to have no specifically gendered features.

4.3.1 Character Naming

Students naming the characters was a category that was rarely seen. There was only one student that created a name for one of the characters (See Figure 11 above). The name "Liny" was seen on two pages, but it is understood that it was the same student who wrote those pages. The name of the character was the same and the handwriting looked similar.

4.3.2 The Use of Gender

Many students referred to the characters without giving them a name but using their gender. The words such as child, kid, daughter, girl, son, father, or dad were used. The category "gender" was created as the students interpreted the child's gender differently. The gender of the child was either a boy or a girl. The adult was referred to as male, with the terms "father" or "dad" being used by all students who mentioned the caregiving character.

When the students responded to the child's gender there were some differences between the groups. As recorded in the field notes, group one discussed the gender with each other and added the word "daughter" onto the glossary list. All the students who mentioned the character's gender said that the child was a girl, and if someone said it was a boy they changed their mind before handing in their written work. Group one was mentioning gender more than the second group. On fifteen pages, they described the character's gender. On thirteen of these pages the child's gender was a girl. There was a student who wrote "son" but changed it to "daughter" before handing in the produced text (See Figure 14 below). It was mentioned in the descriptive narrative section that a student from group one, switched between feminine and masculine indicators (See Figure 2 at the beginning of this chapter).

Figure 14: One example of student-produced language where the gender was changed from "son" to "dauter" (daughter).

In my field notes it was recorded that none of the students of the second group addressed the child's assumed gender while we read the book. The children in group two interpreted differently and handed in pages where they had either written the gender boy or girl. The students in group two mentioned the characters' gender ten times. Four pages referred to the child as a girl, four pages referred to the child as a boy, and two pages referred to the child with the name Liny. It is unknown if the name "Liny" is associated with a particular gender identity.

4.4 Glossary

The final category that was created when coding the students' produced texts was "glossary." When looking at the words that the students chose to use, the usage of the glossary introduced by the researcher and the vocabulary words in the glossary list created by the students was tracked. The groups used words from the glossary lists eighty-four times, and the most frequently used words were "tree," "drive," "hike," "woods," and "daughter."

Out of eighty-four glossaries recorded in the students' produced texts, the glossaries that were introduced by me were used fifty-nine times and the glossaries that were introduced by the students while reading the wordless picturebook were used Twenty-five times (See figure 1, 2 and 3 at the beginning of this chapter). Both groups

were introduced to the same glossary list before reading the book (Appendix 1). Group one added eleven words (Appendix 2). Group two added ten words (Appendix 3). One student used the glossary "spruce" which was introduced by the researcher (See figure 15 below).

Figure 15: Student used the glossary "spruce" which was introduced by the researcher.

The maximum use of glossary used on a page were four. In group one, a student used three words from the researcher's glossary list: "hiking," "hill," "tree," and one from the students' list: "snow". A student in group two used four glossaries from the researcher's list, which were: "dressed up," "mountain," "tree," and "woods" (See figure 16 below).

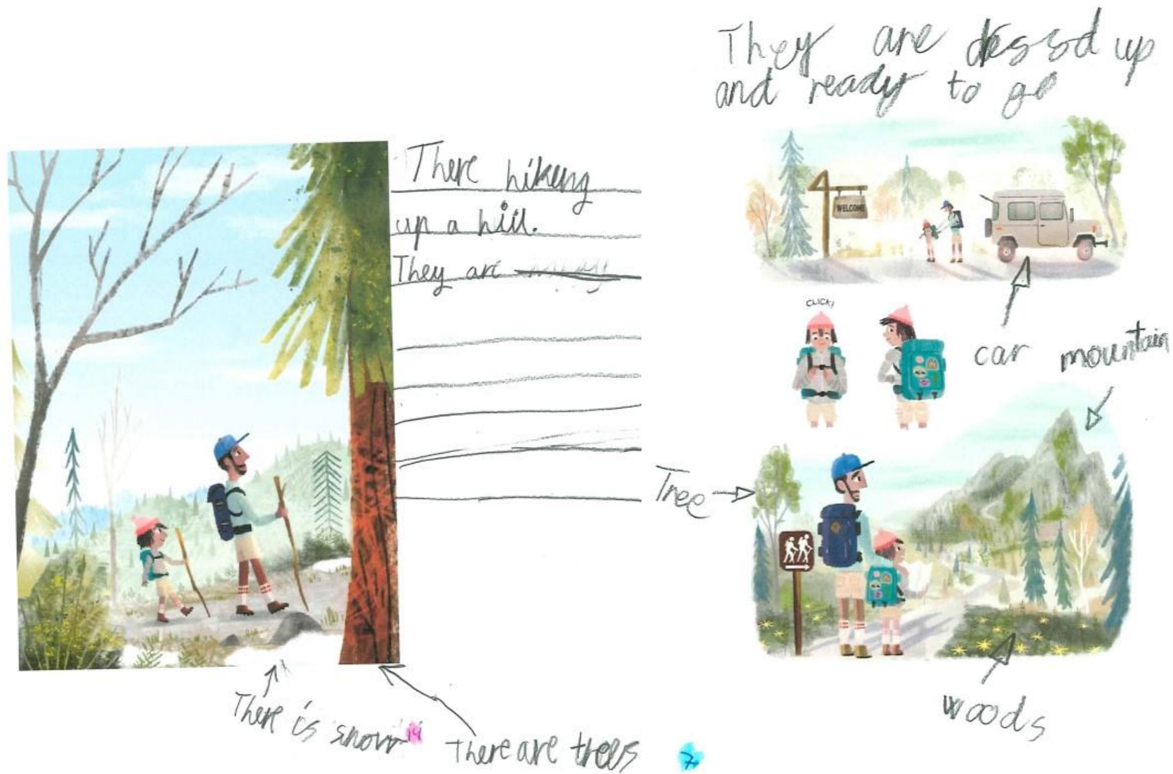


Figure 16: Two examples where students used four glossaries.

4.5 Students' Oral Language

When the students produced oral language and shared their thoughts about the story, different types of language were used. Some students were talking about the book in a manner where they told what was seen, what they understood what was happening and the language was suitable for their age and classroom. As recorded in the field notes some students in group two produced language that was not appropriate in the classroom. For instance, a student said that the characters were drinking water after their hike, but then another student said that they were drinking beer. Another student suggested that it was another type of alcohol when it was mentioned that beer is not blue. Other incidents where students said something inappropriate for a classroom context were when the characters were driving home from their hike. A student said that they were driving a car and then they crashed. Another student said that the characters were in a coma when they were half asleep on the sofa. I informed the group that this type of language was not appropriate in the classroom. This resulted in that none of the students produced text like that but appropriate language that suited the narrative. Even though some students produced impolite speech, they showed that they were engaged in producing oral language.

While reading the book, the students responded to the wordless picturebook with either English or some Norwegian language. It was recorded that group one used less English than group two. Group one used the English language as well but tended to use some Norwegian when they were discussing the open-ended questions. When conducting the designed lesson in group two, I encouraged them to use English consistently. Group two used the Norwegian language when they did not know how to produce the English

language when conveying information. Students were encouraged to help each other if they could not remember a word. Overall, both group one and group two produced English, with some output of Norwegian when they were unsure about the English language.

The students showed interest in "reading" the book and many students participated in the discussion as pauses were made to deliberate what was happening in the narrative. Some students did not participate in answering open-ended questions or the discussions that were made, but all the students had their faces pointed at the screen and were read narrative by analysing the illustrations throughout the whole session. It was recorded in the field notes that I tried to encourage students who did not participate in the discussion to do so. It was difficult as I did not know the students previously. Some students do not enjoy producing language oral language in the classroom, and therefore it is harsh to force them to do something they do not like. A few students lost focus when the book was nearly finished, but no one was doing other things.

