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Intercultural Communicative Competence through Picturebooks within the English Subject

Qualitative action research on how pupils in a lower secondary school can develop intercultural communicative competence through picturebooks

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Abstract

This study investigates how pupils at a lower secondary school can develop intercultural communicative competence (ICC) through picturebooks within the theme of everyday life. To answer the thesis question, three research questions were formulated; how pupils' picturebook dialogues can foster intercultural learning, what are the possibilities and challenges when developing ICC through picturebooks, and how pupils at a lower secondary school experience working with ICC through picturebooks.

In order to answer the research questions, qualitative action research was adopted and used as the research strategy of the study. The methods used were observation, recordings of pupils' picturebook dialogues, field conversations, and pupil products.

The findings indicate that the pupils struggled to explore and discuss picturebooks to develop ICC without direct guidance from the teacher. Pupils' picturebook dialogues can foster intercultural learning when the teacher assists the pupils in getting immersed, exploring, and discussing the picturebook in an exploratory way of talking. The findings also show that the dimensions of attitudes, the skills of discovery and interaction, and knowledge of ICC may be achieved through pupils' picturebook dialogues. There are several possibilities and challenges when developing ICC through picturebooks. A possibility found is that deep learning may be achieved when the pupils create multimodal output aesthetically when using multimodal picturebooks as input. It may be a challenge to work with several picturebooks instead of one, as the pupils need direct guidance from the teacher. Using self-evaluation forms can be seen as a possibility as it may positively affect the pupils' self-regulated learning strategies and self-efficacy. However, it may also be a challenge if the pupils are not mature enough to understand the criteria for good and bad, and do not have metacognition. Picturebooks allow for differentiation through pictures and the relationship between pictures and writing. However, it may be challenging to inform the class explicitly enough about the differentiated choices available to them. The findings further indicate that the pupils experienced the teaching scheme as instructive, fun, challenging, and helpful in working with ICC using picturebooks and became more positive towards picturebooks.

KEYWORDS: intercultural communicative competence, picturebook dialogues, action research, English as a foreign language teaching, LK20, pupil experiences, assessment of intercultural communicative competence, and differentiation.

Sammendrag

Denne masteroppgaven undersøker hvordan elever på ungdomsskolen kan utvikle interkulturell kommunikativ kompetanse (IKK) gjennom bildebøker innen temaet det nære i hverdagen. For å kunne svare på problemstillingen ble det laget tre forskningsspørsmål angående hvordan elevens bildeboksamtaler kan utvikle interkulturell læring, hva som er muligheter og utfordringer når man skal utvikle IKK gjennom bildebøker og hvordan elever ved en ungdomsskole opplevde å jobbe med IKK gjennom bildebøker.

For å kunne svare på forskningsspørsmålene ble kvalitativ aksjonsforskning tatt i bruk som forskningsstrategien for prosjektet. Metodene som ble brukt var observasjon, opptak av elevenes bildebokdiskusjoner, feltsamtaler og elevprodukter.

Funnene indikerer at det var utfordrende for elevene å utforske og diskutere bildebøkene for å utvikle IKK uten direkte veiledning fra læreren. Elevens bildeboksamtaler kan fremme interkulturell læring gjennom om lærer hjelper elevene å bli engasjert, utforske og diskutere bildeboka med en utforskende måte å snakke på. Funnene viser også at dimensjonene holdninger, ferdighetene oppdagelse og interaksjon og kunnskap av IKK kan oppnås gjennom elevenes bildeboksamtaler. Det er flere muligheter og utfordringer når elevene skal utvikle interkulturell kommunikativ kompetanse gjennom bildebøker. En mulighet at dybdelæring kan oppnås når elevene produserer noe estetisk multimodalt når de har brukt multimodale bildebøker. Det kan være utfordrende å lese flere bildebøker i stedet for en da elevene trenger direkte veiledning fra læreren. Å bruke selvevalueringskjemaer kan sees på som en mulighet da det kan ha en positiv effekt på elevenes selvregulerende læringsstrategier og deres mestringstro, men kan også være en utfordring om elevene ikke er moden nok til å forstå kriteriene for hva som er bra og dårlig og om de ikke har metakognisjon. Bildebøker kan brukes til differensiering gjennom bildene og forholdet mellom bildene og ordene, men det kan være utfordrende å informere klassen godt nok om differensieringsmulighetene som er tilgjengelig for dem. Videre indikerer funnene at elevene opplevde undervisningsopplegget som lærerikt, morsomt, utfordrende og hjelpsomt da de jobbet med IKK med hjelp av bildebøker og de ble mer positiv til bildebøker.

NØKKEWORD: interkulturell kommunikativ kompetanse, bildeboksamtaler, aksjonsforskning, engelsk som fremmedspråk undervisning, LK20, elevopplevelser, vurdering av interkulturell kommunikativ kompetanse og differensiering.

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1 Introduction

“Reading is an exercise in empathy; an exercise in walking in someone else’s shoes for a while” (Malorie Blackman, 2014).

Intercultural competence (hereafter IC) is an integral part of the English subject and in the globalized world we live in and can be taught through literature. As mentioned in the quote by Blackman, pupils can develop empathy and perspective-taking skills, which are important elements of IC, through reading stories. Bland (2020, p. 71) states that pupils can practice the IC element of changing perspectives by entering different storyworlds through literary texts, which in turn will help pupils interact in unfamiliar contexts. As English as a foreign language (EFL) is primarily taught in classrooms, different stories from around the world can allow pupils to go to other places and times. Research has shown better learning outcomes from using pictures and words (Eitel & Scheiter, 2015, p. 162), and this thesis has therefore chosen to use picturebooks to help pupils develop IC.

The theme of the picturebooks used in this project is “about everyday life”, meaning that pupils can have intercultural encounters in their everyday life, not just with people from other countries. Even though they share the same language and culture, IC is also needed among individuals with different socioeconomic, religious, and personal backgrounds. Everyone is different, with different mindsets, family backgrounds, socioeconomic backgrounds, etc. Statistics Norway (2022a, 2022b, 2022c, 2023a, 2023b) shows that 21, 2 % of the population in Norway cannot afford an unexpected expense, list nine different religious and life stance communities, show that the average gross income for men is 211 000 kroner more than for women, and that 79 % of the population regard their health as good. The statistics show a part of the socioeconomic picture in the country concerning private economy, religions, gender equality, and health. Statistics Norway further state that 19,9 % of the population in Norway are immigrants and Norwegian-born to immigrant parents with people from all continents of the world. Norway is becoming more culturally and linguistically diverse, with people from all over the world bringing their culture and way of living. These numbers indicate that it is essential for the pupils in Norway to develop IC to interact effectively with someone different from themselves.

1.1 Background and research questions

There are several reasons why investigating the development of IC through picturebooks is important. Firstly, we live in a globalized world where “English is spoken in all corners of the world, and the variety in cultural background and mindsets among the users of the language even in one single community is immense” (Dypedahl & Lund, 2020, p. 15). Secondly, IC has gained more prominence in Norway’s renewed curriculum for primary and secondary education (LK20). Thirdly, this thesis is written under the Learning, Assessment, and Boundary Crossing in Teacher Education project, which tries to build tripartite collaboration among student teachers, university teachers, and schoolteachers in supervising a master thesis. Thus, finding a research topic that interests all three parties was crucial. As the schoolteachers involved in this project expressed that they think it is challenging to work with IC and multimodal literacy, the topic of IC and picturebooks was something that all three parties found interesting. This thesis thereby wishes to tackle real-life challenges in school.

Fourthly, there are several affordances with using picturebooks for developing IC. Birketveit (2021, p. 17-18) states that picturebooks have authentic English in them as they are written for children and teenagers who have English as their first language. She further explains that pupils find it satisfying to read whole stories through picturebooks instead of extracts of stories in the coursebooks. Furthermore, picturebooks are promising materials for differentiation as they have a manageable length, can challenge readers across reading skills and age, and pupils can go back and forth between words and pictures. Moreover, “the reader has to take an active part in the meaning-making of the text” which “open the door to multiple constructions of meaning” (Birketveit, 2021, p. 19 and 17). Heggernes (2020, p. 117) connects picturebooks to intercultural learning and states that some types of picturebooks are open to interpretation, where readers must consider the different perspectives presented and the different ways of understanding these perspectives. Analyzing picturebooks may therefore engage pupils’ tolerance of ambiguity (Nikolajeva, 2018, p. 113). Heggernes (2020, p. 118-119) further explains that a picturebook can transcend space and time as pupils can relate to the book in a different time and space with different cultural lenses. Fifthly, Heggernes’ doctoral thesis on developing IC through picturebook dialogues stresses that “further studies are still needed to expand the knowledge of how picturebook dialogues in ELT can foster intercultural learning” (Heggernes, 2021a, p. 103).

Based on the background for the thesis outlined above, the thesis question for this project is: “How can picturebooks be used to facilitate intercultural communicative competence at a lower secondary school in English?”

A dialogic approach is needed in order for the pupils to develop IC through picturebooks (Heggernes, 2021a, p. 43). The class, therefore, got open-ended discussion questions to help them interact with each picturebook they read, which led to the following research question:

1. How can pupils’ picturebook dialogues foster intercultural learning?

Two more research questions were formulated to get a more nuanced answer to the thesis question:

1. What are the possibilities and challenges when working with picturebooks to develop intercultural communicative competence?
2. How do pupils at a lower secondary school experience working with intercultural communicative competence through picturebooks?

This thesis is structured as follows: The next chapter will show the context in which the project was carried out. The third chapter will consist of the theoretical framework used as a foundation for the study. Chapter 4 will present the research design and methodology of the project. After that, chapter 5 will present the findings from this research project which will be discussed with relevant theory in chapter 6. Lastly, the research questions will be answered in the conclusion, where I also will make some suggestions for further research.

2 Context of the study

This chapter will describe the context of the project so that the reader can get an integrated understanding of the project.

I have participated in a project called Learning, Assessment, and Boundary Crossing in Teacher Education (hereafter LAB-Ted). LAB-Ted is a collaborative project between The Arctic University of Norway (hereafter UiT) and The Norwegian University of Science and Technology (hereafter NTNU). NTNU (2019) and Jakhelln (2023) describe that the goals of the project are two-fold

first, to develop collaboration between universities (teacher educators), schools (teachers and school leaders) and student teachers in order to build capacity for practice-based, professionally-oriented research in teacher education of the kind required by the 2017 reforms; second, to research these processes using an innovative methodology that will uncover obstacles and barriers to change that will be more widely useful across the system in Norway and, potentially, internationally.

My role in LAB-Ted as a student participant is that I am going to help develop practice in the collaboration between student teachers, university teachers, and schoolteachers in research and development assignments and the master's thesis. The project involves different subjects, such as mathematics, English, and natural science. At UiT, three university teachers, two schoolteachers, and five student teachers from the English subject are participants for the year 2022-2023, in which all three parties work together on three masters' projects, having two supervisors from both the university and a local school. Participation in this project has given this thesis a unique opportunity to research something considered challenging in schools to help develop both the school where the project was conducted and teacher education through tripartite cooperation.

It was made clear that all three parties involved in the master's project would have to gain something from it for the supervision process to be beneficial for all parties. Being part of the LAB-Ted project made it possible to conduct my research in an authentic classroom setting due to the easy accessibility to the school with the participation of the schoolteachers. I wanted to carry out an action research project with pupils that dealt with real-life challenges experienced by the schoolteachers. Since this project was conducted under tripartite

collaboration, it generated more work than an average master's student may have. However, this approach has given me a good starting point to do development work when I begin working as a teacher. Table 1 shows an overview of the project's time frame with the lessons in the teaching scheme and meetings.

When?	What?	How?	Who?
September 14, 2022	Meeting with the English department of the school I was to conduct the project in	I got a few minutes in this meeting to pitch my project to find teachers I could cooperate with and a class to conduct the research in	About 15 English schoolteachers One student
November 9, 2022	Lesson 1 Introduction to ICC, picturebooks and the project.		One schoolteacher One school assistant 15 pupils One student
November 16, 2022	Lesson 2 Read and discuss picturebooks.		One schoolteacher One school assistant 19 pupils One student
November 30, 2022	Lesson 3 Create a text		One schoolteacher One school assistant 16 pupils One student
December 7, 2022	Lesson 4 Finish the text and present it. Do a self-evaluation and write a reflection text.		One schoolteacher 19 pupils One student
February 15, 2023	Field conversation and request of pupil products		One schoolteacher One student The class

Table 1. Overview of the project.

LAB-Ted is an essential part of this project because I have cooperated closely with my supervisors, both schoolteachers and university teachers, throughout the project.

3 Theoretical framework

This chapter is divided into eight parts and begins with defining IC, intercultural communicative competence, and its dimensions. After that, the thesis describes how intercultural communicative competence has received more focus than before in Norway's core and English curriculum. Next, a definition of picturebooks, a description of different picture and writing relationships, and post-reading activities are presented. After that, the thesis will present types of talk, followed by the zone of proximal development and adapted teaching. Lastly, previous studies relevant to this research will be presented.

3.1 Intercultural communicative competence

According to Dypedahl and Lund (2020, p. 19), the term *intercultural* appeared in the 1950s due to the necessity of communication and cooperation between different countries. There are many definitions and ways of understanding IC. The Council of Europe (2018) states that every social interaction may be intercultural because we all participate in a unique grouping of cultures. This statement considers the uniqueness of every person and shows that IC can be relevant for social interaction in general, as Deardorff's (2020, p. 5) IC definition shows: "communication and behavior that is both effective and appropriate when interacting across difference". People can be different within a society in terms of age, socio-economic status, religion, gender, and so on, or live in different societies.

Byram (2020, p. 21) distinguishes between IC "that takes place in 'the same' language and intercultural communicative competence where a 'foreign' language is involved". IC can occur in the same language, meaning that IC is a competence needed among those who speak the same first language but are different nonetheless. Intercultural communicative competence (hereafter ICC) will therefore be a more suitable term for this thesis as working with ICC is contextualized in the English classroom where the subject aims to teach how to communicate in English as a foreign language. The term ICC first emerged as a competence needed for communicating across borders, as Byram's (2020, p. 32) learning achievement for ICC expresses:

the ability to see and manage the relationships between themselves and their own beliefs, values, behaviors, and meanings, as expressed in a foreign language, and those

of their interlocutors, expressed in the same language – or even a combination of languages – which may be the interlocutors’ native language, or not.

The Ministry of Education and Research (2017, p. 12) states that “*Competence is the ability to acquire and apply knowledge and skills to master challenges and solve tasks in familiar and unfamiliar contexts and situations. Competence includes understanding and the ability to reflect and think critically*”. Pupils must thereby acquire knowledge, skills, and an understanding of intercultural themes to develop ICC.

3.1.1 Dimensions of intercultural communicative competence

Dypedahl and Lund (2020, p. 20) state that Michael Byram has the most influential model of ICC in foreign language education, and this thesis uses that model. Byram (2020, p. 55-57) explains that the model has five dimensions of ICC; skills of interpreting and relating, attitudes, skills of discovery and interaction, knowledge, and critical cultural awareness, which correlate. Figure 1 below shows the model with the different dimensions of ICC.

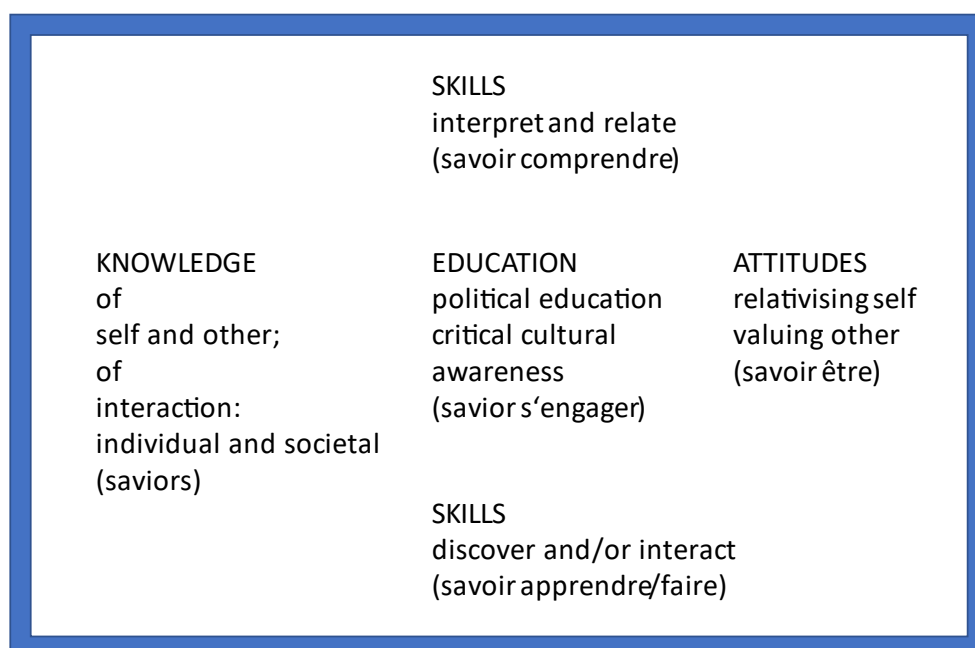


Figure 1. Dimensions of ICC (Byram, 2020, p. 57).

The skills of interpreting and relating refer to the ability to make sense of a text from another country based on knowledge (2020, p. 61). This can involve translating or comparing different texts and the challenges this entails, as not everything can be translated into different

languages. One can determine the timescale of this skill as it can be limited to only texts and not social interaction in real-time.

Byram (2020, p. 57-58) states that attitudes in the model refer to the ability to decentre in communication with someone different from oneself. To decentre, one must be curious, open to the interlocutor's values and beliefs, and ready to suspend prejudice. Attitudes also include the ability to analyze one's values and beliefs from the interlocutor's viewpoint and being willing to suspend them. One example can be when two people from different cultures have a conversation where it is considered polite to make eye contact in one culture, while it is considered offensive in the other. The two people should try to take the other's perspective on eye contact to better understand each other and avoid misunderstandings.

The skill of discovery is “the skill of building up specific knowledge as well as an understanding of the meanings, beliefs, values and behaviors that are inherent in particular phenomena, whether documents or interactions” and “the ability to recognize significant phenomena in a foreign environment and to elicit their meanings and connotations and their relationship to other phenomena” (Byram, 2020, p. 61-62). This knowledge can be obtained theoretically in one's timescale to relate to other cultures or obtained during interaction with an interlocutor from another country in real time. The skill of discovery can be obtained by teaching culture in the classroom or if the pupils talk to a person from another country and learn about the person's culture. The skill of interaction is the ability to manage dysfunctions that arise in particular circumstances with specific interlocutors, drawing upon knowledge, skills, and attitudes. The example from above about eye contact can be used to understand the skill of interaction, where the different understandings of eye contact are the dysfunction in the conversation. The two people should try to take the other person's perspective as before but also draw upon knowledge about the other culture and use the skill of discovery.

Byram (2020, p. 59-60) explains that:

The knowledge individuals bring to an interaction with someone from their own or another country can be described in two broad categories: knowledge about one's social groups and their cultures and similar knowledge of the interlocutor's social groups and cultures, on the one hand; and knowledge of the processes of interaction at individual and societal levels, on the other hand.

Knowledge of the interaction process includes how stereotypes impact interactions, how turn-taking differs in cultures, and the ability to analyze different traditions of written genres in different countries. Byram further states that both categories of knowledge can be learned in school and through socialization. Furthermore, both categories have a theoretical aspect that must be contextualized to be utilized well in different situations.

Critical cultural awareness is the ability to “develop a critical awareness of the values and significance of cultural practices in the other and one’s own country” (2020, p. 68). This is exemplified by a situation where a class reads about a family from Pakistan who moves to a white neighborhood in North England and experiences racial prejudice. The pupils should learn about different social groups of countries and how they are treated.

3.2 Intercultural communicative competence in the Norwegian curriculum

ICC has taken a more significant place in the renewed curriculum for primary and secondary education in Norway, where ICC is mentioned both explicitly and implicitly in the core, English, and in-depth studies of English curriculums.

ICC is mentioned implicitly in the core curriculum under the *core values of education and training*. Under point 1.1, *Human dignity*, it is stated that: “The objectives clause is based on the inviolability of human dignity and that all people are equal regardless of what makes us different” (The Ministry of Education and Training, 2017, p. 5). This is an implicit reference to ICC because the pupils need ICC to accept people different from themselves to uphold human dignity. Under point 1.2 *Identity and cultural diversity*, it is stated that: “[...] the pupils must be given insight into how we live together with different perspectives, attitudes and views of life. A good society is founded on the ideals of inclusiveness and diversity.” and “In a time when the population is more diversified than ever before, and where the world is coming closer together, language skills and cultural understanding are growing in importance” (The Ministry of Education and Training, 2017, p. 6). These statements show the importance and essence of ICC.

The English curriculum refers to the term ICC in all its sections. The subject’s *Relevance and central values* mention ICC implicitly when it is explained that the pupils shall prevent prejudice and learn that the way they understand the world is culture-dependent. Further,

given that English is now regarded as an international language, the subject is supposed to make the pupils able to communicate with anyone regardless of their cultural and linguistic backgrounds. Lastly, ICC is mentioned explicitly, as seen in the statement: “English shall help the pupils to develop an intercultural understanding of different ways of living, ways of thinking and communication patterns” (The Ministry of Education and Research, 2020a, p. 2).

The *subject’s Core elements* are divided into *Communication*, *Language learning*, and *Working with English texts*. The core element of *Language learning* is concerned with “language awareness and knowledge of English as a system” to give pupils “choices and possibilities in their communication and interaction” (The Ministry of Education and Research, 2020a, p. 2-3). In contrast, communication refers to being able to communicate with different people in different situations. Both these core elements refer to ICC because ICC is about being able to communicate with someone different from oneself. ICC is mentioned explicitly in the core element of *Working with English texts*, where it is stated that “the pupils will develop intercultural competence enabling them to deal with different ways of living, ways of thinking and communication patterns” by reading English texts (The Ministry of Education and Research, 2020a, p. 3). Reading is, thereby, one of the ways pupils shall develop ICC.

The current curriculum (LK20) further includes *Health and life skills* and *Democracy and citizenship* as Interdisciplinary topics that apply to all subjects in school. Both of these topics are about the pupils being able to communicate with others to learn about both themselves and the life of other people around the world (The Ministry of Education and Research, 2020a, p. 3). There is a clear connection to ICC as the description of these topics is part of the description of ICC. One example is that pupils can look at their own and others’ way of life and communicate with people worldwide to prevent prejudice (The Ministry of Education and Research, 2020a, p. 3).

The English in-depth studies subject has similar descriptions that correlate to ICC. However, this subject has *Intercultural competence* and *Language and technology* as *Core elements* instead of *Working with English texts*. The core element of *Intercultural competence* states that “Intercultural competence is to familiarize oneself with and develop an understanding for a diversity in culture and language and to use this competence in interaction

with others” (The Ministry of Education and Research, 2020b, p. 3). ICC is an integral part of the English in-depth studies subject which is relevant for the current project as the research was conducted in an English in-depth studies classroom.

References to ICC can also be found in the competence aims for the English subject, although different teachers can interpret the aims differently. Here are two examples of ICC-related competence aims after the 10th grade: “explore and describe ways of living, ways of thinking, communication patterns and diversity in the English-speaking world” and “ask questions and follow up input when talking about various topics adapted to different purposes, recipients and situations” (The Ministry of Education and Research, 2020a, p. 7-8). The first competence aim may be understood as related to the *knowledge* dimension of ICC by one teacher and the skills of interpreting and relating to another teacher. The second competence aim may be understood as the ICC dimension skill of discovery by one teacher and critical cultural awareness by another.

This section has shown that ICC is mentioned in many parts of the current Norwegian primary and lower-secondary education curriculum, including the core curriculum and curriculums for both English and English in-depth studies. The importance of ICC is mentioned in many parts of the renewed curriculum, as described so far. The curriculum does not explicitly mention how teachers are supposed to work with ICC and leave the “how” question up to the teachers or schools. Exploring how one can work with ICC thus is an important question that the current thesis attempts to answer.

3.3 Picturebooks

Picturebooks are an art form based on the interdependence of the visual and the verbal content (Birketveit, 2021, p. 19; Nikolajeva & Scott, 2001, p. 1). According to Nikolajeva and Scott (2001, p. 1 and 8), the function of pictures is to describe, and the function of words is to narrate. They further distinguish picturebooks from illustrated books where the pictures are subordinated to the words in the latter case. Birketveit (2021, p. 19) writes that “A picturebook must have at least one picture on each double spread”. Based on this, a picturebook can be defined as an art form where the pictures and writing are interdependent, and a picture is present at each double spread.

Nikolejeva and Scott (2001, p. 6-8) describe different understandings of picturebooks. The discussion shows that some authors believe a picture book to be equal to an illustrated book based on different definitions of the terms picture books and illustrated books. Nikolejeva and Scott (2001, p. 8) have therefore used “the spelling “picturebook” for the phenomenon we are discussing, to distinguish it from picture books, or books with pictures”. This thesis will also adopt the term picturebooks for the art form used in this project.

There are different relationships between writing and pictures in picturebooks, such as symmetrical, enhancing, complementary, counterpoint, sylleptic, and silent relationships, which are described by Nikolejeva and Scott (2000, p. 225-226; 2001, p. 12).

A *symmetrical* relationship means the same story is told in words and pictures. Pictures amplify the writing or vice versa in an *enhancing* relationship. A *complementary* relationship happens when the writing and pictures fill each other’s gaps. A *counterpoint* relationship happens when the pictures and the writing challenge each other or tell different stories. When the narratives in the picturebook are independent of each other, a *sylleptic* relationship takes place. *Silent* picturebooks do not have any writing, only pictures (Tørnby, 2020, p. 48). Knowing about the different relationships can assist the teacher in helping the pupils develop reading skills and choosing suitable picturebooks, as these different relationships and texts may correspond to the difficulty of picturebooks. For example, picturebooks with a symmetrical relationship can be easier than those with a counterpoint relationship, given that the pictures and the writing do not correspond.

3.3.1 Deep learning and post reading activities suited for picturebooks

This section will define deep learning and connect it to post-reading activities for picturebooks. The Ministry of Education and Research (2019) defines deep learning as

To gradually develop knowledge and lasting understandings of concepts, methods, and interrelationships in subjects and between subject areas. This includes reflecting on our learning and using what we have learned in different ways in familiar and unfamiliar situations, alone or in cooperation with someone else. (my translation)

According to Fullan & Langworthy (2014, p. 7 and 21), some premises for deep learning are developing pupils' "ability to lead their own learning and to do things with their learning" and "discovering and mastering existing knowledge and then creating and using new knowledge in the world". New knowledge refers to something created by the pupils. Tørnby (2020, p. 22 and 30) connects the premises for deep learning to working aesthetically with picturebooks because pupils then create something themselves. Some of her examples for working aesthetically include pupils making their own picturebooks, a movie or changing the media of a book to an Instagram account. Tørnby further (2020, p. 105) states that "developing [...] tasks that stimulate pupils to think for themselves and respond to the material that has been read will elicit enthusiasm for reading and deeper understanding".

3.4 Types of talk suited for intercultural learning

Wegerif (2008, p. 356; 2011, p. 184-185) explains that there are different types of talk in educational dialogues and discussions, namely *disputational*, *cumulative*, and *exploratory*. *Disputational* talk occurs when the self is defined against others, and the pupils try to defeat each other in conversation instead of learning from each other. *Cumulative* talk is when the group members identify more with the group than themselves and therefore do not want to upset the group's harmony by challenging each other or exploring reasoning. *Exploratory* talk occurs when pupils engage critically with each other's ideas, where they are willing to change their minds, admit it if they do not understand something, and criticize their own ideas. Heggernes (2021a, p. 105) states that exploratory talk is best suited when working with pupils' intercultural learning because pupils can "communicate constructively across difference, constructing knowledge together and allowing new ideas to emerge".

3.5 The zone of proximal development

Lev S. Vygotsky (1978) established the sociocultural learning theory, which emphasizes the impotence of learning in a social context. Within this theory, Vygotsky (1978) made the zone of proximal development (hereafter ZPD), which deals with how a person can learn and develop in collaboration. The ZPD consists of the zone of actual development, the limit for what the pupil can achieve alone, the ZPD, and the limit for what the pupil can achieve with help, as seen in figure 2 below.

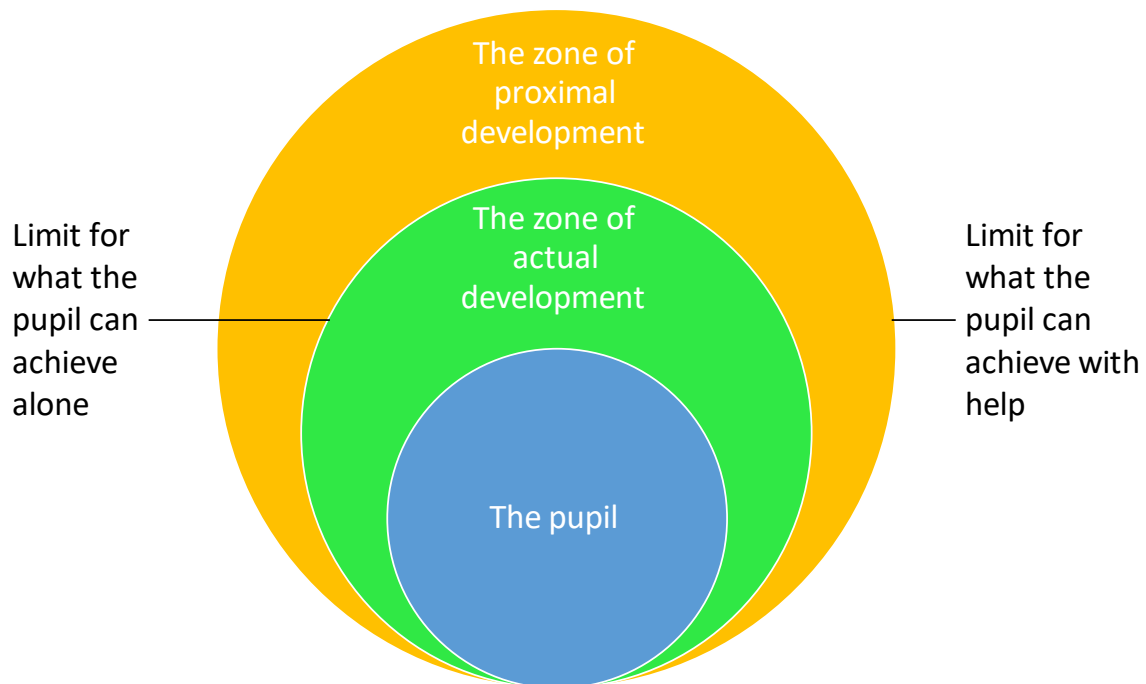


Figure 2. An illustration of Vygotsky's zone of proximal development (Vygotsky, 1978)

The zone of actual development is what the pupil can do without help, and the ZPD is what the pupil can achieve with guidance or in collaboration with a more knowledgeable person (Eun, 2017, p. 19-20). The person that helps the pupil in the ZPD can be a peer or a teacher. Eun (2017, p. 19-20) states that “what the less competent participant in the zone can accomplish with the help of the more capable person becomes internalized and forms the basis for the next closest developmental phase”. In other words, what the pupil learns in the ZPD becomes the pupil’s zone of actual development on which more can be learned. The teacher must therefore know the pupil’s actual zone of development to teach something that the pupil can learn.