4.6 Additional Information

In this section, additional information and recordings from the field notes are presented. This information might have affected some parts of the results of the data analysis and will be discussed further in chapter 5. The information about the two groups is not recorded to compare their level of English proficiency but rather how the lessons were conducted and why some of the results might have been different from each other.

In both lessons conducted, there was an internal teacher in each of the classrooms to support me and help with assistants if students needed help. The time span for the first group was sixty minutes, for the second group I was only given forty-five minutes. When we read the book, some of the students asked questions about why some words appeared in the story. They were wondering why some things in the child's bedroom had words and why it was written "zip" when the child was putting on the jacket.

When they started on the writing task, many students understood what they were going to do, and they produced a lot of text. Some students were struggling a bit to understand the task, but when the task was repeated and they received some further guidance, they understood and wrote a lot of narrative onto the pages. A few students received help when they were struggling to remember a word. When some of the students had completed their produced narrative and I approved their texts, they got another page from the story until all the pages were handed out. If there were no pages left, they were asked to label tings they knew about in the illustrations. Both lessons resulted in that all the pages from the wordless picturebook were handed out and the students ended up writing the narrative to the entire picturebook together. I did not experience that any of the students ran out of things to write, and there were no issues with the number of pages.

My final impression of group one's lesson was that the group did engage with the wordless picturebook, everyone got to produce text, more than the half of the group produced oral language, and the type of language that was produced suited the storyline of the book and the classroom setting. I recorded that the students gave the impression that they enjoyed working with the wordless picturebook, as they were active in the group discussion, and everyone participated in the written task. More English language could have been used during the open-ended questions and discussion while reading the book.

The observations made during and after the lesson in group two were also recorded in the form of field notes. I recorded that the group appeared less engaged in having an English lesson. Many students did not show engagement when the lesson was introduced. While we read the book the students created a lot of noise. It was understood that they wanted to be other places than in the classroom as some students said they needed to use the toilet multiple times even though they already had a break. I responded that they could use the toilet when we had finished reading the book, and after the writing task was introduced. When the group started producing their own texts, the teacher in the classroom allowed some students to use the bathroom. They did not go to the toilet but were doing other things in the hallway. This resulted in that the teacher refused anyone to use the toilet. Even though some of the students were messing around, every student got to produce written language and many of them produced oral language. I got the impression that they engaged in the discussions, the open-ended questions and produced appropriate texts.

In group two, three of the pages from *Hike* were invalid, as two pages got lost during the lesson, and one page had only Norwegian text.

5 Discussion

In the following chapter, the results from the data-analysis will be discussed in the relation to the thesis goals, research questions, the conceptual and theoretical frameworks. The goal of the thesis was to study whether the use of wordless picturebooks can be used as a pathway to deep reading and support EAL students when they are practicing their productive language skills. The research questions that were created to answer the goal of the thesis were: (1) How might wordless picturebooks support literacy skills in the English language classroom, particularly focusing on students' output skills? (2) What types of oral and written language do students produce in engagement with a wordless picturebook? (3) Can a wordless picturebook engage students actively in the co-construction of a narrative? By conducting a designed lesson around the wordless picturebook *Hike* (Oswald, 2020a) important recordings and results were made though student-produced texts and field notes written by me.

Earlier researchers such as Arizpe (2013) and Cassady (1998) state that the wordless picturebooks can be used as a useful tool in the English learning classroom, and especially in the EAL classroom. Some researchers such as Honaker and Miller (2023) and Arizpe (2014) mentioned that more research is needed in how and if a wordless picturebook is a useful tool in the EAL classroom. The results from the data analysis indicate that a wordless picturebook is a useful tool in EAL classroom as it was recorded that the students' showed engagement in working with the book and produced oral and written language in the target language. The wordless book is designed to have the reader as a co-constructer of the narrative. The unique side of the genre is that the story might be different depending on the reader's background, personality, and creativity. If we were to remove the text of a general picturebook, the story might not have made sense as the book is dependent on the relationship between the illustrations and the text (Hintz & Tribunella, 2019). Wordless picturebooks, on the other hand, are created with the intention of inviting the reader to co-creation of the narrative through the absence of written language (Arizpe, 2013; Cassady, 1998).

5.1 Deep Reading

Throughout the discussion chapter, I will use the Bland's (Bland, 2022a) deep reading framework as the outline of the discussion. I will go through each step of the framework to understand how working with a wordless picturebook can be a pathway to deep reading. I have based my discussions on the data I presented in chapter four and theory and concepts presented in chapter two. The four interweaving steps to deep reading are: 1. Unpuzzle and explore, 2. Activate and investigate, 3. Critically engage, and 4. Experiment with creative response (Bland, 2022a, p. 26). The idea of deep reading is a process where the reader is encouraged to co-construct and engage with the text (Bland, 2022a). The goal of deep reading is to be able to co-construct meaning in community with other readers and with the author (Bland, 2022a). The deep reading framework is useful for EAL classroom as it allows pupils to practice their new additional language by creating meaning from the input they receive from the wordless picturebook. As they co-construct, explore the genre and connect the story to their prior knowledge, students are no longer receiving the storyline but create a deeper understanding and meaning from it. This makes their experience with the target

language richer and more meaningful than simple memorization of grammar and vocabulary.

The deep reading framework is a useful tool for achieving some of the learning competence aims of the LK20. The competence aims "Use simple strategies for language learning, text creation and communication," and "Express oneself in an understandable way with a varied vocabulary and polite expressions adapted to the receiver and situation," (The Ministry of Education and Research, 2019) are practiced through the deep reading framework as the students are encouraged to practice their English skills by communicating their interpretations and creating text through the creative response. When the students are asked to retell and produce their own narrative onto the wordless story, they are working towards the competence aim "Write cohesive texts, including multimedia texts, that retell, tell, inquire about and express opinions and interests adapted to the recipient" (The Ministry of Education and Research, 2019). When they are asked to read the wordless story and present their interpretations, they meet the competence aim "Read and present content from various types of texts, including self-chosen texts," (The Ministry of Education and Research, 2019).

5.1.1 Unpuzzle and Explore

Unpuzzle and explore is the first step of the deep reading framework (Bland, 2022a). The goal is exploring the genre, unpuzzling visual literacy, and exploring how language is expressed. From conducting the case study and analysing students written responses and field notes, I have understood how working with a wordless picturebook allows students to reach the goals of this step.

When I began the lesson, the students got an introduction to the genre of wordless picturebook and I modelled how to read the story (Cassady, 1998). As described in the case's instructional plan, it was important to go through the book once before reading it to give the student the opportunity to understand how the illustrations emphasize the narrative and recognise the format of the book (Cameron, 2001). By introducing the genre, I gave the students the opportunity to be able to explore the conventions of format and characteristics of the wordless picturebook (Bland, 2022a). If they did not get the background knowledge about the genre, it would have been more difficult for them to unpuzzle and explore the text.

I prepared the students' mental stance of what they should expect and the input the book provided (Rosenblatt, 1982). We read the book through the aesthetic stance where students expressed joy and engagement while reading the book (Rosenblatt, 1982). Through the seared reading the students participated in an interactive activity where they engaged in the open-ended questions and had things to say about each page we made a pause (Reese, 2015). It was understood that all of the students were following the story as their heads were pointing at the screen throughout the whole reading session and demonstrated that they understood that the illustrations are the important format of storytelling in this genre. They understood that their comprehension was relying on how they analysed the illustrations to understand the meaning of the book, which is the concept of wordless picturebooks (Arizpe, 2013; Serafini, 2014).
As they did not ask any further questions about how they were going to make meaning of the illustrations, I acknowledge that they understood the concept.