3.6 Adapted teaching

The Education Act (1998, § 1-3) states that “Education must be adapted to the abilities and aptitudes of the individual pupil”. The Ministry of Education and Research (2022c) explains that adapted teaching is not a pupil’s individual right but should take place through variation and differentiations according to the diversity in the pupil group in the class. It is further explained that adapted teaching should make sure that each pupil benefits from the education and that the teacher should involve pupils in their learning based on what is suitable for their age, development, and maturity level. Lastly, adapted teaching means differentiating with varied assessment methods, learning resources, learning arenas, and learning activities (my translation).

3.7 Relevant research about intercultural competence and picturebooks

This section will present previous research that discusses how picturebooks can facilitate intercultural learning. To my knowledge, there is limited research about using picturebooks to develop ICC in English as a foreign language (hereafter EFL) teaching. However, there are numerous studies on using literature to develop ICC. This section is divided into research about *literature and ICC*, *visual literacy and ICC*, *picturebooks in foreign language teaching*, and *picturebooks and ICC*.

Previous studies on using literature for developing ICC argue that literature can enable pupils to handle the complexities of intercultural communication and interact with self and otherness constructively (Hoff, 2016; Matos, 2005; Ortells Montón, 2017). Matos (2005) and Hoff (2016) further suggest that reading literature can help pupils build critical awareness and see the world in nuances and from different perspectives because the reader must fill the gaps in the text. For example, Ortells Montón (2017) shows that pupils’ intercultural competencies and emotional and affective factors increase by reading multicultural young adult literature. Hoff (2016; 2017) and Matos (2005) further argue that reading literature should be seen as a multidimensional form of intercultural communication because conflict, ambiguity, and misunderstandings should be seen as catalysts for communication both in the text and in the reader’s response to it.

Research on visual literacy and ICC suggests that visual literacy is important for meaningful interpretations (Brown, 2019; Ortells Montón, 2017). For example, Ortells Montón (2017) shows that the combination of words and images may better facilitate the development of ICC because images help learners overcome linguistic difficulties that may emerge from the written text. Brown (2019) further suggests that critical visual literacy (CVL) can help pupils develop ICC. Her study concludes that “it is possible for the pupils to increase their awareness of, as well as their willingness to challenge, the process of stereotyping through engaging in CVL practices”. Visual literacy has been argued to be well suited for intercultural learning, which is why picturebooks have been chosen to help pupils develop ICC in the current thesis.

Previous studies on picturebooks in foreign language teaching argue that picturebooks can contribute to language learning experiences because the pupils use English for a real purpose (Kaminski, 2013; Mourão, 2013). For example, Kaminski (2013) shows that if the picturebook is re-read, pupils become motivated to construct meaning, tolerate extended input, use the pictures as scaffolding to understand and make predictions, and expand their vocabulary. Mourão (2013) further suggests that picturebooks can be used with older learners as pictures and words influence each other and create discussion, interthinking, development of literary literacy, and interpretation skills. She also states, “if we want our learners to become critical readers, exposure to challenging picturebooks [...] can help foster this critical stance”.

Research on using picturebooks to foster intercultural learning is limited to my knowledge. However, a few studies are worth mentioning and are relevant to the current thesis. Studies on how picturebooks can help pupils develop ICC (Yeom, 2019; McGilp, 2016; Heggernes, 2021a) have shown that picturebooks can help pupils gain a greater understanding of ways of being and build bridges between cultures because of the multiple modes to convey meaning. The studies further state that conveying meaning includes support, challenge, and repeated readings that allow for immersion. For example, Yeom (2019) had a weekly book club with 12 8th and 9th graders where they read a multicultural picturebook, used visual analysis, and participated in communal visual thinking. The book club gave the pupils a safe haven to experience other cultures and make intercultural connections based on empathy and perspective-taking. The pupils decoded the visual text by looking at both the details and the whole visual text, which instigated higher-level thinking activities in their minds, which may

have contained an affective attitude towards the picturebook. The picturebook provided different experiences, and the book club had an open-ended nature discussion. It allowed the pupils to share their narratives and views and examine possible selves by imagining the self in different situations.

McGilp (2016) studied how translating picturebooks into different languages could help pupils develop intercultural awareness in one class with 3rd and 4th graders and one class with 6th graders. The pupils became aware of the choices they could make as translators, which led them to analyze the original text and research different cultures and languages using multiple sources. The translation process thereby helped the pupils develop multiliteracy, awareness, empathy, and helped the pupils become aware of intertextuality.

Heggernes (2021a) studied how pupils in a lower secondary school can develop IC through a challenging picturebook. She explains that a challenging picturebook is suitable for intercultural learning because the multiple modes that convey meaning both challenge and support readers, enable pupils to foster critical skills, and allows for immersion and repeated readings. It is further suggested that pupil-centered and experiential activities are needed when working with a picturebook to develop IC because the pupils actively participate in their learning and draw on their own experiences. Furthermore, a dialogic and critical approach is vital for intercultural learning because it allows pupils to communicate constructively across differences when constructing knowledge and ideas together. By working with a challenging picturebook with the aforementioned activities and approaches, it is argued that pupils can bridge the difference between their own cultural perspectives and those of the book.

In Heggernes' (2021b, p. 168-169) study, a class in the 8th grade read a challenging picturebook. The teaching approach for this study was that the teacher first carried out pre-reading activities about the theme of the picturebook. Second, a shared reading of the book took place where the teacher read the picturebook, and the pupils studied the pictures. Third, the pupils discussed the pictures in groups with open questions as prompts where the teacher was present and guided them through the discussion by drawing their attention to certain visual aspects of the pictures. After that, the pupils participated in experiential activities such as the two-corners activity, where they were given a statement and must choose which corner to stand in to agree or disagree with the statement and argue for their view.

As seen thus far, previous studies have shown that literature and visual literacy can facilitate intercultural learning. Picturebooks have also been used to see if they can promote intercultural learning among pupils, but there is limited research about using picturebooks to develop ICC in EFL teaching. To my knowledge, there is also scarce research about using picturebooks with older children, such as pupils in lower secondary schools. This thesis will therefore provide more research into the limited field of using picturebooks to develop ICC in EFL teaching with pupils at lower secondary schools. The research questions are repeated below:

1. How can pupils' picturebook dialogues foster intercultural learning?
2. What are the possibilities and challenges when working with picturebooks to develop intercultural communicative competence?
3. How do pupils at a lower secondary school experience working with intercultural communicative competence through picturebooks?

4 Methodology

This chapter will present the methodology and data collection methods used in this thesis in order to answer the research questions. Firstly, a qualitative research approach and the framework of the study, which is based on social constructivism, are presented. After that, the action research process and the different actions in this project are presented. This will be followed by describing how data were collected within the qualitative research, such as observation, log, recordings of pupil discussions, collection of pupil products, and field conversations. Then, I will present how the data were analyzed before discussing ethical considerations and dependability and understanding¹ of the research.

4.1 Qualitative research design

This project has a qualitative research design because the participants' understanding and opinion of the project were vital in answering the research questions. Each individual constructs his/her own meaning to make sense of the world, and the meaning-making occurs in social situations (Cohen et al., 2018, p. 288). This thesis is a small-scale project as it was conducted in one class at a lower secondary school. There was a proximity to what was being studied as I conducted the teaching scheme and therefore had close contact with the participants. Qualitative research should be conducted in the participants' natural environment and include thick descriptions such as observations and the participants' interpretations (Cohen et al., 2018, p. 289). The study happened in the participants' natural environment, which in this case was in the classroom for in-depth studies in English. The data gathered are highly informative and give an in-depth description of events that took place during the teaching scheme as observation, pupil products, and recordings of pupils' picturebook discussions, amongst other methods, were used.

¹ This thesis uses different terms for reliability and validity, in which dependability corresponds to reliability and understanding to validity.

4.2 Social constructivism

This thesis looks at and interprets social reality based on the theory of social constructivism. Gleiss and Sæther (2021, p. 202) write that qualitative research is primarily conducted within social constructivism (my translation), and this master's project uses a qualitative research design. Pritchard and Woollard (2010, p. 7) explain that reality is made by the individual and constructed through shared human social activity. They further write that knowledge is created by individuals in context and social interactions. Social constructivism becomes suitable firstly because the whole project has been planned and conducted in cooperation with others, where we have come to a common understanding of what to do and how to do it. Secondly, the data that later will be presented and analyzed are based on social interaction in context. Thirdly because the research will not be able to be one hundred percent objective because the data will be interpreted and analyzed based on the researcher's social reality and knowledge.

4.3 Action research

Action research (hereafter AR) has been used as a research strategy for this project. In collaboration with schoolteachers, I have carried out AR where pupils can develop ICC through picturebooks. Reason and Bradbury (2008, p. 4) define AR as

[...] a participatory process concerned with developing practical knowing in the pursuit of worthwhile human purposes. It seeks to bring together action and reflection, theory and practice, in participation with others, in the pursuit of practical solutions to issues of pressing concern to people [...]

This thesis understands the term *knowing* as competence. In an educational setting, AR is often used to achieve professional development, educational change, increase pupils' learning outcomes, improve instruction, and find solutions to experienced problems (Ferrance, 2000; New South Wales Department of Education and Training, 2010, p. 1; Somekh, 1995, p. 343). AR has been suitable for this project for several reasons. Firstly, this thesis used AR to help schoolteachers in their development process of implementing the renewed English curriculum, where the term ICC has gotten more prominence. Teaching topics related to ICC have been perceived as challenging among schoolteachers. In order to tackle the challenges, I tried out ideas and thoughts about teaching ICC through picturebooks in four actions and, after that, reflected on how each action went. The schoolteachers I cooperated with learned

how to teach ICC through picturebooks. When I present the finished thesis to the school where I conducted the research, more teachers will learn about teaching ICC through picturebooks. Secondly, the whole project has been collaborative, where the schoolteachers, I, and my supervisors at the university have discussed and made decisions about the design of the project, how to collect data and analyze it.

4.4 The research process within action research

This part of the thesis outlines the different phases of AR in connection to this research. This project uses Moroni's understanding of AR, where the AR process is comprised of diagnosis, planning, action, assessment, and sharing (Moroni, 2011, p. 3), as seen in figure 3.

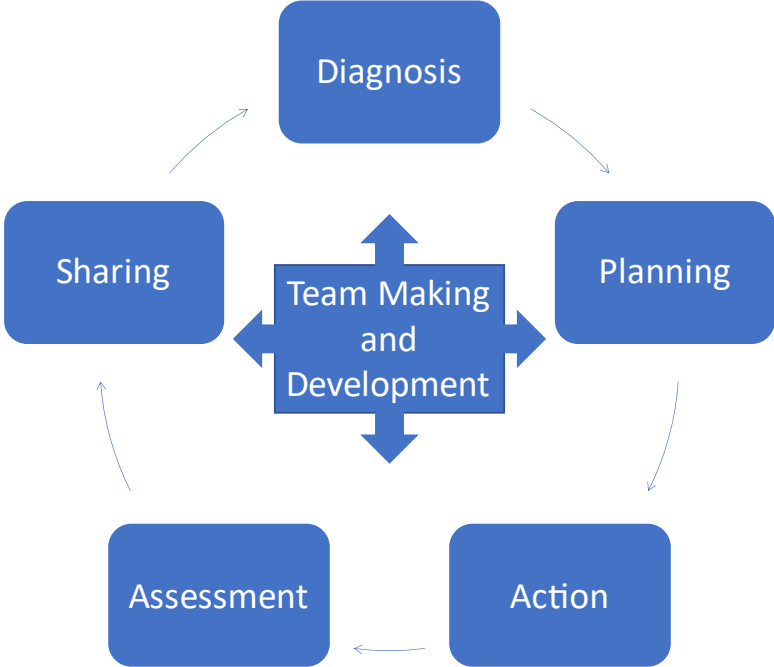


Figure 3. The five phases of the AR process (Moroni, 2011, p. 3).

The current project will now be presented with help from the figure.

4.4.1 Diagnosis

According to Moroni (2011, p. 3), finding and documenting a problem is done in the diagnosis phase. At the beginning of this project, I made several mind maps about different themes I would like to research. I then presented these mind maps in a tripartite LAB-Ted meeting. The schoolteachers and university teachers thought my idea of researching how to teach ICC with picturebooks was interesting, and I continued developing that idea. The schoolteacher I ended up collaborating with, who is given the nickname Per to anonymize the

participants, expressed that the English teachers at his school found it challenging to work with ICC and invited me to present my project to them. At this meeting, one schoolteacher, whom I will call Pernille throughout this thesis, showed interest and allowed me to conduct the project in her in-depth studies of English class.

4.4.2 Planning and action

The planning and action phases are written in one section so that the descriptions of the lessons will not be too repetitive. An elaborate plan for one or more interventions is made in the planning phase (Moroni, 2011, p. 3). Each lesson can be seen as one intervention in this project, so this AR project had four interventions. However, the teaching scheme as a whole can also be seen as one intervention where the next one will be when I conduct the teaching scheme again, although that will not be part of this thesis. I planned the teaching scheme with Per and conducted the teaching scheme in Pernille's in-depth studies of English class. Pernille was concerned about the level of the different tasks and activities in the teaching scheme because the level of the pupils in the class varied. Some pupils had learning difficulties with dyslexia, while others were at a more advanced level in English. Not only did the levels of the pupils differ, but also their ages, as this class consisted of 21 pupils from a mixture of the 8th, 9th, and 10th graders. This did not concern me as all classes in school require differentiation. Although Pernille was afraid that the pupils might think picturebooks were boring, I firmly believed that picturebooks were a good source for teaching ICC. Pernille told me that the project had to enable her to assess the pupils as it was close to Christmas when the pupils got their grades in the subject, and I told her that this would not be a problem.

One of the problems we faced early on was getting enough picturebooks for a class with 21 pupils. I tried to get a hold of 21 copies of the same book from several libraries and the school I was conducting the research in, and this was not possible. Therefore, The whole class could not read the same picturebook together, and I had to use several books in the teaching scheme. I then decided that the pupils would work in groups and read a picturebook together. The decision on pupils working in groups was made mainly because of the situation of the books, but cooperation is also an important aspect of ICC. Pernille made the groups because she knew the class and could therefore find the best working groups.

I read several articles on the theme of my project before I began planning the teaching scheme in cooperation with Per. I took notes from what I read on which picturebooks I could use to

work with ICC. I then organized the titles of the different picturebooks based on the article that had recommended them. After that, I read the different picturebooks and organized them by the themes about everyday life, refugees and immigrants, mirrors or windows to culture, and minorities based on the topic in the different books (see appendix 1). I then re-read the picturebooks to determine the relationship between pictures and writing in the different books for differentiation (see appendix 2). The picture-writing relationships were organized as symmetrical, enhancing, complementary, counterpoint, sylleptic, and silent (Nikolejeva & Scott, 2001, p. 6-8). The next step was to choose the theme the picturebooks would have in the teaching scheme. The theme ‘about everyday life’ with 12 picturebooks was chosen in cooperation with the schoolteachers because we thought it would be relevant for the class to see that ICC is relevant in everyday life, and not just when talking to someone from another nation or with a different ethnicity. The theme could also be connected to the interdisciplinary topic of *health and life skills*, which claims that the pupils should be able to express themselves in English to “provide new perspectives on different ways of thinking and communication patterns, as well as on the pupils’ own way of life and that of others” (Ministry of Education and Research, 2020a, p. 3).

The 12 picturebooks used in this project were *Frederick* by Leo Lionni (1967), *Duck! Rabbit!* by Amy Krouse Rosenthal and Tom Lichtenheld (2009), *Last stop on market street* written by Matt de Ian Pena (2015), *Piggybook*, *Voices in the park*, *My dad*, and *My mum* by Anthony Browne (1990; 2001; 2001; 2008), *Islandborn* by Junot Diaz (2018), *The day you begin* by Jacqueline Woodson (2018), *My two grannies* by Floella Benjamin (2009), *Amazing Grace* by Mary Hoffman (1991), and *The wall in the middle of the book* by Jon Agee (2018).

I then made a table for each of the 12 picturebooks of this theme with a synopsis, themes, intercultural understanding element, picture and written text relationship, inclusivity, engagement with the text, supporting texts and resource links, and different tasks that could be done. The making of this table was inspired by materials made available by Østfold University College (2022) and New South Wales Department of Education (2017), where similar tables with picturebooks are made. This table can be found in its entirety in appendix 3, but a sample of the table is shown below.

<p>Islandborn by Junot Diaz and illustrated by Leo Espinosa</p>	<p>Synopsis</p> <p>Every kid in Lola’s school was from somewhere else. Hers was a school of faraway places. So when Lola’s teacher asks the students to draw a picture of where their families immigrated from, all the kids are excited. Except Lola. She can’t remember The Island-she left when she was just a baby. But with the help of her family and friends, and their memories-joyous, fantastical, heartbreaking, and frightening-Lola’s imagination takes her on an extraordinary journey back to The Island. As she draws closer to the heart of her family’s story, Lola comes to understand the truth of her abuela’s words: “just because you don’t remember a place doesn’t mean it’s not in you.” (Diaz, 2018).</p> <p>Themes</p> <p>Family, immigration, a feeling of otherness, sense of belonging</p>
<p>Intercultural understanding element</p>	<p>Empathy, perspective taking</p>
<p>Picture-book relationship and inclusivity</p>	<ul style="list-style-type: none"> • Symmetrical and complementary • Diversity in characters
<p>Engaging with the text</p>	<p>The book expresses culture and complex issues with identity and immigrants through metaphoric and colorful images.</p>
<p>Supporting texts and resource links</p>	<p>https://www.youtube.com/watch?v=Bw3PbygB5LI (Burke, 2020)</p>
<p>Different tasks that can be done</p>	<p>Islandborn questions</p> <ul style="list-style-type: none"> • Setting: Describe the setting of the story • Characterization: How would you characterize Lola? <p>Themes to discuss:</p> <p>Explore diversity:</p> <ul style="list-style-type: none"> • Where are the children from? • Why is Lola sad? • What are the explicit and implicit beliefs and values about cultural diversity reflected in the book? <p>Explore migration/immigration:</p>

	<ul style="list-style-type: none"> • Why do people leave their homes? • How do you interpret the monster metaphor? Would you move if there was a monster in your town, or would you stay? • Do you think Mr. Mir misses the Island? <p>Reflect on identity and belonging:</p> <ul style="list-style-type: none"> • What are good things about being from somewhere different? • What makes you who you are? • Can you be from two different places at once? <p>(Jakobsen, personal communication, 2020)</p>
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Table 2. Sample from table with information about picturebooks of the theme 'about everyday life'.

I wanted to make this table so that everyone involved in the current master project could get an overview of the picturebooks and their potential for teaching ICC. This table can also be used for reference when working with picturebooks in the future for myself and for others who might find the information useful. The next step in the planning was to get a hold of the chosen picturebooks. I collected one to three copies of each picturebook from libraries, supervisors, and my personal book collection.

In what follows, I will describe how each project lesson was planned and conducted. The action phase is a “realization of the interventions” (Moroni, 2011, p. 3). The school had in-depth studies of English once a week for two hours. We had planned four two-hour lessons, which were carried out over five weeks due to other arrangements the pupils had one week. I conducted and observed all the lessons, although the schoolteacher Pernille and one assistant were also in the classroom.

Lesson 1 110 minutes

The first lesson introduced the pupils to the term ICC and what it entailed, as well as the project. We found competence aims for the project, and I was ready to make learning goals based on these. Per then told me that the pupils were used to just getting competence aims and that learning goals were not needed. The three competence aims for the teaching scheme were first, to reflect on variations in mindset, communication patterns, and interaction patterns in the virtual and real-world; second, to explore and reflect on how point of view and sender can affect a message; third, explore and compare language usage and devices in various media

and contexts (my translation) (Ministry of Education and Research, 2020b). After I had presented the competence aims of the teaching scheme to the pupils, they began filling in a word cloud where they answered what they associated with the phrase “interacting across differences” (see appendix 5).

The task “odd one out” was made by adding four pictures with people in them to one PowerPoint slide. Picture one had a man, a woman, and a man in a wheelchair, picture two had two men and two women, picture three had two adults and a child, and picture four had three men (see appendix 4). The pupils worked in groups and discussed which picture did not fit. There was no fixed solutions, and each group had to explain why they chose the picture they did. This task aimed for the pupils to discuss and make good arguments for the picture they chose. Additionally, the task could show the pupils that they could interpret the same task differently even though their socioeconomic backgrounds are very much alike.

After that, some examples of intercultural encounters were selected to give the class an idea of what ICC entailed (see appendix 4). The intercultural encounters had some misunderstandings that could have been solved with ICC. I read the examples to the class and asked them collectively how it could have been solved.

After that, the pupils were allowed to share their examples of intercultural encounters. We sat in a circle and I asked the class the two questions: “Can you think of anything that we do in Norway that could be considered weird in another country?” and “Have you ever experienced miscommunication?”. The plan was first to model how these questions could be answered by giving examples of my own.

Subsequently, three different relationships between pictures and writing in picturebooks, as explained in section 3.4, were explained in a few PowerPoint slides. After that, an interactive read-aloud of one picturebook was planned. The idea was to stop and ask the class about the relationship between pictures and writing and the theme in the picturebook. Thereafter, I presented the synopsis of the different picturebooks the pupils could read in the next lesson. At the end of the lesson, the pupils were divided into groups for the project. The class also got a handout with the competence aims and other essential information from the lesson, such as different relationships between pictures and words, that they could use throughout the project (see appendix 6).

Lesson 2 110 minutes

I discussed with Per how the class would read the picturebooks and how we would organize the tasks they would do in connection to the books. One of the alternatives was station work, where there would, for example, be six groups and, therefore, six stations. Each station would have a different picturebook and different types of tasks that would be done in connection to that book. All the pupils would then have read the same books and done the same tasks. The other alternative was that the groups could choose which picturebook they wanted to read, read it, and then do tasks. The question for this alternative was if we could make some general tasks that could be done no matter which picturebook they chose. We decided to go with the second alternative, where the groups could choose which picturebook they wanted to read to motivate them. I then decided to find tasks for each of the 12 picturebooks because they all had different themes and artwork that could not be used to their full potential if there were general tasks common for all the books.

Therefore, in collaboration with Per, some general tasks that would be answered no matter which books the pupils had read were made (see appendix 6). Discussion tasks for each picturebook were also made, as seen in appendix 3. I decided it would be too much work to make the tasks for each book myself, so I searched the Internet and chose tasks I thought were suitable for developing ICC. The groups picked one picturebook, read it, did tasks, and then picked another one and repeated the process. The pupils could choose to read the picturebooks themselves or listen to the book being read aloud on YouTube. The groups answered the discussion questions alone and could ask for help if needed from the teacher-researcher. The teacher-researcher walked from group to group to see if they needed any help, to motivate them, and to make sure they were doing what they were supposed to do.

The class was divided into groups when the first lesson of the project was planned. The pupils' picturebook discussions were supposed to be recorded in the second lesson. I had to change the groups in this lesson because the pupils from whom I had received consent forms were scattered in different groups. The groups changed again in lessons three and four because some pupils were missing. All the group changes may have been a problem because the new groups created had pupils who did not necessarily work well together with different levels of English. However, the new groups could be seen as an opportunity to learn to

collaborate with anyone where the pupils could help each other. Another problematic part of the group changes was that it created confusion among the pupils.

The list and description of the 12 picturebooks used in this project can be seen in Appendix 3. However, more detailed information about some picturebooks is provided below to give the reader more concrete contexts to understand the findings. The picturebooks presented below are, therefore, the picturebooks found in the findings chapter section 5.1.

Frederick, written by Leo Lionni (1967), is about a family of mice gathering food for the winter. The whole family works except for Frederick, who says he is gathering sun rays, colors, and words instead of food when asked. When winter comes, the family soon runs out of food and asks Frederick for his supplies, to which he describes the sun and colors so vividly that the family can see it clearly in their minds and performs a poem that gives him applause. Frederick's supplies could not be eaten but enjoyed in the cold of winter. There is a symmetrical relationship between pictures and writing in the book. It may seem like Frederick is lazy through the pictures and does not contribute to the family initially, although his contribution is seen as valuable in the end. Pupils may therefore learn about collectivism, community, and an individual's social worth in terms of intercultural understanding in the picturebook.

Duck! Rabbit!, written by Amy Krouse Rosenthal and Tom Lichtenheld (2009), deals with a visual puzzle where one person sees a duck and the other a rabbit, arguing for their view to change the other person's mind. There is a symmetrical relationship between pictures and words. This book deals with differing points of view which Heggernes (2020, p. 126) suggests that pupils can learn that our pre-knowledge influences what we see and that both perspectives can be just as valid.

Last stop on market street, written by Matt de Ian Pena (2015), is about a boy and his nana taking the bus across town after church, where the boy wishes for things he does not have and struggles to see the beauty around him. The boy wonders why they do not have a car and why it is dirty in the part of the city they have traveled to. His nana helps him see the beauty and enjoy the day with encouraging answers. There is a symmetrical relationship between pictures and writing. The picturebook shows diversity and inequality in everyday life, which pupils can learn about and practice showing empathy and their perspective-taking skills.

Voices in the park, written by Anthony Browne (2001), is about a bossy woman, a depressed man, a nervous and lonely boy, and a happy girl who enter a park, and the reader gets to see their perspectives and versions of their day in the park. This picturebook has symmetrical, complementary, and enhancing relationships between pictures and words. Some examples can be seen when Birketveit (2013, p. 24-38) describes a change of colors and seasons according to the characters' moods, and different voices appear in different fonts. The different relationships between pictures and writing can help pupils practice decentering in the contradictory accounts on the same trip to the park.

Islandborn, written by Junot Diaz (2018), is about a teacher who asks a diverse class to draw a picture of where they are from, which Lola cannot remember because she was young when the family left the island. Lola then asks her friends and family to describe the island, and as she draws their memories, she understands that the island is part of her, even if she cannot remember it. The picturebook has symmetrical and complementary relationships between pictures and writing. The book shows that the protagonist has both a feeling of otherness and a sense of belonging as the picturebook expresses culture and complex issues with identity and immigrants through metaphoric images. These images allow the pupils to practice their perspective-taking skills.

Piggybook, by Anthony Browne (1990), is about a mother who leaves her husband and two sons for a few days because they did not help with any of the housework and did not appreciate her work. While she is gone, the rest of the family struggles to make dinner and clean the house and metaphorically change into pigs, making them realize they need to help when she returns. The picturebook has symmetrical and complementary relationships between pictures and words. There are more and more pigs hidden in the pictures throughout the story, and the verbs that describe the characters' actions change as the pictures to amplify that they are pigs and must change. The pupils can learn about gender norms and fairness through perspective-taking.

Lessons 3 and 4 110 each

The pupils were going to produce a text in the last two lessons of the teaching scheme. Based on my previous research notes, Per and I had many ideas on which tasks we could create for the pupils to produce a text. One of my criteria for making these tasks was that they had to be related to the first two lessons. Per and I also decided to use the word text as understood in the new curriculum, where it can be a movie, a presentation, or a podcast. We created four tasks, some examples for each task, and assessment criteria (see appendix 7). The class would use the competence aims as criteria for producing the text. To help the pupils use the competence aims as criteria, we explained verbs such as explore and reflect. I modeled how the different tasks could be answered before the pupils began working.

Later in lesson three, Pernille told me that she would like the pupils to present the texts in the next lesson, which was communicated to the pupils. This showed a misunderstanding that had occurred between her and me. As mentioned, the project had to enable Pernille to assess the pupils, while I thought she would assess the pupils' process during the teaching scheme and not their products at the end of the project. The misunderstanding could have happened because I planned the lessons with Per and not with Pernille.

In lesson four, the different groups continued to produce a text and prepare for a presentation of it. Three groups finished the text and presented it; one group presented it to the teacher, and the other two presented it to each other and the teacher. The groups did not want to present their texts to the whole class, and Pernille respected that and allowed them to present to her and another group.

At the end of lesson four, the pupils self-assessed their ICC and wrote a reflection text about the project. Three questions were made, with help from my supervisors, which the pupils were going to answer in the reflective text. These questions would give me an answer to how the pupils experienced the project by asking them what they had learned and how they understood the term ICC. The pupils would rate themselves on different statements to self-assess their ICC. Statements for the self-evaluation form were collected from The European Wergeland Centre (no date, p. 2), which has made an ICC checklist to evaluate oneself on a scale from never to often. I chose statements relevant to the skills, attitudes, and knowledge used in the project.

4.4.3 Assessment

The assessment phase is comprised of collecting data about the interventions with appropriate methods (Moroni, 2011, p. 3). The data collection methods used in this project are observation, recordings of pupil discussions, collection of pupil products, field conversations, and my log. Information on how these methods were used can be found in section 4.5.

4.4.4 Sharing

The last phase is about finding and sharing the results in suitable contexts and critical reflection, which may lead to more actions (Moroni, 2011, p. 3). This phase of AR in this project is done through the analysis of data and writing of this thesis. The sharing of the thesis happens when it is presented at the master's conference, organized annually by the Department of Education at UiT at the end of May. I also plan to present it in the school where this research was conducted. The thesis will also be available online for people interested in reading it.

4.5 Data collection methods

This part of the thesis will describe the methods used for data collection to answer the project's research questions and explain how the methods were used. In order to answer the first research question regarding how pupils' picturebook dialogues can foster intercultural learning, listening to pupils' discussions on the picturebooks seemed necessary. To answer research question two regarding possibilities and challenges when working with ICC through picturebooks, gathering information from all sources deemed necessary, including perspectives from the researcher, the schoolteacher, and the pupils. Thus, data from observation, logs, collection of pupil products, and field conversations will be the basis of answering the second research question. The same data collection methods used in answering the second research question were used to answer the third research question to understand how pupils experience working with ICC through picturebooks.