Although they understood that the book was mostly wordless, the students explored the genre and asked questions about why words such as "zip" was written onto one of the illustrations. Other students saw that hike-related words were embedded into things in the child's bedroom. They got to understand that the genre sometimes includes some form of language where some authors chose to include words to describe a noise

and other embedded text on posters and books that were a part of the illustrations (Arizpe, 2013). The effect of including some words will give the reader more input of the elements that cannot be described through illustrations alone. They also discussed the title, which is the word "Hike." By exploring the meaning of the title, they imagined that the book was about someone going on a hike. The format of the book cover includes the characters climbing up the letters and illustrations of them in the nature are in the letters. When the students asked questions about the words, they unpuzzled the genre to explore how different elements effected the narrative.

When the students did the writing activity, they used conventions from other forms, like speech bubbles and captions. By incorporating speech and descriptive narrative, the students were experimenting with format and genre. A few students explored the format of how the narrative and their interpretations could be presented through speech and speech bubbles. Other students presented speech in between quotation marks, which is a format of speech which is seen in other types of literature. This form of language production and storytelling was something that surprised me. I did not introduce speech as a form of narrative and the students did not discuss or create dialogue while we read the book. By incorporating speech, the students reflected the literature that they normally read or know about. The students showed their knowledge about other types of literature as they explored the wordless genre.

Another goal of the first step to deep reading is, "unpuzzling visual literacy" (Bland, 2022a). When the students labelled words onto the illustrations, they unpuzzled what they observed in the visual narrative. When they labelled words, they had to understand that there are a lot of details in the illustrations of a wordless picturebook. None of the students in the same group were given the same page from the book. Therefore, they had to unpuzzle the illustrations independently. They had to spend enough time analyse the illustrations and use their visual and literary literacy skills to comprehend what was told in the visual elements to be able to understand the meaning behind the symbols and art (Giorgis & Johnson, 2022). Through labelling, they discovered elements in the text that they would not see at if they rushed through the story. The task itself challenged the students to use their visual literacy and to produce language they were comfortable with. Even though the levels of English were different in between the students, the instruction of labelling was differentiated. Some students wrote sentences about the things they observed and wanted to point out. Other students wrote the word of the item and used an arrow to point out where it was. Lastly, a few students created a list of words of the elements they saw.

It was not only through the labelling that the students unpuzzled the story. Through shared reading, they had to understand parts of the illustrations to create meaning of the text. When we read the book, the students got to explore the narrative by unpuzzling bits of the story together. They had to interpret and make meaning from the illustrations to understand the basic storyline (Bland, 2022a). For example, when we read the page where the child was packing the backpack, the students observed that the child packed hiking equipment in a backpack. By analysing information like this, they understood that the child was getting ready to go on a hike.

The last goal of "Unpuzzle and Explore" is "Explore the use of language and rhetorical devices" (Bland, 2022a, p. 26). When the students made inferences about emotions and events, they were employing visual and literary literacy skills to explore how the narrative communicated these things through the illustrations (Bland, 2022a). By analysing the characters emotions, the students had to analyse the language that was

expressed through facial expressions. The students who wrote about emotions and events needed to be aesthetic readers to understand the story, which means they had to understand the story through affective as well as cognitive involvement (Bland, 2022a; Rosenblatt, 1982).

5.1.2 Activate and Investigate

The second step to deep reading is "Activate and Investigate" (Bland, 2022a). In this section I discuss how the students activated their prior knowledge and used their own life experiences to understand the illustrations. By inviting students to bring their own life experiences to create meaning of a story, it helped then to connect and investigate the story at a deeper that the overall storyline (Bland, 2022a).

The students that participated in this research used ideas and experiences from in and outside of school. They had to make sense of the visual illustrations to be able to communicate their interpretations and utilize visual literacy (Louie & Sierschynski, 2015; Serafini, 2014). They used both oral and written language to demonstrate how they understood the characterization, setting, and plot by discussing the narrative with each other, answering open-ended questions, and creating their own descriptive narrative.

The students analysed the story and used their literary literacy skills to form an understanding of the characters and setting (Bland, 2022a). Through the written activity students described how they understood the storyline when writing their descriptive narrative. For instance, the students could produce one basic sentence that described exactly what the characters were doing, such as the characters were in the woods, driving home, and climbing up a hill. Other students managed to create longer sentences with figurative language. For example, a student wrote "The Little girL has a snowball Fight with his dad. Her dad just got a snowball in his face and starts Laughing.", "Look... LooK over There dad the Little girL says", and "They stare at mother nature as it is". The ways the students produced their language reflected their visual and literary literacy skills, English proficiency, and their interest in creating stories (Bland, 2022a; Serafini, 2014). When students wrote their narratives, they showed me that they understood that the plot was about a father and the child who went on a hike. Almost every student based their narrative from the events the characters were experiencing. Even though there were some differences in the amount of text, the students got to produce their own language, which allowed them to build confidence in their new language (Gibson, 2016). While they performed language at their own level, it showed me that the activity was something every student mastered (The Ministry of Education and Research, 2017).

Through the open-ended questions and oral discussion, the students showed engagement in speaking about the narrative and crated a first understanding of the book (Reese, 2015). Students pointed out elements they knew in the story and told me and the group how they interpreted the storyline. Many students mentioned what the characters were doing. Those who participated were often sharing their thoughts and interpretation from the pages we read. I tried to invite the students who were silent to say something, and sometimes it worked. Not everyone is comfortable sharing things out loud in the classroom and might find it challenging to retell a story in another language (Cameron, 2001). Even though a few students were silent, they did produce written narrative. When some students were struggling to participate in the oral discussion, they were allowed to use Norwegian. As Cameron (2001) mentioned, students might find it challenging to retell their interpretations in a new language. If students forgot an English word, they were encouraged to help each other to remember it.

Some students brought their own prior knowledge to interpretation the text. A case that happed during one of the lessons is how students used language that is not

necessarily appropriate in the school environment. They connected the narrative to things and language they most likely have learned outside the school, for example, when some students brought up already known language and experiences such as alcohol and the accidents where they suggested that the car crashed. Even though they are not old enough to drink alcohol themselves, they might have heard about it from television, social media, games, or at home. Their language might be affected by pop-culture, and they could struggle to know when different types of language are suitable. One of the competences aim presented in the Norwegian curriculum is to learn how to express oneself understandable and with polite language that is adapted to the receiver and situation (The Ministry of Education and Research, 2019). Some students produced language that was inappropriate for the classroom setting. However, they demonstrated an ability to produce appropriate language after being informed that their language was inappropriate. It is not uncommon that students are challenging new teachers in their classroom, and that might be a way they wanted to test me or to impress one another with their maturity.

A reason for why the students might not have struggled to produce language and understand the narrative, is because many Norwegian students have experienced going on hikes (Dalen, 2021). Even though they did not explicitly mention that they have been on the mountain or in the woods, none of the students expressed that they have never experienced being out in the nature. Many students were able to describe the narrative orally, and every student produced a written narrative that suited the story.

When the students co-authored the plot of *Hike* (Oswald, 2020a) they produced language that described how they interpreted the narrative. Even when they produced written language, including appropriate and inappropriate language, the students acknowledged the plot, setting and characters by including the events and the experiences that the characters made while they were on their hike.

5.1.3 Critically Engage

The goals of the third step, "Critically Engage", are to make the reader more aware of how to critically reflect on the story by sharing related experiences, reading between the lines, and filling in the narrative gaps (Bland, 2022a). Arizpe mentions that wordless picturebooks demand readers to fill in narrative gaps more than they need to in traditional picturebooks with written text (2013). As for my study, the students' filled in narrative gaps in different ways. The category "gap-filling" was created as the students added more elements into the story that the illustrations showed. Some students created a more complex narrative where they gave one of the characters a name, or their gender were mentioned while co-authoring the narrative (Arizpe, 2013). Having the students to fill out the narrative gaps, they practiced their comprehension skills as they reflected on their own interpretations (Arizpe, 2013).

There was only one student who created a name for the character. No one discussed the child's name while we read the book, and that might be the reason why no one else created names for the characters. The name "Liny" might come from the student's other experiences with literature or multimedia. Creating a name for a character shows that the student is invested into the story and want to give more details about the narrative.