4.5.1 Observation and log

Observation enables one to observe events, behavior, and non-verbal communication and make descriptions of what is happening. The observation was used to determine how pupils responded to the project and to find challenges and opportunities when conducting the research. I observed the class' response to the teaching scheme as I was conducting it. I

thereby did what Bjørndal (2017, p. 33) describes as observation of the second order. He explains that in second-order observation, the main task is teaching rather than observation. I wanted to observe in the first order, where observation would have been my main task, but circumstances did not allow for that. The schoolteacher wanted me to conduct the teaching scheme as she felt it would be challenging for her to teach while I made the plans. If I had been able to observe in the first order, I would have been able to collect more precise data. In retrospect, however, the second-order observation gave me a chance to experience what it would be like to conduct research as a teacher for school development work. In order to engage myself in development work for schools as a teacher, functioning both as a teacher and a researcher would be unavoidable.

Gleiss and Sæther (2021, pp. 104-105) state that a researcher can use a semi-structured observation form with open categories to figure out how something happens. They further write that a semi-structured form is used when the researcher lacks knowledge or wants to use an exploratory approach (my translation). This type of form can also be used if the researcher knows to a certain degree what s/he is looking for, which was my case. I wanted to write down the pupils’ responses to the teaching scheme to answer research questions two and three. A semi-structured observation form that can be seen in table 3 was created. The benefit of using a semi-structured observation form in this thesis was that the researcher could look at how the pupils responded to the teaching scheme and, at the same time, be able to write down anything that seemed interesting.

Date			
Description of the physical environment			
When (time, tasks of the lesson)	What happened?(descriptions with keywords or key sentences)	Additional information	My reflections and interpretations

Table 3. The semi-structured observation form that was used in this project.

My observations were written down after each lesson due to a lack of time during the lesson as I was busy helping, motivating, and managing the class. Bjørndal (2017, p. 65) states that a log is when a person writes down extensive descriptions of what happened after one day in the field. It can be argued that what I wrote down in the semi-structured observation form is a log because I wrote down my observations after each session. What I first made as a semi-

structured observation form became a structured log. As I wrote down my observations after each lesson, I had the disadvantage of having selective memory, which Cohen et al. (2018, p. 560) describe as when “our memory neglects and selects data, sometimes overlooking the need to record the contextual details of the observation”. Many of my written-out observations are general and not as descriptive and precise as I would have liked. Nonetheless, efforts were made to write down descriptions of what happened and not my interpretation of these descriptions. Writing down my observations after each lesson can be seen as a disadvantage, but I also imagine it is close to what could happen if I conduct AR later as a teacher. In a lesson, the teacher’s time and attention mainly go to the class and not to the research.

4.5.2 Recordings of pupils’ discussions and transcription

Gleiss and Sæther (2021, p. 96) state that the advantage of recording is that the researcher gets all the information and can quote what informants have actually said later on (my translation). The class read picturebooks and discussed questions about them in the second lesson of the project. I knew beforehand that I could collect valuable data by listening to these discussions to answer the first research question regarding how pupils’ picturebook dialogues can foster intercultural learning. While observing alone, I decided to record the different group discussions to answer research question one because I could not listen to all of them simultaneously.

Six out of 21 gave consent to be recorded and were divided into two groups, with three pupils in each group. These two groups sat in a classroom connected to the one where the rest of the class was to get less background noise while recording. Each group read a picturebook and then answered the discussion questions before repeating the process throughout the lesson. A dictaphone was used to record the pupils’ discussions. The pupils’ recorded discussions were then transcribed by me, the researcher.

Gleiss and Sæther (2021, p. 97) explain that transcription is when the researcher listens to and writes what is being said in a recording (my translation). The discussion of each group that was recorded lasted 21 minutes and 45 seconds and 31 minutes and 25 seconds, respectively. I decided to write down what the pupils said in standard English and standard Norwegian instead of their dialects. I wanted to write down what was said and how it was said. I, therefore, used different signs and fonts in the transcription, as exemplified in table 4. The

making of this table was inspired by Gail Jefferson’s transcription system (University Transcriptions, 2022).

-	Interrupted talk
YES	Empathic speech
[yes]	Onset of overlapping talk
\$yes\$	Smiling voice
xxx	Unintelligible speech
(yes)	Uncertain transcription/guess at unclear word
((laughing))	Researcher’s comment
?	Rising intonation (like in a question)

Table 4. Description of transcription.

4.5.3 Pupil products

Gleiss and Sæther (2021, p. 120) state that the researcher believes texts can tell her/him something new about the world as they establish and are ruled by social understanding (my translation). The pupils produced a text in groups, answered a self-evaluation form, and wrote a reflection text about the project. I could not collect the texts produced in groups because of the difficulties with collecting consent forms from all the group members. Not all pupils in a group submitted a consent form, which prevented me from using a pupil product created by the group. I believed that the self-evaluations and reflection texts could help me answer research questions two and three and therefore asked the pupils to write and answer them and collected them afterward. The self-evaluation can tell me what the pupils themselves thought they learned. The statements in the self-evaluation form were given in Norwegian to avoid difficulties in understanding the statements for those pupils whose English proficiency is low. Three questions were posed for the reflection texts: first, “What have you learned from picturebooks about intercultural themes?” second, “How would you describe ICC?” and third, “Have you learned something you can use when you are communicating with someone different from yourself?”. Answers to these questions will give insights into what the pupils learned about ICC from picturebooks and their understanding of ICC. In retrospect, I should have included some questions to get the pupils’ reflections on the project as a whole which

would have given me more accurate data to answer research question three regarding how the pupils experienced the project.

4.5.4 Field conversations

Gleiss and Sæther (2021, p. 880 and 80 and 101) describe field conversations as unstructured interviews that are shorter and less planned than formal interviews. I wanted to use field conversation to collect thoughts from Pernille to answer research questions two and three. Each lesson was evaluated with Pernille by asking her how she thought it went. Evaluating one lesson may have led us to alter the next lesson(s), as this is an essential part of AR. I had these conversations with the schoolteacher after each lesson, but it was difficult to generalize what could have been done better in each lesson and alter the next lesson based on that. The field conversations did not give me the data material I thought they would as the schoolteacher did not have much constructive criticism, and because of the little time we had to evaluate the lesson before Pernille had to get ready for her next lesson. These conversations were written down in a log after they took place. However, we had one field conversation where I asked what she thought about the pupils' self-evaluations, which gave me valuable data.

4.6 Analysis of the data

This section will show how I analyzed the data to answer the research questions. Gleiss and Sæther (2021, pp. 170-171) claim that analysis is comprised of dividing the data material into smaller pieces and figuring out how these pieces belong together. They further state that coding and categorizing the data is vital in qualitative analysis. My data material for the analysis consisted of transcribed pupil discussions, four observation/log notes, and pupil products: individual self-evaluation forms and individual reflection texts. This thesis has used content analysis which, according to Gleiss and Sæther (2021, p. 136 and 140), identifies some themes and categories in texts to show new sides of the data material.

There are two ways to code raw data materials in content analysis: inductive and deductive analysis. Inductive analysis refers to when the codes and categories are created from the data material, while deductive analysis is when categories are made beforehand based on theory and research (Gleiss & Sæther, 2021, p. 171). I conducted inductive analysis in this thesis since I wanted the data material to create categories.

The analysis of the data can be explained through three steps. The first step consisted of looking at the data material in connection to the three research questions and getting an overview of how these questions could be answered through the data. This step made it easier for the researcher to make codes and categories in the following steps.

The data material was analyzed separately through open and axial coding in the second step. Corbin and Strauss (2008, p. 195) explain that open coding is “Breaking data apart and delineating concepts to stand for blocks of raw data. At the same time, one is qualifying those concepts in terms of their properties and dimensions”. The open coding was done by marking several units of text, such as words, sentences, people, themes, and paragraphs, with different colors, each representing one open code. All the open codes were thereafter tabulated with a column of how many times that code occurred, as seen in table 5. The researcher made the open codes from the transcription with research question one, regarding how pupils’ picturebooks dialogues can foster intercultural learning, in mind. The open codes, therefore, refer to different dimensions of ICC, such as statements from the self-evaluation form, which is written in italics in the table below.

Open code	How many time the code occurred		
	Group 1	Group 2	Total
Active listener (<i>I listen attentively to others.</i>)	105	142	247
Agreeing	69	118	187
Including (<i>I encourage other people to express their needs and opinions.</i>)	0	16	16
Respect (all the active listener markings can go under respect too, as it is a sign of respect to be an active listener when someone else is speaking)	9 With active listener: 114	18 With active listener: 160	27 With active listener: 274
Disagreement (<i>I show that I am not afraid to disagree with others.</i>)	3	1	4

Explanation (<i>I assure myself that what I say will be understood the way I intended it.</i>)	22	25	47
Ask questions if something is unclear (<i>I ask others for help when I need it</i>)	5	5	10
Talking about IC related themes (one for each question)	11	7	18
Being analytical about the book	40	5	45
Not being analytical about the book when they should	5	8	13
only one person in the group answers the question, or the answers are rushed (opposite of <i>I give other people room to express themselves. I listen and relate to their arguments</i>)	16	15	31
<i>I suggest alternative ways to see or do things</i>	19	27	46
<i>I ask critical questions to other peoples' interpretations, also from people of authority and accredited sources.</i>	0	1	1

Table 5: Tabulated open codes from transcription of pupil picturebook discussions.

Table 5 shows the open codes created for the transcribed pupils' discussions. However, the same process was done with the other data material as well, such as observations, field conversations, and pupil products. The open codes in the other data material were made with research questions two and three in mind.

Cohen et al. (2018, p. 671) state that axial coding is “a category label ascribed to a group of open codes whose referents [...] are similar in meaning”. The axial coding was carried out by gathering the open codes that were similar in meaning and tabulating them under one axial code for each set of data, as seen in table 6 below. Everything in italics in table 6 are statements from the self-evaluation form.

Open codes	Axial codes
Disagreement (<i>I show that I am not afraid to disagree with others.</i>)	Ambiguity
Ask questions if something is unclear	
<i>I suggest alternative ways to see or do things</i>	
Active listener (<i>I listen attentive to others.</i>)	Consideration
Including (<i>I encourage other people to express their needs and opinions.</i>)	
Respect (all the active listener markings can go under respect too, as it is a sign of respect to be an active listener when someone else is speaking)	
Agreeing	Middle of road
Talking about IC related themes	
Length of answers	
<i>I ask critical questions to other peoples' interpretations, also from people of authority and accredited sources.</i>	Evaluative and explanatory
Being analytical about the book	
Explanation (<i>I assure myself that what I say will be understood the way I intended it.</i>)	
Only one person in the group answers the question, or the answers are rushed	Hurried
Not being analytical about the book when they should	

Table 6. Tabulated axial codes of open codes from transcription of pupil picturebook discussions.

The third step involved gathering all the data material and making selective codes. Cohen et al. (2018, p. 672) write that selective coding identifies core categories based on all the other codes and categories. This step was brought about by tabulating axial codes from all the data material; observation, field conversations, pupil products, and the transcription that were similar in meaning to make selective codes, as seen in table 7.

Axial codes	Selective codes
Positive pupil response to teaching scheme	Positive sides of the teaching scheme
Positive feedback on teaching scheme	
Positive response to teaching scheme	
Negative didactic and research choices	Negative sides of the teaching scheme
Challenging pupil response to teaching scheme	
Challenges in teaching scheme	
Challenges	
Didactics	Didactics
Description of the class	
Consideration	Pupil achievements in teaching scheme
Ambiguity	
Evaluative and explanatory	
Hurried	
Pupil picturebook reflections	
What the pupils have learned	
Middle of road	

Table 7. Tabulated selective codes of axial codes from all the data material.

4.7 Ethical considerations

The National Committee for Research Ethics in the Social Sciences and the Humanities (NESH) has created ethical research guidelines that this project must consider. I will present three crucial ethical principles by NESH. The first principle is about informed consent, which requires that the consent is voluntary, informed, clearly written, and that the researcher can prove consent with documentary evidence (Gleiss & Sæther, 2021, p. 44). A formal request was sent to the Norwegian Center for research data (NSD short in Norwegian) because I would be collecting personal information from the participants. The application included a description of the project and a form of consent to the pupils' guardians and the teachers participating in the project (see appendix 9 and 10). The request was approved by NSD (see appendix 8).

Out of 21, only ten have submitted a consent form to the project, as it was challenging to remind the pupils and their guardians to sign it either physically or via email. Additionally, the class of in-depth studies in English, which participated in the master project, met only once a week, and the schoolteacher did not have a channel or a platform to communicate with the pupils or their guardians to remind them to sign and submit the consent form outside the classroom. Lacking a communication channel with the pupils thus created difficulties with collecting the consent form from all the pupils in the class, which affected the amount of data that could be used for this research.

The second principle is about confidentiality and anonymity, which entails that no personal matters are revealed and that none of the participants can be recognized in the published thesis (Gleiss & Sæther, 2021, p. 45). All participants of this project have thus been anonymized with fake names not to reveal personal information. The data material and all documents for this project have been stored securely in a way approved by NSD throughout the project. Every document and recording with personal information will be deleted once the thesis is finished.

The last principle states that no participant should come in harm's way from the research, which means that the data collected about the participant should not put that person in a vulnerable position (Gleiss & Sæther, 2021, pp. 45-46). The consent form stated that it was voluntary to participate in the project and that there would not be any negative consequences for the participants if they at any point decided not to participate. The participants can be

protected from any negative consequences by how this thesis presents the findings and how they are discussed.

4.8 Dependability and understanding

This thesis has used dependability instead of reliability and understanding instead of validity because the research is based on social constructivism. The terms reliability and validity are often criticized for being used mainly by researchers engaged in quantitative research and thus for being rather inappropriate for qualitative research (Cohen et al., 2018, p. 270; LeCompte & Preissle, 1993, p. 332; Maxwell, 1992, p. 279-280). In qualitative research, the researcher cannot be completely objective, and the study cannot be replicated.

Dependability and understanding are essential terms in evaluating the quality of this thesis. Gleiss and Sæther (2021, p. 202) explain that dependability tells the reader about the quality of the research process and if it can be trusted. Cohen et al. (2018, p. 453) state that reflexivity is important in AR because the researcher is part of the study. They further state that “reflexivity requires a self-conscious awareness of the effects that the [...] researchers are having on the research process”. This entire project may be biased as it is based on my interpretations.

My data collection methods may be biased in several ways. One of the downsides of my overt observation, recordings, collection of pupil products, and field conversations is the reactivity of the pupils and the schoolteacher. Shaughnessy et al. (2012, p. 100) describe reactivity as when people change their normal behavior because they are being observed. The pupils may have acted and answered differently than usual because I observed and recorded them. The reflection text written by the pupils may not have honest opinions because they may have wanted to please me, although they were made aware that I wanted honest answers. The schoolteacher may have had a fear of undermining my work and given me only positive feedback to motivate me. A second limitation of my observations can be what Cohen et al. (2018, p. 560) call selective attention, which is what, how, and when a researcher looks as she observes. My attention went where it was needed by the different pupils in the class as I conducted the teaching scheme.

In qualitative research, research findings and interpretations can be colored by the researcher’s subjectivity. The findings presented in this thesis may also have been subjectively influenced and possibly biased. Gleiss and Sæther (2021, p. 203) state that

research based on social constructivism is aware that removing the researcher's bias is impossible. This thesis has tried to reduce the weakness of subjectivity by including all relevant perspectives from the analysis in the findings and discussion. This study cannot be replicated because of my interpretations throughout the project. However, every step of the process is carefully explained so that the reader can assess the choices made, and this strengthens the study's dependability. Gleiss and Sæther (2021, p. 204) explain that making the process transparent is important in qualitative research.