As described in the data analysis, the child's gender was something the students had opinions on. Pete Oswald (2020b) said that he created a gender-neutral character as he wanted the reader to interpret and relate to the child. Both he, Serafini and Wiesner have said that the readers of a wordless picturebook are free to interpret the details and gaps their own way, as the book offers diverse interpretations and almost endless

possibilities to understand the narrative (Caroff et al., 1992; Oswald, 2020b; Serafini, 2014). While I had the shared reading with group one, the students started discussing the gender of the child. It was recorded in the field notes that they almost agreed on that the child was a girl. It is even showed in the analysed material that some students would change their opinions after what they discussed in the lesson. The first group added the word "daughter" to their glossary list, and used daughter while we read and discussed the story. The second group did not discuss the gender, nor did they add a gender related word onto their glossary list. It was recorded through field notes that no one in group two discussed the child's gender with each other. The children interpreted the gender differently and handed in pages where they had either written the gender of a boy or a girl. When group two were producing their written texts, their imaginations and critical literacy were not affected by what the group discussed while reading the book. They did not influence each other, but critically engaged in their own produced narrative. I understand that the students in group one was influencing each other to interpret that the child was a girl. This is because how they discussed the gender in plenary and used she/her pronouns as well as the words "girl" and "daughter" while writing their narratives.

When we read the book, I did not know that the students in group one would discuss the gender of the child as much as they did. On the contrary, the second group did not discuss the child's gender at all. I will suggest that, when using *Hike* it is necessary to invite the children to think about how and why Oswald has avoided gendering the child (2020b). Having a discussion about this will support students' critical thinking as the child's gender is not relevant to the story, and to make sure that every reader is free to interpret the gender differently. For example, some students might have believed that the child is a girl, a boy or non-binary. Allowing students to interpret differently will not only prove the endlessness of a wordless picturebook, but also support their growing understanding of gender as a socially constructed category. This also allows readers to make interpretations based on their own interactions with the story (Caroff et al., 1992; Serafini, 2014).1

In relation to the deep reading framework, the students were not able to practice their critical literacy that much. If I were going to conduct the lesson again, I would have spent more time to engage them to read between the lines and fill in the narrative gaps. I would also have spent more time on the last page of the book (See figure 17 below). Which is an illustration of a photo album that holds photos of previous generations of their family planting trees on the same mountaintop. The illustration facilitates critical thinking where students could have discussed the meaning behind the photo album that was repeatedly shown when the characters where at home. The photo album was on the child's bedside table at the beginning of the story. When they got home, the child got the album and brought it to the kitchen. After eating cookies, they looked at it while relaxing on the sofa. The last page gives details about why the father and the child might have gone on the hike and planted a tree. It can be interpreted that this is a tradition in their family and that is why they wanted to go on this hike. Analysing and discussing this page would have allowed students to critically engage with the text, as they could have shared related experiences and filled in the narrative gaps, which could have affected their understanding of the whole story (Bland, 2022a). It is not until this page that the reader gets the opportunity to understand the reason behind their hike. Unfortunately, neither of the two groups spent time analysing the page. The reason behind this is because they did not get enough time to analyse it and some of the students were starting to become inpatient. A limitation that occurred in this study is that the page was sadly left out while I printed the copies.

Figure 27: A page from *Hike* (Oswald, 2020a) that might encourage critical thinking.

I believe that *Hike* had an easy storyline without any broader themes that invited a particularly critical stance (Bland, 2022a). The students were able to fill in some narrative gaps and critically engage with the story, where they got to experience the relationship between the father and the child. Even though we could have spent more time on the last page which would have practiced the students critical thinking even more. I believe that it may be easier for students who already know how to read a wordless picturebook and have more time to analyse the illustrations. I am aware that this was the first time my participants read a wordless picturebook in the classroom.

Despite that they could have practiced more critical thinking, I will still argue that they have achieved the third step to deep reading. They were encouraged to reflect on their own thoughts and knowledge when they produced the texts and filled in narrative gaps when interpreting the story.

5.1.4 Experiment With Creative Response

The last step to achieve deep reading is "Experiment with Creative Response" (Bland, 2022a). According to Arizpe (2013), wordless picturebooks are an ideal text when teaching students to investigate language development and storytelling. Brodie (2011) writes since that the reader has a lot of freedom and creativity when interpreting the story. Which is why students should creatively experiment with the book as the illustrations offers a lot of information and they will practice their creative thinking. Throughout the case, the students got to create creative responses and experiment with the story in three different ways. These were shared-reading with open ended questions and discussions, adding words to a glossary list and co-constructing their own narrative. By having students to creatively response through oral and written activities, they got to practice their language production when making meaning of the input from the wordless picturebook (Beckett, 2012; Gibson, 2016).

Throughout the shared reading with open-ended questions and discussion, the students got to experiment how to retell the narrative and practice literary literacy skills

with their oral language and discussing the illustrations with each other (Louie & Sierschynski, 2015). As Louie and Sierschynski (2015) writes, wordless picturebooks offers opportunity to practice oral language through construction of meaning and disunions. By encouraging the students to talk about the story, I opened doors for them to understand the story and to hear how other students interpreted the narrative. Students could experience that they had the opportunity to return and re-evaluate their interpretation and change their opinions (Serafini, 2014).

The second activity that enabled the students to experiment with the story was the use of a glossary. While we read the book, the students got to participate in creating a shared glossary list. They got to add words they observed in the illustrations and thought were necessary to know when discussing the story and when they were going to write their narratives. By working with the glossary, the students got to experiment with the literature and prepare themselves to the writing activity. Their glossary list worked as a supporting tool when they were going to retell the story. When they wanted to add a word onto the list, they had to produce oral language.

Unfortunately, the glossary was not as helpful as I thought it would be, and the students did not use them as much as I hoped. In both groups the students used my glossary list the most, but they did use a few words from their own list. One of the reasons why it was not as effective as I expected might be that all the students got different pages and the glossary were not always shown in the illustrations. Another case that happened was the students ended up using the same words from the lists. The reason behind that might be many of the words used were "easy" as they probably knew them beforehand and naturally would use them in a text about hiking and nature.

I believe that when students used more than two words from the supplied list in their writing, they likely made use of the glossary lists. The reason behind this is because I believe it is more likely that a student picked out two words from the list instead than one. Some of the words that they used were quite common as they were illustrated multiple times on the different pages. I believe that words such as "tree," "hike," and "drive" are some words many of the students might know form beforehand. The first group had the word "mountain" as their glossary that week. I suspect that the student who used "spruce" may have used that from the glossary, because the word is more subject-specific. At most, a few students used four glossary in their written texts. In some way the list might have helped the students, for example in the cases of students who wanted to learn new words, have a smaller vocabulary or just needed support when retelling their interpretations.

If I was conducting the lesson again, I would still bring the glossary list and ask the students to create one together. Even though it was not used as much as I thought it would be, it still worked as a support for some students while they were producing language. Other students might have learned a few new words by hearing and discussing them while we read the book. A glossary list facilitates support for students who need that while practicing the English language. Norwegian schools are expected to give all students equal opportunities to learn, and when students are succeeding with a task, they are more likely to master it the next time too (Ommundsen, 2022; The Ministry of Education and Research, 2017). Despite the students' glossary list being the less used than my glossary list, I think they got to practice their vocabulary and language while pointing out the words and engaging in creating the list. Some of the students might have known words which the other students did not know about. Other students found it interesting to point out elements they recognised in the illustrations.

The main activity was a written task that asked the students to respond creatively with their own narrative. By having them creatively co-construct the narrative by

providing their own language and interpretations as co-authors, they experimented with how they wanted to present their interpretations. A method that supports EAL students' practicing their language at their own level is inviting students to produce their own text onto the illustrations (Gibson, 2016). Readers have multiple possibilities to interpret a narrative, and when they are interpreting a story, they need to take risks to make sense of what they have read (Arizpe, 2013). Therefore, a task that encourages students to make meaning by connecting their feelings and interpretations will encourage students to practice their comprehension skills (Arizpe, 2013; Rosenblatt, 1982).