According to Winter (2000, p. 7), the term understanding, in connection to qualitative research, concerns experiences and interpretations of people and suitable methods used to apprehend these. I have used several data-collection methods to get rich descriptions of what happened during the intervention, and thereby used methodological triangulation, which according to Denzin (1970, cited in Cohen et al. 2018, p. 265), is "different methods on the same object of study". Hopefully, my observations of what happened in connection to the pupils' products and the pupils' and the schoolteacher's interpretations of the project will lead to valid results. Denzin further explains that theoretical triangulation involves several viewpoints to understand the findings. This thesis has used different viewpoints to examine how picturebooks help pupils develop ICC.

Onwuegbuzie and Leech (2007, p. 241 and 244) state that weighting the evidence where stronger data get more weight, peer debriefing, which is an external evaluation of the research process, and assessing rival explanations are essential for understanding during the analysis of the data. This thesis has given more space for stronger data in the discussion. I have also cooperated closely with my supervisors from the university and school in LAB-Ted throughout the project to get peer debriefing with an external evaluation of the research process. Lastly, I have tried to use several explanations for my findings. I will interpret and explain the meaning of the different data pieces, which will thereby be somewhat subjective, meaning that another researcher could have interpreted it differently. Gleiss and Sæther (2021, p. 140) state that subjectivity in the analysis does not threaten the quality of the analysis because different understandings can create a discussion and be compared to create new knowledge.

This thesis cannot be generalized because the project only was carried out in one class and because of the researcher's reflexivity throughout the project. However, it may interest others and provide insights into how to work with picturebooks in developing ICC.

5 Findings

The findings will be presented based on the data-collection methods used, and the sections answer the research questions as given in the conclusion after discussing the findings. The recordings can answer the first research question. Recordings, observations, field conversations, and pupil products can answer the second and third research questions.

5.1 Findings from the recorded pupil discussions

Based on the transcription of the pupils' discussions, I have discovered three substantial findings regarding how pupils' picturebook dialogues can foster intercultural learning. Everything written in italics in the excerpts is the discussion questions that the pupils read, and the researcher has not corrected the pupils' grammatical errors in the transcription. The pupils have been given gender-neutral names, and everything that was said in Norwegian is translated into English in this thesis and is marked with "(my translation)".

5.1.1 Signs of ICC during discussion

All six pupils that were divided into two groups for the discussion differed in their way of thinking, behavior, age, and level of English. The core of intercultural competence is communicating properly with someone different from oneself. A group discussion will therefore allow the pupils to practice ICC, for example, by being an active listener, including and respecting others, asking questions if something is unclear, and living with ambiguity, all skills important in intercultural competence.

The findings show that the pupils in both groups show the signs of being active listeners and agreeing with each other throughout the discussion by saying "mhm" and "yeah". The following excerpt of the transcription shows how the pupils in one group were active listeners:

- 19 Taylor *Could someone else understand the picturebook in any other way that you did?*
- 20 Alex Yes (my translation).

- 21 Taylor [Yes], because they can read it from different, like angles (my translatin) and maybe they like to read the text and you like to read the picture.
- 22 Alex [Mhm]. Yes, or someone can look at it, the story a bit different when they are from, like, another place in the world or something like that (My translation).
- 23 Taylor [Yes] (My translation). Maybe they think deeper about it.

In line 21, Taylor first shows that she has been listening with "Mhm" and then elaborates on Alex's point. Alex then does the same thing in line 22. The findings reveal 247 instances of showing the sign of being an active listener amongst the two groups.

The findings also reveal that the pupils tried to include those who stayed silent. In one of the groups, a quiet member did not have much to say for most of the discussion. The two other group members then took action several times to include the third group member, as shown in the example below. The group has read *Frederick* by Leo Lionni (1967), briefly described earlier.

- 7 Taylor *Do you think Frederick's work was worth as much as the other mice's work? Why or why not? Do you think Frederick's work was worth more than the other mice's work? Maybe because Frederick is the main character, so. ((laughing)).*
- 8 Alex Yeah, and ehh, he ehh, helped them when they were sad with all of that, that they didn't have any nuts anymore, so (my translation).
- 9 Taylor Yeah.
- 10 Alex He was sad (My translation).
- 11 Taylor Do you have anything to say? You have to use words (my translation).

- 12 Gael No.
- 13 Tylor *Frederick is a part of the mouse community. Does Frederick deserve to get some of the food even though he didn't gather any of it? Yeah.*

Alex and Tylor first answer the questions in lines 7-10 before they ask if Gael has anything to say in line 11. Gael did not have anything to say but was asked to participate in the discussion. Other times when the third pupil was asked the same question after pupils 1 and 2 had answered the question, s/he expressed his thoughts.

Respecting others is also an important skill in intercultural competence. The examples above about being an active listener and including every member of the group in the discussion can indicate that the pupils respected the other group members. The first example below regarding being an active listener can also be seen as a sign of respect. The second example above, where Gael is included, also shows that the other group members respect Gael's answer. They did not ask any questions as to why s/he did not have anything to say, as shown in line 13, and by doing this, they respected the answer.

It is important to ask questions if something is unclear to avoid misunderstandings because misunderstandings can become arguments. The extract below shows how a pupil in one of the groups asked a question and how it was answered by another group member to avoid a misunderstanding:

- 69 Jessie *How do you understand the picturebook? Ehh, is that like, did it mean, mean like what, the meaning of the book or like is it understandable?*
- 70 Sam [((laughing))]
- 71 Kris ehghm
- 72 Sam I think it's understandable.
- 73 Jessie Yeah, I agree. I think it's really made, eh, well made
- 74 Kris Yeah

Jessie reads a question in line 69 and then questions what type of answer the question wants; does the question ask what the book's meaning is or if the book is understandable? Sam then chooses one of the alternatives Jessie offers in line 72 before Jessie and Kris agree in lines 73 and 74 by saying that the picturebook was understandable and well made.

Another essential skill in intercultural competence is to be able to live with ambiguity. People worldwide grow up in different cultures with different norms and rules. It is important to accept differences to communicate properly with different people. While the same group was discussing the picturebook *Duck! Rabbit!* by Amy Krouse Rosenthal and Tom Lichtenheld (2009), all the group members agreed that it is all right to disagree in a discussion.

- 21 Jessie [...] *what may happen when people disagree?* Well, when you disagree you like try to discuss it usually.
- 22 Kris Yeah
- 23 Jessie Like ehh, argue or what you think is right or what you think is wrong.
- 24 Sam [You try] to prove that you are, have the right answer
- 25 Jessie Yeah
- 26 Sam And that the other person is wrong.
- 27 Jessie Or just see the difference xxx I guess
- 28 Sam Yeah.
- 29 Kris Yeah.

The group answers what may happen when people disagree in lines 21-26 before Jessie suggests agreeing to disagree in line 27, which the other group members agree to.

The signs of ICC presented above are something one can observe in any discussion task independent of picturebooks. In the following section, I present the findings related to the discussion among the pupils that touch upon the content of picturebooks.

5.1.2 Challenging to discuss intercultural themes from picturebooks

All the picturebooks and tasks for each picturebook chosen were for the pupils to learn about intercultural themes because the pupils can develop ICC by discussing intercultural-related questions with no right or wrong answer. The findings from this study, however, reveal that the groups' discussions on the content of the picturebooks were rather limited to talking about, for example, trivial differences between a car and a bus instead of "discussing" differences among people.

The excerpt below shows that the group struggles to go from the word-for-word description of what happened in the picturebook to a more abstract theme about being different. The group has read *Last stop on market street* by Matt de Ian Pena (2015).

- 1 Taylor *The characters in the book are all different, are all different in different ways. some have cars, some are young, some are old, some are poor, some can see, some cannot see, some play instrument. Do some people's lives in the book seem better than others to you? If so, why?*
- 2 Alex Ehh, I think (my translation)
- 3 Taylor [it seems] better to have a car than to take the bus.
- 4 Alex No, I think it seems just at good because you may get there faster with a car, so that is good sometimes, but it can also be good to get all the experiences like this book talks about. Maybe take the buss (my translation).
- 5 Taylor Yeah (my translation).
- 6 Alex That is what I was trying to say. That like, everyone of these people have good sides too, good parts of their lives (my translation).
- 7 Taylor [Yeah] (my translation).
- 8 Gael Yeah, it's true.

Taylor first says that s/he thinks a person would have a better life if s/he had a car instead of having to take the bus because a car is faster than a bus in line 3. In line 6, Alex attempts to broaden the notion of being different from the trivial difference between a car and a bus to people having good sides, regardless of what they possess (e.g., lack of a car) but does not go beyond that. Taylor agrees with Alex's statement in lines 5 and 7 and Gael in line 8.

The other group discussed why someone would need to leave their home after reading *Islandborn* by Junot Diaz (2018):

- 34 Jessie Ehhm, *why do people leave their homes?* Well it's, ehh, it can be different reasons. It could be if your parents divorced, it could be if you don't had no money, it could be if ehh something happens in your country
- 35 Sam It could be, ehh, for example if you need a new start
- 36 Kris Yeah
- 37 Jessie Yeah. It could be so many things.
- 38 Kris A multitude of reasons

Jessie and Sam give several reasons for why one might have to leave one's home in lines 34 and 35. Kris agreed with the examples and said there could be many reasons in lines 36 and 38. It seems like the group list many possible answers instead of discussing the different reasons and going deeper into the question, which also can be seen in the excerpt below:

- 43 Jessie *What makes you who you are?* Ehhm, \$that's a difficult one\$. Well, I think it's what you do and how you act.
- 44 Kris [what] Mhm.
- 45 Sam Yeah
- 46 Kris It could also have to, how you were raised
- 47 Sam [your interests, interests. What you like and stuff]

- 48 Jessie [yeah]
- 49 Kris Could be from what's around you. From, how you were raised and yeah.
- 50 Jessie Yeah. *Can you be from two different places at once?*
- 51 Sam I think so
- 52 Jessie Yeah, I also think so
- 53 Sam You can like (my translation), you can be born one place and grow up another place
- 54 Jessie Yeah
- 55 Kris Yeah, that is true.
- 56 Jessie You can be multi, mu, multro, mm, fuck, ehh, multicultural ((laughing))
- 57 Sam \$yeah\$

The group answers that what you do, how you were raised, your interests, and your surroundings make you who you are in lines 43-49. Jessie and Sam agree that a person can be from two places at once in lines 51 and 52. Sam explains how a person can be from two places in line 53, which the two other group members agree to in lines 54 and 55. Jessie adds that a person can be multicultural in line 56.

The group read *Piggybook* by Anthony Browne (1990) and the extract below shows how two pupils were reluctant to disagree with each other in the discussion:

- 98 Sam I think it was the right choice to ehm, just leave without saying anything.
- 99 Jessie [well]
- 100 Sam Because to come back home after a while just to prove that her job makes a difference if she's not there. And they, they had to

learn to take care of themselves if, if for example something happens.

101 Jessie I do think, it wasn't the right way to do it.

102 Sam Nahh, no. Yeah.

Sam comes with a statement in line 98 which seems to be questioned by Jessie in line 99. Sam then explains and argues for the statement in line 100, which Jessie disagrees with in line 101. Sam seems to be reluctant to push his/her idea by showing disagreement with Jessie and ends up saying "Yeah" at the end, which seems to suggest that the group members are afraid to disagree with each other. There are four instances in the transcription where it seems like the group members disagree but are afraid to do so.

The table below shows the word count for each answer to the discussion questions in the transcription, as this also may illustrate the challenge the pupils had in discussing intercultural-related themes from the picturebooks.

Words	Group 1	Group 2	Total
1-10	4	3	7
10-20	10	4	14
20-30	5	13	18
30-40	10	8	18
40-50	3	9	12
50-60	4	6	10
60-70	1	6	7
70-80	2	0	2
80-90	1	2	3
90-100	2	3	5

100-110	0	1	1
110-120	0	0	0
120-130	0	0	0
130-140	0	1	1
140-150	0	1	1
270-280	1	0	1

Table 8. Length of answers in the transcribed picturebook discussions.

Table 8 shows that the groups have the most answers with a word count of 10-60 with 72 answers, and fewer with a word count of 70-280 with 14 answers in total. This finding may be connected to the finding *challenging to discuss intercultural themes from picturebooks* because the pupils might have given longer answers if the task was not too difficult. This finding may also say something about how the pupils experienced the project in terms of motivation, as their short answers may suggest that it was not interesting enough for them.

5.1.3 Pupils understanding and usage of the pictures-words relationships

The excerpt below demonstrates how one group understands the picture-word relationship in *Last stop on market street* by Matt de lan Pena (2015), how they read the picturebook, and how they feel about the use of both pictures and writing in a text.

62 Taylor *What is the relationship between picture and written text in the picturebook?*

63 Alex Ehh.

64 Taylor I think the picture does, like what the text says because for example when nana gives her seat, you can see a man sitting in the seat.

65 Alex Mhm.

- 66 Taylor And when CJ gave money to the man with the instrument, the picture also showed it.
- 67 Alex Mhm. Yeah (my translation).
[...]
- 76 Taylor *How do you understand the picturebook?* (By) reading, if you read and yeah, I think you remember better when you read and not just listen.
- 77 Alex I also think it's a bit like, maybe easier to remember this because it's pictures too, instead of just words on a Word-document (my translation).
- 78 Taylor Yeah. Do you have anything to say?
- 79 Gael No.
- 80 Taylor *Could someone else understand the picturebook in another way that you did?* Yeah, some people just look at the picture or just look at the text, but I always take a second to just look at the picture and, like, yeah. No, but I see.
- 81 Alex Yeah. And maybe someone will like see the book like a part of CJ's experience, and someone will see it as a part of the other's (my translation).
- 82 Taylor Yeah.

In lines 64-67, the pupils describe a symmetrical picture-word relationship. Taylor says that s/he both look at the pictures and read the writing in lines 76 and 80, while Alex adds that a person can see both the protagonist's and the other characters' perspectives in the picturebook in line 81. Lastly, Alex says it is easier to remember the story in the picturebook because of the pictures in line 77.

The excerpt below shows how one group made use of both pictures and words in the picturebook *Islandborn* by Junot Diaz (2018) to answer a discussion question.

- 5 Jessie Ok. Why. Ehh, *where are the children from?* Ehm. The children are from different countries, but in the third page I think, they tell that they were going to build pyramids and a canal, ehh, so I think some of them are at least from Egypt
- 6 Kris Yeah
- 7 Jessie It doesn't say specifically which countries they are from
- 8 Kris [Mhm]
- 9 Jessie ehh
- 10 Kris I did see some flags
- 11 Jessie In where?
- 12 Kris Ehh, ((flipping through pages in the book)) if you go on this page. See that they have a flag?
- 13 Jessie Yeah. I \$don't know which flag that is\$
- 14 Kris \$I don't know that either\$. I really don't know

The writing in *Islandborn* (Diaz, 2018, p. 2-4) states that “Every kid in Lola’s school was from somewhere else” and refers to a big city, a stony village, a desert, a jungle, pyramids, a canal, and a mongoose. The picture on pages five and six show where the children are from with things such as a cactus, an animal, a canal, pyramids, and a village on top of a grassy hill. On page 33, there is a picture where the Dominican Republic flag is a refrigerator magnet. Jessie and Kris use the information they are given to some extent from both the words and the pictures to answer the question in lines 5-13.