The participating students did this by producing their own narratives where they focused on what they thought were important on the illustrations that they received. It was not surprising that the most common form of student responses was descriptive narrative. Since the lesson was designed to practice language and achieve deep reading, the students had to describe the narrative multiple times prior to the written task. Looking at the different responses the students gave while producing text, all of the answers were unique. Some students experimented with other forms of narrative beside describing the events. For example, most of the students presented their narrative by describing the actions of the characters, but some students wrote about the animals, created dialogue or described emotions. Other students explored the narrative even more as they wrote figurative sentences and wrote a lot of text. Having more time working with the book would have allowed us to use more creative responses.

Regardless of their English proficiency, learners were able to engage and practice their English language at their own level. They were also able to choose how much effort they wanted to put into the activity. Their inspiration, motivation and engagement were shown through how well they worked with the activity and how every student focused on the writing task without interrupting each other.

5.2 Reflections: *Hike* as the wordless element of the case

In this section I discuss whether the wordless element of my study was significant. When evaluating the book and how it was a pathway to deep reading, I will look at what the students achieved and how they responded to the lesson.

After going through each step of the deep reading framework, I believe that the wordless picturebook chosen for this research was good and suited all the students' English proficiencies. The students did recognize many elements in the story and managed to produce written and oral language that suited the narrative of the illustrations. As Gibson (2016) writes, wordless picturebooks allows students to build confidence in their new language when they get to produce their own narrative. A wordless story offers multiple of different interpretations, and the students will be able to co-construct their own narrative (Arizpe, 2013; Nodelman, 1988). Therefore, I believe it is good to not use a wordless picturebook that is too complex when the students need to practice their language and learn about the genre.

One of the first thoughts I had after learning about the deep reading framework is that I could have used another book that was not too guided, but with a narrative and illustrations where the students would have needed to use their imagination and comprehension skills even more. After thinking about the idea of how the lesson would have been if I chose a more complex book, I am glad that I chose *Hike* when introducing two groups of fifth-grade students the wordless genre. It provided a straightforward introduction to a genre that was new to the pupils.

Before I conducted the lesson, I made some goals that the students were going work towards. These were important to include to understand if the lessons were successful. The goals that were established to be accomplished were:

- Students are producing their own written narrative onto a wordless picturebook.
- Students use some of the glossary introduced.
- Students engage in the discussions and in the written task.

Every student was able to produce their own narrative onto *Hike*, which indicates that they engaged in the task. Most of the students used some of the glossary introduced. The students showed almost immediate engagement in the group discussions while we read the text and communicated their thoughts. Which Larragueta and Ceballos-Viro (2018) describes is the benefit of wordless picturebook in the EAL classroom. They were raising their hands, pointing out elements they observed and told their group about how they understood the story.

When they got to experiment with their creative responses for *Hike* and mastered the written task, they might have felt the feeling of self-efficacy, faith in their ability to produce text, and that the lesson was differentiated to their needs in English language learning (Ommundsen, 2022; The Ministry of Education and Research, 2017). As Ommundsen (2022) writes, self-efficacy is important because the experience of mastering an activity will create good feelings and foster students' beliefs that they can master working with a similar task later. Hopefully most of the students experienced good things when working with the wordless picturebook, and therefore they will think positively about the genre.

Since *Hike* (Oswald, 2020a) has a straightforward storyline with a few surprises along the way, another picturebook would probably work better for developing critical thinking. The story is not complex, but suitable for the age of the participants in the study. As discussed in "critically engage" the only things that the students were critical toward came when they wrote the gap-filling. A more advanced book where the narrator in the illustrations is more complex could be used with older students or students with some experiences with the wordless genre. A wordless picturebook that might engage students critically are *Flotsam* (Wiesner, 2006). The story is about a young boy who spends his day at the beach collecting and examining artifacts that have washed ashore. He discovers an analogue underwater camera and decides to develop the film roll. The pictures developed show the unexpected and fascinating life under the sea, and portraits of other children all around the world. The story offers many elements that students can critically engage with as the life below the sea is fantastical and perhaps not like they would imagine it. The portraits of the children also have created a sense of mystery, which the students can reflect on and interpret as they discuss the story.

Even though the case was conducted in an English lesson, it was important to remember that it was an EAL lesson. When we read *Hike* (Oswald, 2020a) I knew that I had to allow students to use some Norwegian language to communicate their thoughts. I tried to keep the main focus on English, but since some students might feel uncomfortable when using an additional language, it was important to support them too (Cameron, 2001). Norwegian was also used when students had forgot something they wanted to say, but the groups and I did not hesitate to help the student to find the right words.

Based on my observations and the data collected as part of this study, I believe that working with a wordless picturebook is something every student can master and that teachers should not be afraid to use it in their lessons (Bland, 2022a; Honaker & Miller, 2023). It is also easily adjustable to students' English skills and age, as students can produce language at their own level and the genre offers something to every age (Gibson, 2016; Honaker & Miller, 2023; Serafini, 2014). The lesson presented and conducted in this study can be applied to any grade level. The element that easily can be switched or differentiated is the choice of wordless picturebook (Serafini, 2014). As long the book meets the students' language and literacy skills, I believe that they will succeed, even though not all students produce discourse in an additional language at the same level as their first language. When I am going to use a wordless picturebook again, I will make sure to give the students more time to read and write their creative responses. As seen, that was one of the main limitations of the study. The recommendations I have for other great wordless picturebooks that are suitable for students in primary school are *Wolf in the Snow* (Cordell, 2017), *I Walk with Vanessa* (Kerascoët, 2018) and *Chalk* (Thomson, 2010).

At the beginning of this thesis, I presented the question posed by Evelyn Arizpe: "What is expected of readers when a narrative has no words?" (Arizpe, 2013, p. 163). Throughout the discussion, I have presented different ways the students were working with the wordless picturebook to understand the meaning of the story. The goal of the thesis was to study whether the use of wordless picturebooks could be used as a pathway to deep reading and if the book supported EAL students when they were practicing their productive language skills. I have explored how EAL students accomplished deep reading through working with *Hike*(Oswald, 2020a). Through their written texts and oral language, they got to unpuzzle and explore the genre by learning about the wordless picturebook, incorporating different form of speech, labelling words, and making inference about emotions. The students activated their prior knowledge when investigating how their own life experiences related to the text and how they understood the story. Some students practiced their critical literacy when they were filling in gaps in the story, and every student got to experiment with creating creative narratives. By inviting the students to deeply engage in the story, they were no longer receiving the information provided in *Hike*, but they were encouraged to make meaning and understand the story at a deeper level (Bland, 2022a).

6 Conclusion

In the following chapter, I present the conclusion of this study. First, I provide implications before I make my final comments on the study's results where I answer the three research questions. Then I present why this study is important. Before I end this thesis, I am addressing the study's limitations and provide a few suggestions for further research. The goal of this research was to understand whether EAL students would engage and practice their literacy skills when working with a wordless picturebook. I have also investigated how different activities supports deep reading and if the students achieved that when completing activates with the wordless picturebook

6.1 Implications

I hope that my findings will inspire people to use wordless picturebooks as a tool in the EAL classroom to achieve deep reading, to support the students' production and engage them to practice oral and written language.

6.2 Final Comments on The Study's Results

In this study I have demonstrated how wordless picturebooks can facilitate students' deep engagement with literature by inviting them to be co-creators and be active users of the English language. Through discussing the results from my data analysis with the interweaving steps to deep reading, I conclude that the wordless picturebook is effective in the EAL classroom and it works as a pathway to deep reading. The students produced both written and oral language and showed signs of engagement throughout the whole lesson. By supporting the students to achieve deep reading it adds another dimension to literary engagement in the EAL classroom, where they must use different skills of language and multiliteracy.