5.2 Findings from observation and field conversations

Based on my observation form, log, and field conversations, I have detected three significant findings concerning possibilities and challenges when working with ICC and how pupils experience working with ICC. Some of the findings in this section are related to general class management, but I want to acknowledge them and believe that the findings can answer research questions two and three to some degree.

5.2.1 Multimodal input and output and positive opinions of picturebooks

In the third lesson, the different groups would produce a text based on the previous readings and discussions of the chosen picturebooks. One group made an audio theater of one of the picturebooks. The group made different voices for the different characters in the book and had a storyteller. Two groups wanted to change the media of one picturebook to an Instagram account. This was done by choosing a character in a book, taking pictures that were relevant to the story, and posting them with captions on an Instagram account. Another group wanted to discuss one of the questions they answered when they discussed the picturebooks in a podcast. One group was going to discuss how people can look differently at the same thing through a comic strip. The group drew a comic strip that depicted the discussion about teenagers being allowed to play violent video games and searched the Internet to find arguments for and against violent video games, which they presented alongside the comic strip. The last group would change the medium of a picturebook into a movie by filming the book and adding voices to the story. This paragraph has shown a connection between multimodal input and multimodal output in the teaching scheme.

When I presented the project to the class in the first lesson, I did not detect any negative attitudes, and none of the pupils asked questions about reading picturebooks. Therefore, all the lower secondary pupils seemed positive to be working with picturebooks.

5.2.2 Speak and write in the language the pupils felt comfortable with

The first thing the pupils did in lesson one was to fill in a word cloud about what they thought interacting across differences meant. I told the class they could write in either Norwegian or English, and all the pupils wrote in English. Later in the lesson, when I asked the class questions, I received answers in both Norwegian and English. After the lesson, the schoolteacher told me that it was good that I allowed the pupils to answer in both languages as some of them might not have answered if they were only allowed to speak English.

The class was divided into groups where they read and answered discussion questions to picturebooks in the second lesson. Throughout the lesson, I observed that the different groups spoke Norwegian and English and used code-switching to answer the discussion questions. The same observation was made in the third and fourth lessons when the different groups made a text. In the last lesson, the pupils would write a reflection text. I told the class they could write it in the language they felt most comfortable with, and the pupils wrote in Norwegian and English. This finding can say something about both a possibility and a challenge when teaching ICC, which will be further discussed in the next chapter.

5.2.3 Variation in the speed of finishing tasks among the groups

In the second lesson, the pupils read and answered discussion questions to picturebooks. I observed a difference in the groups' speed in how long it took to read the picturebooks and do the related discussion tasks. In the column *My own reflections and interpretations* of the observation form I wrote some possible answers: "Maybe it has something to do with how thorough they are when doing the tasks? It is early, maybe it is difficult to think of answers? Some of them may feel uncomfortable with the groups?".

One of the groups began reading the picturebook *Islandborn* (Diaz, 2018), which contains much written text. I observed a difference in the reading speed and level among the group members; one finished after a couple of minutes, while another used a longer time. I also had to ask the third pupil to listen to the book on YouTube so the group would have time to discuss the picturebook.

Later in the same lesson, I observed that some groups talked about topics other than the picturebooks and that some pupils used their phones. At the end of the lesson, I asked the class if they thought it was all right to work the way they had in the lesson. They were quiet, but some nodded. I also asked if they were given too much time to do so (two hours), and some pupils nodded. After the lesson, I had a field conversation with the schoolteacher. She agreed with the pupils that it may have been too long to read and answer discussion questions for two hours. Pernille also said it would not have been enough time with just one hour.

5.3 Findings from pupil products and field conversations

The findings from pupil products and field conversations can answer the research questions about possibilities and challenges when working with ICC and how pupils experienced working with ICC through picturebooks.

5.3.1 Self-evaluation forms

In the last lesson of the project, the pupils answered a self-evaluation form. The statements in the self-evaluation form were given to the pupils in Norwegian in order to avoid language misunderstandings but were translated into English in this thesis. I chose 11 statements about attitudes, skills, and knowledge relevant to the project from the European Wergeland Centre (no date, p. 3-4). The class was to rate themselves on a scale with the words *never*, *rarely*, *sometimes*, *often*, and *always*, where *never* is a sign of low ICC and *always* is a sign of high ICC. 18 out of 21 pupils answered the self-evaluation form, and the answers to the different statements can be seen in table 9 below. Two of the three pupils that did not answer were absent when the self-assessment was carried out, and the last one probably did not find the time to answer it. The rightmost column in the table below compares the pupils' answers to some of the statements in the self-evaluation form to my analysis of the pupils' discussions.

Statement	Never	Rarely	Sometimes	Often	Always	Occurrence in the analysis of the pupils' discussion
ATTITUDES 1. I give other people room to express themselves. I listen and relate to their arguments.	0%	0%	11%	56%	33%	Only one person in the group answers the question, or the answers are rushed (opposite of the statement) = 31
2. I am aware that my thoughts and actions are affected by values and norms and show this.	6%	0%	33%	44%	17%	

3. I ask others for help when I need it.	0%	6%	22%	50%	22%	Ask questions if something is unclear =10
4. I show that I am not afraid to disagree with others.	6%	0%	39%	28%	28%	Disagreement =4
5. I suggest alternative ways to see or do things.	11%	6%	33%	22%	28%	I suggest alternative ways to see or do things =46
SKILLS 6. I listen attentively to others.	0%	6%	6%	61%	28%	Active listener =247
7. I assure myself that what I say will be understood the way I intended it.	0%	6%	33%	50%	11%	Explanation =47
8. I encourage other people to express their needs and opinions.	0%	0%	17%	44%	39%	Including =16
9. I seek information from different sources.	0%	0%	22%	39%	39%	
10. I ask critical questions about other peoples' interpretations, also from people of authority and accredited sources.	0%	17%	56%	22%	6%	I ask critical questions to other peoples' interpretations, also from people of authority and accredited sources =1
KNOWLEDGE 11. I show awareness that other people can think, act, and feel differently.	0%	0%	28%	39%	33%	

Table 9. The self-evaluation form results compared to the pupils' discussions

The results from the self-evaluation form show that most of the pupils assess themselves as having a high degree of ICC. Most of the pupils have rated themselves as *often* and *always* in nine of the questions, and four questions only have answers in *sometimes*, *often*, and *always*. More pupils answered *often* instead of *always* in eight out of the eleven questions. In statement 6, I listen attentively to others, the majority of the pupils, 89%, rated themselves that they do either *often* or *always*. 45% of the pupils answered *sometimes* and *never* while 55% answered *often* and *always* to statement 4; I show that I am not afraid to disagree with others. To statement 10, regarding asking critical questions about other peoples' interpretations, the majority of the pupils, 73%, rated themselves as not being so good as they answered that they do it only *sometimes* or *rarely*.

A field conversation was conducted with Pernille to talk about the pupils' answers in the self-evaluation form. Pernille said that pupils generally are very positive about their performance and that the cause of this may lie in the pupils' self-awareness and a belief that they are being assessed. This statement is further explained when Pernille later says that the pupils may not have been very aware of their abilities in answering statement number 7 regarding assuring that they will be understood the way they intended. The schoolteacher has observed that the class may not be good at ensuring they are understood the way they intended, but she also explains that they may have misunderstood the question. Pernille thinks the pupils have assessed themselves correctly in question number nine as she explains that they always use several sources of information. However, she added that they might not be critical to the sources used. Overall, the schoolteacher thinks that the pupils have assessed themselves well and are well-reflected.

The current thesis could compare eight of the pupils' answers to the analysis of their discussion. Statement 1 regarding giving others room to express themselves, 89% of the pupils rated themselves in *often* and *always*. However, the analysis of the pupils' discussions shows that the pupils did not do this 31 times during the discussion. 72% of the pupils rated themselves as good at asking for help when needed, which was only shown ten times in the discussions. Disagreement happened only four times in the discussion, while 56% of the pupils said they were unafraid to disagree with someone. 50% of the pupils claimed to be good at suggesting alternative ways to see or do things which was confirmed with 46 occurrences in the discussions. The pupils were active listeners, good at assuring themselves that what they said would be understood the way they intended it, and encouraged other

people to express their opinions in the discussion, which concurred with their self-assessment. The pupils were not good at asking critical questions about other people's interpretations in the discussion and did not assess themselves as being too good at it either. The pupils' self-assessment concurred with the analysis of the discussions in five statements and did not in three.

The result from the self-evaluation forms can be based on what the pupils have learned in the lesson and previous competence. Given that pupils' answers in the self-evaluation form match their actual performance and behavior only partially, using the self-assessment form can be seen as both a possibility and a challenge when working with ICC, as I will elaborate on later in the discussion chapter.

5.3.2 Reflection texts

I collected five reflection texts based on the number of submitted consent forms. The class was asked to answer three questions in their reflection texts, and each of these questions and the responses I have gotten from the pupils will be presented below.

The pupils' reflection texts showed that the pupils experienced the project as fun, challenging, and instructive. The reflection texts also show different interpretations of the questions they were asked, which can be seen as both a challenge and a possibility.

The first question was, "What have you learned from picturebooks about intercultural themes?". One pupil wrote that s/he had learned that people are different from one another and that by communication, we can learn more about each other, solve problems and learn. Another pupil answered that s/he thought picturebooks only were used by people that did not like to read. The pupil further explained that the project showed him/her that pictures could show and tell much of a story in a book. A third pupil made a similar point by writing that picturebooks are mostly books for children but that it does not necessarily have to be the case because some of the picturebooks were challenging and difficult to understand. A fourth pupil answered that s/he had learned that picturebooks could concern religion, different cultures, and how to talk and use body language with people that do not speak the same language or look different. Most of the pupils gave a reflective remark only on the use of picturebooks, saying that they can be used for older learners as some of the picturebooks can be difficult and challenging to read. A couple of pupils, however, seemed to have learned that

picturebooks can be used to learn about differences among people and cultures and how to communicate with people from different linguistic backgrounds.

The second question was, “How would you describe ICC?”. Two pupils described ICC as developing one’s curiosity around understanding culture and language. One of these pupils further explained that ICC could create unity globally. Another pupil wrote that ICC in books is when something is explained with words and pictures. A third pupil answered that ICC is how you can get to know someone that does not speak your language. The pupil further explained that methods like body language, a nod, or a smile could be used instead of talking. Here, the pupils seem to understand that non-verbal communication can be an important part of communication with people who do not share the same language. The pupils seem to have grasped the term ICC to some extent, but they still need a better understanding of what the term entails.

The last question was, “Have you learned something you can use when you are communicating with someone different from yourself?”. One pupil wrote that s/he learned to ask questions one feels comfortable asking, to let other people finish talking, and to show interest in what others talk about. Another pupil explained that s/he learned that pictures can be used for communication when there is a language barrier. A third pupil answered that s/he learned that one should not say “yuck” or be skeptical of what people different from oneself eat or believe in. The pupil further wrote that it is smart to show interest if they have another religion than you do and ask questions instead of presuming something.

One of these pupils also added:

“I also think pictures are a fun and creative way to read a book, or communicate with other people, not only people that you don’t understand but also people in general. [...] I really liked this task and the way we got to do it in our way, like creating an Instagram account.”

The fifth pupil wrote that s/he did not learn anything during the project but that his/her reading skills may have improved if something had to be said. The pupil’s learning difficulties were due to fear of speaking in front of the rest of the class, as this pupil was new to the class. The pupil also found it difficult to understand what s/he was supposed to do in the lessons, but that it was nice to participate in the project.

The evaluation form is mainly about ICC, but the reflection texts also gave insight into the role of picturebooks and the two pupil products, therefore, complement each other in the pursuit of answering the research questions.

6 Discussion

This chapter will discuss the main findings in order to answer the following research questions: one, “How can pupils’ picturebook dialogues foster intercultural learning?”, two, “What are the possibilities and challenges when working with picturebooks to develop intercultural communicative competence?”, and three “How do pupils at a lower secondary school experience working with intercultural communicative competence through picturebooks?”. The main findings are organized into four sections: *using several picturebooks vs. using one, differentiation and adapted teaching, assessment, and attitudes to and usage of picturebooks and post-reading activities*. Based on the findings, I further make some concrete suggestions for using picturebooks to foster intercultural learning more effectively, which will be the basis for answering the first research question.

6.1 Using several picturebooks vs. using one picturebook

The teaching approach of the current project can be compared to Heggernes’ (2021b) study to see the importance of the teacher’s role in guiding the pupils when they are engaged in discussing picturebooks. As seen in the findings from pupil discussion, the pupils could not bring constructive discussions on the intercultural content of the picturebooks. However, their discussions were rather limited to word-for-word interpretations and listing as many answers as possible. The reason for this may be attributed to the fact that the pupils read and discussed several picture books in groups without the teacher’s direct guidance and scaffolding. The teacher-researcher had made open discussion questions and was available to the groups if they had any questions but did not directly guide the discussions. In Heggernes’ (2021b) study, on the other hand, the whole class read and discussed one picturebook together. The teacher read the words in the picturebook while the pupils looked at the pictures, and the teacher drew the pupils’ attention to different visual aspects of the pictures as the pupils discussed in groups. Unfortunately, the study does not elaborate on how the teacher guided the pupils’ discussion.

The consequence of working with several picturebooks simultaneously was that it was challenging for the pupils to have productive discussions on the content of the picturebooks where they were supposed to “explore” and “discuss” intercultural themes based on the picturebooks. According to previous research on picturebooks and intercultural competence, picturebooks can foster intercultural learning and experience by inviting readers to explore the picture-writing relationship for multiple perspectives and fostering perspective-taking and

critical skills (Hggernes, 2020, p. 126). The findings from the pupil discussion, however, show little evidence that the pupils could explore the picturebooks from multiple perspectives, and their talk was mostly cumulative, agreeing on what other pupils already said instead of challenging their perspectives. It seemed like the groups looked for set answers and tried to read and discuss as many books as possible instead of re-reading and focusing on a few. A few of the excerpts from the transcription show a difference in opinion. Jessie disagrees with Sam when the pupil argues that it was the right decision of the mom to leave. Alex disagrees with Taylor on the fact that having a car is better than taking the bus. Nonetheless, the pupils come quickly to an agreement instead of challenging their view further and defending their own perspective. This type of talk is cumulative because it seems like Sam and Taylor do not want to disrupt the harmony in the group by challenging or exploring their reasoning (Wegerif, 2008). The other excerpts from the transcription in chapter 5.1.2 show that one group member makes a statement and that the others agree and build on that statement. I would argue that this type of talk also is cumulative because it seems like the group members identify more with the group than their individuality (Wegerif, 2008). An exploratory way of talking and immersion in the books is necessary to develop ICC through picturebooks. In exploratory talk, the pupils can change their minds, admit that they do not understand and are wrong, and criticize their own and other group members' ideas (Wegerif, 2008; 2011). The skills of exploratory talk are important skills of the dimensions *knowledge*, *attitudes*, and *skills of discovery and interaction* of ICC.

The fact that the pupils were engaged in only a cumulative way of talking may suggest that they were not being pushed or encouraged enough to explore the content of the picturebooks from, for example, multiple perspectives. In other words, they stayed in their actual zone of development without being guided by a more knowledgeable person, the teacher, to have a more constructive discussion for learning to occur in the ZPD, as discussed in section 3.5. The pupils might have needed the teacher, a more knowledgeable person, to ask open questions, assist them in relating the material from the books to themselves, and help them with abstract thinking as opposed to word-for-word interpretations for them to develop ICC through picturebooks. The pupils seemed to need more guidance and scaffolding from the teacher to use exploratory talk in their picturebook discussions to develop ICC.