Three research questions were created to answer if a wordless picturebook is effective in the EAL classroom: (1) How might wordless picturebooks support deep reading and literacy skills in the English language classroom, particularly focusing on students' output skills? (2) What types of oral and written language do students produce in engagement with a wordless picturebook? (3) Can a wordless picturebook engage students actively in the co-construction of a narrative? To answer my first research question, by analysing and discussing the students' produced language it shows that wordless picturebooks supports deep reading and literacy skills. By looking at the four steps to deep reading in context with the recorded material, the students were practicing all of the goals of deep reading through different methods and activities. To answer the second research question, the students produced oral language that reflected their own ideas, prior knowledge and interpretations. When they produced their written language, they were mostly creating a descriptive narrative. The students wrote inferences with emotions, events, gender, animals, and the characters. Several students labelled things, other wrote basic sentences, and some students produced more complex and figurative language. Answering the third research question, I will argue that the students were engaged and participated in every step of the lesson created for this study. All of the students showed signs that they were reading *Hike* and took part and answered the open-ended question and discussions. When they were asked to conduct the writing task,

everyone co-constructed their own narrative. They could ask questions if they were wondering about the wordless element or with the task. When they were trying to understand the genre or the activity, they did show engagement in wanting to understand and take part of the lesson. Through the field notes and direct observation, I understood that most of the students engaged with and were motivated by the illustrations in the book and the open-ended questions. While reading the book, most of the students wanted to say something about the story and all the students produced written text. Since there are multiple possibilities in how a reader can interpret and create a narrative (Arizpe, 2013) they got to practice their literacy skills without feeling there is a right or wrong answer. Their engagement showed that they were motivated when working with the wordless picturebook.

I would stress that a wordless picturebook does indeed motivate students and allow them to practice language through deep reading. My study contributes to this field of research by proving that the genre of wordless picturebook is something that can be effectively used as a tool for EAL students. This study is not meant to say that the wordless picturebook is a replacement for other picturebooks and novels but is a useful addition that creates variation in the EAL classroom. The study is something that is useful for all EAL learners internationally, regardless of this case being conducted in Norway. The wordless picturebook is not less important than the other books and should therefore get some recognition in the classroom (Honaker & Miller, 2023).

6.3 Limitations and Suggestions for Further Research

A limitation that made a difference within the results of each group were the differences in the length of the lessons. The ideal length of the lesson created for this research was ninety minutes. Group one had sixty minutes and group two had forty-five minutes. This resulted in that group one had more time to write their texts and got time to label more words. It would be interesting to see if the results would have been more similar or different if the groups got the same amount of time. Another limitation related to the time is that I should have spent more time going through the wordless picturebook when I introduced it. As Cameron (2001) said, the first time reading a wordless picturebook no pauses or discussions should be made but is something that should be done during the second time reading the book. This would have given a broader sense of how the story develops. Another limitation is that we did not spend enough time on the last page of *Hike* (Oswald, 2020a). As a result, students did not critically engage with the information, which could be interpreted as the family having a tradition of each generation hiking up the mountain and to plant a tree. I believe this page contains information that is crucial to the narrative. Overall, the main limitation in my study is the timeframe. With more time, the students could have been able to analyse the illustrations even more, I could have spent more time introducing the book and go though it once without pauses and could have given the students more time to write their texts. If the students had more time analysing the pages they received, and the last page of *Hike* it might have resulted in them producing more creative texts.

For further research it would have been interesting to take the limitations into consideration and examine if the students would have responded differently. I think it would also be interesting to see how lower grade students would respond to a wordless picturebook or how fifth to seventh graders would react and respond to a more advanced storyline. A more complex story such as *Flotsam* (Wiesner, 2006)would have needed the students to use their imaginations and critical thinking even more, and their produced

language might not be as guided as when using *Hike* (Oswald, 2020a). Lastly, it would be interesting to study how students use their oral language. As seen in my results, the students' language is affected by where and how they use and learn language outside school. Do they adapt to the situation such as the classroom or are they producing whatever they know from their lives outside the classroom?

References

Arizpe, E. (2013). Meaning-making from wordless (or nearly wordless) picturebooks: what educational research expects and what readers have to say. *Cambridge journal of education*, *43*(2), 163-176. https://doi.org/10.1080/0305764X.2013.767879

Arizpe, E. (2014). Wordless Picturebooks: Critical and Educational Perspectives on Meaning-making. In B. Kümmerling-Meibaue (Ed.), *Picturebooks: Representation and Narration* (pp. 91-106). Routledge.

Azungah, T. (2018). Qualitative research: deductive and inductive approaches to data analysis. *Qualitative research journal*, *18*(4), 383-400. https://doi.org/10.1108/QRJ-D-18-00035

Beckett, S. (2012). *Crossover picturebooks : A Genre for All Ages* (Vol. 82). Routledge.

Bland, J. (2022a). A Literary Apprenticeship: Engagement with Story. In *Compelling Stories for English Language Learners: Creativity, Interculturality and Critical Literacy* (1 ed.). London: Bloomsbury Publishing Plc. https://doi.org/10.5040/9781350190016

Bland, J. (2022b). *Deep reading and in-depth learning in English language education. In M. Dypedahl (Ed.), Moving English language teaching forward (p. 17–44)*. Cappelen Damm Akademisk. https://doi.org/10.23865/noasp.166.ch2

Brodie, C. S. (2011). Wordless Picture Books: Creative Learning Ideas. In (Vol. 28, pp. 46). Santa Barbara: Santa Barbara: Libraries Unlimited, Inc.

Cameron, L. (2001). *Teaching languages to young learners*. Cambridge university press.

Caroff, S. F., Moje, E. B., & Wiesner, D. (1992). A conversation with David Wiesner: 1992 Caldecott medal winner. *The Reading teacher*, *46*(4), 284-289.

Cassady, J. K. (1998). Wordless Books: No-Risk Tools for Inclusive Middle-Grade Classrooms. *Journal of Adolescent & Adult Literacy*, *41*(6), 428-432.

Cordell, M. (2017). *Wolf in the Snow* Feiwel & Friends.

Crawford, P. A., & Hade, D. D. (2000). Inside the Picture, Outside the Frame: Semiotics and the Reading of Wordless Picture Books. *Journal of Research in Childhood Education*, *15*(1), 66-80. https://doi.org/10.1080/02568540009594776

Creswell, J. W., & Creswell, J. D. (2023). *Research Design: Qualitative, quantitative, and mixed methods approaches*. SAGE.

Dalen, H. B. (2021, 14.01.2021). *9 av 10 barn og unge går på tur*. Statistisk Sentralbyrå https://www.ssb.no/kultur-og-fritid/artikler-og-publikasjoner/9-av-10-barn-og-unge-gar-pa-tur

Dowhower, S. (1997). Wordless books: Promise and possibilities, a genre come of age. Yearbook of the American reading forum,

Early, M. (1991). Using wordless picture books to promote second language learning.

Gibson, J. (2016). Text Optional. *Children & libraries*, *14*(2), 3.

Giorgis, C., & Johnson, N. J. (2022). "It's a radical decision not to use words": Partnering with wordless picture books to enhance reading and writing. *Middle school journal*, *53*(4), 13-19. https://doi.org/10.1080/00940771.2022.2095603

Hintz, C., & Tribunella, E. L. (2019). *Reading children's literature : a critical introduction* (Second edition. ed.). Broadview Press.

Honaker, J. D., & Miller, R. T. (2023). Wordless but not silent: Unlocking the power of wordless picture books. *TESOL journal*, *15*(1), n/a. https://doi.org/10.1002/tesj.721

Hughes, S., Davis, T. E., & Imenda, S. N. (2019). Demystifying theoretical and conceptual frameworks: A guide for students and advisors of educational research. *J Soc Sci*, *58*(1-3), 24-35.

Johansen, M. C. (2022). *How do picturebooks support EFL learning: An analysis of the interaction between words and images*.

Kerascoët. (2018). *I Walk with Vanessa*. Random House Children's Books.
Larragueta, M., & Ceballos-Viro, I. (2018). What Kind of Book? Selecting Picture Books for Vocabulary Acquisition. *The Reading teacher*, *72*(1), 81-87. https://doi.org/10.1002/trtr.1681
Louie, B., & Sierschynski, J. (2015). Enhancing English Learners' Language Development Using Wordless Picture Books. *Read Teach*, *69*(1), 103-111. https://doi.org/10.1002/trtr.1376
Nikolajeva, M., & Scott, C. (2001). *How Picturebooks Work* (1st pbk. ed.). London: Routledge. https://doi.org/10.4324/9780203960615
Nodelman, P. (1988). *Words about Pictures: The Narrative Art of Children's Picture Books*. University of Georgia Press. https://books.google.no/books?id=IdCwtcCmN9oC
Ommundsen, Å. M. (2022). Cognitively challenging picturebooks and the pleasures of reading: Explorative learning from picturebooks in the classroom. In (1 ed., pp. 99-121). Routledge. https://doi.org/10.4324/9781003013952-8
Ommundsen, Å. M., Haaland, G., & Kümmerling-Meibauer, B. (2022). *Exploring Challenging Picturebooks in Education: International Perspectives on Language and Literature Learning* (1 ed.). Oxford: Routledge. https://doi.org/10.4324/9781003013952
Oswald, P. (2020a). *Hike*. Candlewick Press.
Oswald, P. (2020b). *Let's Talk Illustrators #131: Pete Oswald* [Interview]. Let's talk Picture Books. https://www.letstalkpicturebooks.com/2020/02/lets-talk-illustrators-130-pete-oswald.html
Pantaleo, S. (2007). "How Could That Be?": Reading Banyai's "Zoom" and "Re-Zoom." *Language Arts*, *84*(3), 222–233. http://www.jstor.org/stable/41962187
Reese, E. (2015). What good is a picturebook? Developing children's oral language and literacy through shared picturebook reading. In *Learning from Picturebooks* (pp. 208-222). Routledge. https://doi.org/10.4324/9781315866710-20
Rosenblatt, L. M. (1982). The Literary Transaction: Evocation and Response. *Theory Into Practice*, *21*(4), 268-277. http://www.jstor.org/stable/1476352
Saldaña, J. (2013). *The Coding Manual for Qualitative Researchers* (2 ed.). SAGE.
Serafini, F. (2014). Exploring Wordless Picture Books. *Read Teach*, *68*(1), 24-26. https://doi.org/10.1002/trtr.1294
The Ministry of Education and Research. (2017). *Core curriculum: Teaching and differentiated instruction*. The Norwegian Directorate of Education and Training Retrieved from https://www.udir.no/lk20/overordnet-del/3.-prinsipper-for-skolens-praksis/3.2-undervisning-og-tilpasset-opplaring/?lang=eng
The Ministry of Education and Research. (2019). *English (ENG01-04): Competence aims and assessment*. The Norwegian Directorate of Education and Training Retrieved from https://www.udir.no/lk20/eng01-04/kompetansemaal-og-vurdering/kv3?lang=eng
The Norwegian Directorate for Education and Training. (2022). *Støtte til å jobbe med leseferdigheter*. Utdanningsdirektoratet. https://www.udir.no/laring-og-trivsel/lareplanverket/stotte/hva-er-grunnleggende-ferdigheter/stotte-lesing/#a184504
Thomson, B. (2010). *Chalk*. Two Lions.
Wiesner, D. (2006). *Flotsam*. Clarion Books.
Yin, R. K. (2018). *Case study research and applications : design and methods* (Sixth edition. ed.). SAGE.
Youngs, S., & Serafini, F. (2011). Comprehension Strategies for Reading Historical Fiction Picturebooks. *Read Teach*, *65*(2), 115-124. https://doi.org/10.1002/TRTR.01014

Appendices

Appendix 1: Glossary list created by the researcher.

Appendix 2: Glossary list created by group one.

Appendix 3: Glossary list created by group two.

Appendix 4: Example on how the students can answer the written activity.

Appendix 5: Lesson plan

Appendix 6: Excel document with an overview of which categories the students used in their written responses (group one)

Appendix 7: Excel document with an overview of which categories the students used in their written responses (group two)

Appendix 1: Glossary list created by the researcher.

Glossary list created by the researcher	Amount of time used by students in group one	Amount of time used by students in group two
Hike – gå tur	3	7
Adventure – eventyr	1	0
Get dressed – kle på seg	0	2
Drive – kjøre	3	4
Woods – Skog	3	1
Tree – Tre	9	6
Hill – Bakke	3	0
Mountain - fjell	2	3
Exciting – spennende	0	0
Climb – klatre	2	3
Planting – plante	0	2
Spruce – gran	1	0
Hiking equipment – turutstyr	0	0
Eagle - ørn	0	1
Deer – hjort	1	1
Total:	**29**	**30**

Appendix 2: Glossary list created by group one.

Glossary list created by group 1	Amount of time used by students in group one
Explore – utforske	0
Map – kart	2
Camera – kamera	3
Shoes – sko	1
Books - bøker	1
Fox - rev	1
Bird – fugl	2
Footsteps - fotspor	1
Snow – snø	1
Night – natt	0
Daughter – datter	7
Total:	**19**

Appendix 3: Glossary list created by group two.

Glossary list created by group 2	Amount of time used by students in group two
Road – vei	0
Driving through the woods – kjører gjennom skogen	0
Fox – rev	1
Birds – fugler	1
Bunny – kanin	0
Rabbit - kanin	0
Footprint – fotspor	0
Snowball fight	1
Forest – skog	3
Total:	**6**

Appendix 4: Example on how the students can answer the written activity.

Appendix 5: Lesson plan

Framework:
Introduce the genre of wordless picturebooks. Introduce a glossary list I have made and invite students to collaborate on a list for their group. Have a shared reading where students are engaged in answering and discussing open-ended questions. Students will write the narrative for the entire picture book together. They will be given one or two pages each.
It is important to spend a good amount of time analysing the illustrations and discussing the narrative.
Students are going to write text on the whole book together. Each student will be given 1 to 2 pages.

Lesson goals:

- Students are producing their own written narrative onto a wordless picturebook.
- Students use some of the glossary introduced.
- Students engage in the discussions and in the written task.

60 minutes			
Time	**What**	**How**	**Why**
5 - 10 min	Introduction: Present the lesson plan.	Present what the lesson is about. Introduce the genre, wordless picturebook. 1. Inform students how we read a wordless picturebook and teach them about the characteristics of the genre. 2. Briefly go through the book and show the students how to read and analyse the illustrations. Introduce the goals of the lesson: They are written on top of the lesson plan. Introduce glossary-list - Go through the glossary list created by me.	Make the students aware of what we are going to do. They will understand how to “read” a wordless picturebook. Spend time analyse the illustration. They get to ask questions, if they are wondering about something related to how we read the book. Show the students what I expect them to do. Introduce words that are relevant to the story as we are going to discuss open-ended question and they will

		- Present that the students are going to add words into their own glossary list when we are reading the wordless picturebook. Briefly introduce the written task that they are going to conduct after we have finished the book. - Produce their own narrative onto the illustrations. They must write down how they interpret the story. - They will get one or two pages each.	be encouraged to tell their group about their interpretations. Make the student think about words they would want to add. Let them know what they are going to do after the shared reading session. Engage them to understand and make meaning of the narrative as we are reading.
15-20 min	Read "Hike" + pauses, discussions, open-ended questions and glossary.	Read the wordless picturebook "Hike" by Pete Oswald, the pages will be shown on the digital screen through eBLINK. Have a small class-discussion. - Make pauses, ask open-ended questions about the story. - We are going to pauses and I am going to ask open-ended questions which will make the students to answer and discuss the story and their interpretation.	Use the digital screen to make sure every student can see the pages. Therefore, I use eBLINK. This will keep the entertained and focused on the story. Allow students to respond to the story in their own words. Avoid leading questions. Open-ended questions will engage students to speak about what they have interpreted. Make them think about what they have seen on the pages. If students have understood different things, they might discuss the story with one another.

		Students mention glossary they think is relevant. Teacher will remind and encourage the students and ask if they know any words that is suitable, and they want to add into their glossary list.	Make the students produce and point out words they recognise. Their words will become useful in the writing task. Students can participate in which words and other words they think is relevant for the wordless story. Allow students to come up with relevant words they think is useful for the written task.
5 min	Recap	Make the students tell their own interpretations to the whole group. - Ask open-ended questions if they are struggling to retell their thoughts.	Start the students' own thinking process. Make them reflect what they have read.
5-10 min	Introduce the written activity. Hand out printed copies of *Hike*	Introduce that they are going to co-create and write their own interpretations onto a page from the book. The group will altogether create the narrative onto the whole book. Show an example of how the task can be answered. The different pages will be handed out randomly.	Remind them about the written activity. Modulate how they can answer the task. - Show on digital screen. No one get to choose a page they prefer.
25-30 min	Students work with task	Students produce their own written narrative onto the wordless story.	Make the students practice their productive output skill. Produce language that gives more information about how they interpret the story.

	Glossary list on display	If they have completed their texts, I will encourage them to label things they observe in the illustrations The glossary lists will be on display during the writing task.	Produce more language and analyse the illustrations even more. Students might want to use them as support when writing their own texts.
5-10 min	Make students share what they have written	Ask if someone would like to share what they have produced.	Some students might want to share what they have done. Practice oral language.
	Wrap up the lesson.	Hand in the students' written texts.	

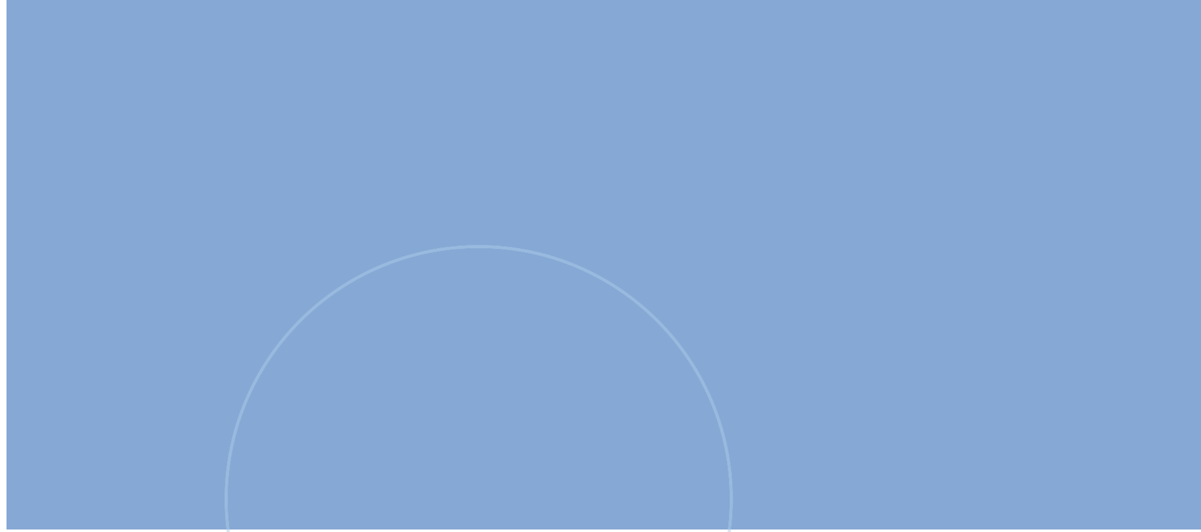
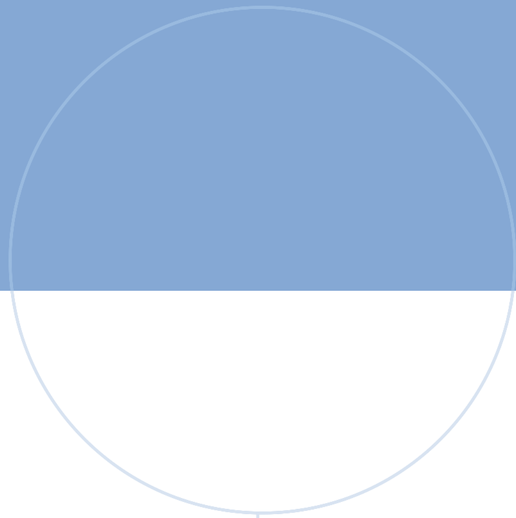
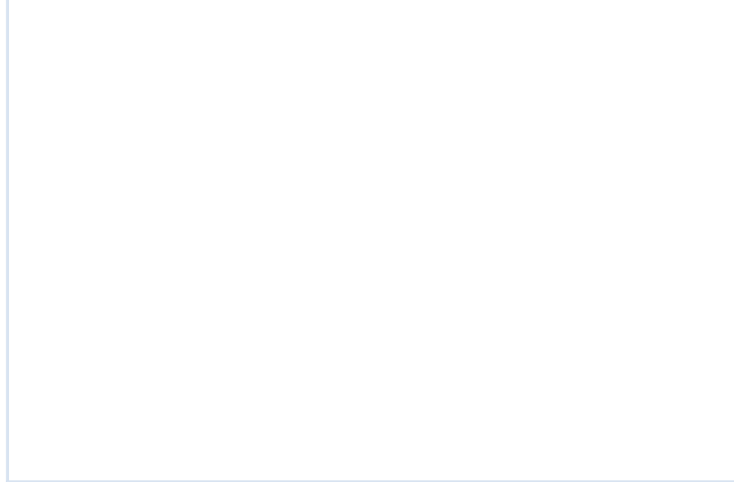
Appendix 6: Excel document with an overview of which categories the students in group one used in their written responses.

Page	Labelling	Descriptive narrative	Speech	Gender	Character naming	Glossary
1	1	1		1		4
2	1	1		1		
3		1		1		
4		1				2
5 & 6	1	1				2
7			1			1
8	1	1				
9 & 10	1	1				3
11	1	1				3
12	1	1		1		4
13		1	1	1		
14	1	1				4
15	1	1		1		2
16		1		1		1
17		1		1		2
18		1		1		1
19		1	1			2
20		1	1			2
21 & 22		1				1
23		1		1		3
24	1	1		1		2
25 & 26	1	1		1		3
27 & 28	1	1		1		3
29	1	1				1
30	1	1		1		
31	1	1				1
32	1	1				
33	1					
34	1	1	1			
35 & 36	1	1		1		1
	19	28	5	15	0	48

Appendix 7: Excel document with an overview of which categories the students in group two used in their written responses.

Page	Labelling	Descriptive narrative	Speech	Gender	Character naming	Glossary
1			1	1	1	1
2		1		1		
*3						
4	1	1		1		1
*5 & 6						
7	1	1				4
8		1				1
9 & 10		1				4
11		1				1
12		1				1
13		1				1
*14						
15		1				
16		1				
17		1				
18		1		1		2
19		1	1	1		2
20		1	1	1		2
21 & 22			1	1	1	1
23		1		1		2
24		1				2
25 & 26		1				2
27 & 28		1	1			2
29		1				
30		1				1
31		1				1
32		1				1
33		1		1		1
34		1				
35 & 36		1		1		
Total	2	25	5	10	2	33

***Pages with no recorded data = invalid material**

NTNU
Norwegian University of
Science and Technology