Another consequence of working with several picturebooks was that there was a difference in the speed of the groups because each picturebook is unique and therefore requires different

skills from the reader, as seen from one of the findings from the observation. The variation in the speed of finishing group tasks may not be specifically related to working with picturebooks to develop ICC but can emerge in any classroom situation. Nevertheless, it is worth discussing why the groups differed in terms of how much time they used in the group tasks focusing on the characteristics of picturebooks. The difference in the groups' speed could have occurred for several reasons. It takes longer to read some of the books than others due to the amount of writing and different types of pictures, and maybe some of the groups re-read one or several picturebooks. For example, *Vices in the park* by Anthony Browne (2001) has symmetrical, complementary, and enhancing relationships between picture and writing, with zero and five sentences on each page. *On the other hand, Islandborn* by Junot Diaz (2018) has symmetrical and complementary relationships between writing and picture and between one and 18 sentences on each page. The images amplify the verbal text or vice versa in an enhancing relationship (Nikojeva & Scott, 2000) which may demand more work from the reader in terms of filling the gaps in the story than symmetrical and complementary relationships, where pictures and writing narrate the same story and fill each other's gaps (Nikojeva & Scott, 2000). Additionally, it will take a longer time to read a page with more sentences.

Another reason for the difference in speed could have been how thorough the groups were in the discussion. My observations show that it seemed like some of the groups discussed for a longer amount of time than other groups. In Heggernes' (2021b) study, the class read one picturebook together, and the teacher guided the pupils' group discussions. Reading the picturebooks then took the same amount of time for the whole class. In terms of the discussion, the teacher may, to some extent, be able to reduce the difference in the groups' speed by adding questions to their discussions if the group finishes early. Each picturebook requires different skills from the reader, and the time difference between groups can be reduced if the whole class reads and discusses the same picturebook because the teacher then has better control of modulating the process for working on the tasks.

6.2 Differentiation and adapted teaching

The finding in section 5.2.2 shows that the pupils could speak and write in the language they felt comfortable with throughout the project, and the finding can be seen as a possibility when developing ICC through picturebooks. Even though this is not directly relevant to answering the research questions, it is worth mentioning that allowing pupils to use any language they want in the discussion may have positively affected the teaching scheme. Throughout the project, I told the class that they could speak and write in the language they felt most comfortable with. By allowing the pupils to speak Norwegian and English throughout the project, they might have found it easier to learn English as they could use the languages they knew. I wanted to bring more productive dialogues on picturebooks among the pupils by letting them choose the language they felt comfortable with to express their opinions. Language difficulties would, therefore, not hinder intercultural discussions.

Regarding the difference in the speed of finishing the group tasks, one can also speculate that the pupils in the class were both fast and slow readers with different English proficiency levels, which can be connected to adapted teaching. Adapted teaching should take place through variation and differentiations according to the diversity of the pupil group in the class (The Ministry of Education and Research, 2022). I already had differentiation in mind when I designed the teaching scheme using picturebooks. The pictures could work as support for linguistic difficulties and as a challenge where different meanings could be attached to each picture. Additionally, the different relationships between pictures and writing could work as means for differentiation as some of the relationships demand more of the reader than others, as discussed in section 3.3. The difference between the picturebooks *Vices in the park* by Anthony Browne (2001) and *Islandborn* by Junot Diaz (2018), as explained earlier in the discussion, shows how the picturebooks were used as differentiation throughout the teaching scheme.

As for the written text, the pupils could read it themselves or listen to a read-aloud on YouTube. Weak readers may have felt more comfortable when they were allowed to listen to the picturebook being read aloud as they would have spent more time reading the written text than the stronger readers. Moreover, pupils can still practice their reading skills by reading simultaneously as they listen to the read-aloud. The pupils could also use the language they were most comfortable with to express their opinions in the discussion. This might have made

it easier for the pupils to participate in the discussion if they did not have the English words needed to express themselves. The differentiation through the picturebooks and for reading or listening to the books was planned before the teaching scheme took place. However, the differentiation may not have been explained well enough for the class because of the difference in the speed of finishing tasks. The teacher-researcher should have explained and written down all these differentiation aspects to enable the pupils to choose the best option for them. The teaching scheme was planned with adapted teaching in mind, but the differentiation may not have been explained explicitly enough for the pupils.

6.3 Assessment

The finding from chapter 5.3.1 has shown that using self-assessment of ICC seemed to work well as pupils could assess themselves relatively correctly according to Pernille and the comparison to the analysis of the discussions. On the one hand, the pupils can use the self-evaluation form to see what they are good at and need to work more on. These forms can also be used for the pupils to see progress if they use the same statements to rate themselves after working more with ICC. Panadero et al. (2017, p. 96) have conducted a meta-analytic review and state that ““self-assessment interventions have a positive influence on students’ SRL (self-regulated learning) strategies and self-efficacy””. The results from the self-evaluation forms in the current study show that most of the pupils assess themselves as having a high degree of ICC which partly corresponds to their teacher’s opinion and the comparison of the analysis of the discussions. It seems like the pupils assessed themselves relatively correctly in the project, and this may imply that the use of self-evaluation can be beneficial for the pupils’ future self-regulated learning and self-efficacy when they continue to develop ICC.

On the other hand, self-evaluation may be difficult if the pupils do not answer honestly or do not have enough self-awareness to answer their actual competence correctly. Imsen (2020, p. 498) states that self-evaluation presupposes that pupils are mature enough to understand the criteria for good and bad and that they have metacognition, which is an advanced cognitive action. Pernille said that the pupils may not have been aware of their abilities in answering one statement regarding assuring that they are understood the way they intended. A high percentage of the class claimed to be good at ensuring they were understood the way they intended, while the teacher observed otherwise. Additionally, the pupils assessed themselves as being good in three statements that did not show in their discussions. The pupils may not

have had the metacognition and understanding of the criteria to answer the statements. Self-evaluation forms may thus be challenging to use while developing ICC through picturebooks if the pupils do not have enough practice in self-assessing their ICC.

The finding in chapter 5.1.1 suggests that pupils can develop ICC through discussion with someone different from themselves, and the different skills the pupils showed through the discussion can be connected to the different dimensions of ICC. This finding refers to discussion in general and may, therefore, not answer research question one, about how pupils' picturebook dialogues can foster ICC. Nevertheless, the discussions in this project were based on picturebooks. Munden (2019, p. 331) states that "Literature can provide a relatively safe point of departure for the discussion of sensitive and ideologically loaded issues in the very diverse classroom contexts in which English, and indeed all subjects, are now learnt in Norway". The discussion of intercultural themes may be easier based on a picturebook because the pupils can then refer to fictional characters instead of themselves, which gives the pupils some distance from what is being discussed. It may therefore be argued that this finding to some extent, can answer research question one.

The groups showed that they were good at being an active listener, including others, showing respect, asking questions if something was unclear, and living with ambiguity to some degree in the discussion. All these skills can be connected to the dimensions of ICC, as seen in the table below. It may be confusing that some of the skills are related to two dimensions and that the connections overlap. It may be easier to see which skills can be connected to which dimensions in table 10 below. The blue colored squares indicate that the skills in the vertical column can be related to the dimensions of ICC in the horizontal column.

Dimensions → Skills ↓	Attitudes	The skills of discovery and interaction	Knowledge
Living with ambiguity			
Asking questions if something is unclear			
Respect			
Inclusion			
Active listeners			

Table 10. Overview of which skills relate to which dimensions of ICC.

The skills of living with ambiguity and asking questions if something is unclear can be related to the dimension *attitudes* of ICC. One of Byram's (2020, p. 95) learning objectives under attitudes expresses that pupils should show "interest in discovering other perspectives on the interpretation of familiar and unfamiliar phenomena". The pupils show interest and may discover new perspectives by asking questions if something is unclear, like one group did when they questioned the meaning of the word 'understandable in the question 'How do you understand the picturebook?'. By accepting that a matter can be understood differently, the pupils show they can live with ambiguity. Further, the pupils wrote that they had learned to ask questions instead of presuming, show interest in what other people talk about, and not be skeptical of what other people eat or believe in, in their reflection texts, which can also be connected to the dimension *attitudes* of ICC.

The skills of living with ambiguity, respect, and inclusion can be related to the dimension *skills of discovery and interaction*. One of Byram's (2020, p. 100) learning objectives under skills of discovery and interaction expresses that pupils should "identify

similar and dissimilar processes of interaction, verbal and non-verbal, and negotiate an appropriate use of them in specific circumstances”. Taylor and Alex included Gael in the discussion when they noticed that Gael did not answer questions as they did. Alex and Taylor further showed respect when they accepted Gael’s answer. The pupils in the other group expressed that it was ok to agree to disagree in a discussion. One pupil wrote that s/he had learned that nonverbal communication could be used when there is a language barrier in the reflection text, which also can be connected to the dimension *skills of discovery and interaction* of ICC.

The skills of being an active listener and asking questions if something is unclear can be connected to the dimension of *knowledge*. One of Byram’s (2020, p. 97) learning objectives under knowledge expresses that pupils should “know about conventions of communication and interaction in their own and other cultures”. A communication and interaction convention in Norway is being an active listener, and both groups showed signs of being active listeners by saying “mhm” and “yeah” and building on each other’s arguments. Another convention of interaction is asking questions if something is unclear, which the pupils in one group did, as discussed earlier. One pupil wrote that s/he had learned to let other people finish talking in the reflection text, which shows that the pupil may have learned something in the dimension *knowledge* of ICC.

6.4 Attitudes to and usage of picturebooks and post-reading activities

In the investigation of research question three, about how pupils experience working with ICC through picturebooks, findings show that the pupils changed their opinion of picturebooks after participating in the project. While some of the pupils were positive to the picturebooks from the beginning, some pupils expressed that they thought picturebooks were only read by children and people who do not like to read. Also, in planning the teaching scheme, Pernille was afraid that the pupils would think picturebooks were too childish and boring. The same reaction to picturebooks was observed by the school’s principal where the project was conducted. The opinions from some of the pupils, the schoolteacher, and the principal regarding picturebooks may thus show what people normally think about using picturebooks at lower secondary schools.

Birketveit (2021, p. 20-22) states that picturebooks traditionally have been a children's genre, but that the world we live in now relies on the visual due to cultural and technological developments, which in turn makes many picturebooks appealing to older children and young adults. The pupils' reflection texts further support her statement as the pupils' thoughts about picturebooks changed during the project because some of the picturebooks "were challenging and difficult to understand". Additionally, one excerpt from the transcription of the picture book discussion shows that Alex expressed that s/he can remember the story better because of the pictures in the book. According to Birketveit (2021, p. 17-18 and 23), picturebooks have authentic English with idiomatic, rich, varied, and suggestive language, which makes the texts more complex than traditional Norwegian EFL coursebooks. The picturebooks used in this project may have been experienced as challenging and notable for the pupils due to their authentic language, complex texts, and visual aspect.

The pupil discussion in section 5.1.3 indicates that the pupils used pictures and writing in the picturebooks to answer the discussion questions. One of the groups describes how they read picturebooks by looking at both the pictures and the writing, enabling them to see the perspective of both the protagonist and the other characters. The dialogue in the other group shows that the pupils used both the pictures and the writing in the picturebook to answer a discussion question. According to Bland (2013, p. 31-32), images in picturebooks work as motivation prompts and explanatory support on the one hand, while the combination of pictures, words, layout, and gaps show juxtapositions of meanings where the pupils can experience the world through other's eyes with no set answers, on the other hand. It seems like one of the groups used the pictures as support and prompts to enable them to answer a discussion question. The other group used the pictures and writing relationship to see the different perspectives in the picturebook.

The investigation of the second research question, about possibilities and challenges when teaching ICC through picturebooks, demonstrates that deep learning can be achieved using multimodal input and output. As discussed in section 3.3.1, Tørnby (2020) expresses that deep learning can be achieved when pupils create something aesthetically when working with picturebooks. The class first read and discussed picturebooks and then produced multimodal texts, which included an audio theater, Instagram accounts, a podcast, a comic strip, and a movie. The idea was that the pupils would use what they had learned by reading and discussing picturebooks to make the text, which relates to the definition of deep learning,

where pupils use what they have learned in different ways. In the pursuit of answering research question three, section 5.3.2 shows how the pupils experienced the project. One of the pupils enjoyed reading picturebooks and creating a multimodal text afterward, while the other pupil thought it was difficult to understand what they were supposed to do and did not like the output tasks. The output tasks in the current project may have enabled several pupils to achieve deep learning.

6.5 What I want to do in the future

This section will make some suggestions for how to work with picturebooks to foster intercultural learning based on the experiences of what worked well and not as well in the current project. If the whole teaching scheme is seen as one action, the following action will be when I conduct the project again based on what I have learned from this one. The next time I conduct a project where the pupils are supposed to develop ICC through picturebooks, the whole class will read the same picturebook, and the pupils will get more guidance for exploring and discussing the content of the picturebooks.

The whole class should read the same picturebook instead of reading several picturebooks in groups. I can then help the pupils get immersed in the picturebook and ensure repeated readings. Repeated readings are important because the pupils can notice something new the second and third time they read through the picturebook and get a deeper understanding or more perspectives of what is happening. As seen in the current project, it may be difficult to get a hold of enough copies of one picturebook for the whole class. An alternative for hard copies can be to read the picturebook digitally, as it may be cheaper for the school to buy copies online. If the school cannot afford to buy online copies, many picturebooks are read aloud on YouTube, and such videos can be used.

The teacher should provide guidance for exploring and discussing the content of the picturebooks. The pupils will get help with deep discussions about intercultural themes in picturebooks. This help could be given by guiding their discussions where I ask them to look for certain visual aspects in the picturebooks, use open-ended questions as prompts, and ask the pupils to elaborate and challenge each other's opinions. Guidance on the discussion could also be given by giving them specific instructions to help them practice discussing. Some examples of discussion instructions are that the different group members must take one perspective each, the group should look for as many interpretations as possible, and the teacher can hand out different useful phrases for discussion that the group can use. I could

also give the different group members specific tasks to help them explore and discuss the book. Examples of such tasks could be that one pupil must help the group look for examples, another group member must ensure that the group re-reads parts of the picturebook when necessary, and a third pupil must help the group look for evidence of their answers.

I believe the current project, where the pupils read several picturebooks, could work better under some conditions. The pupils should have worked with one picturebook under guidance from the teacher several times before they read and discuss picturebooks alone because the pupils then will know what is expected of them when they work with several picturebooks without direct guidance from the teacher. The class also needs clear instructions on the differentiation choices, such as 'read the picturebook if you can and listen to the read-aloud on YouTube if it is too challenging to read the words'. Furthermore, the teacher can use some discussion instructions as mentioned above. Moreover, the pictures and text relationships in picturebooks should be used with more consideration. The picturebooks used in this project may seem childish because they are written for a younger age group with English as their mother tongue. However, it may be necessary to choose these books when they are used in EFL teaching for adaptive teaching. Most of the picturebooks used in this project had a symmetrical or symmetrical and complementary relationships between pictures and writing, and a few of the picturebooks had enhancing and counterpoint relationships. It might be important for teachers to have knowledge about the different relationships between pictures and writing so that they can adapt the level of the picturebooks for pupils. For weak pupils they can start with a picturebook where the relationship between picture and writing is symmetrical and complementary, while for strong pupils, more challenging picturebooks with enhancing and counterpoint relationships can be used.

7 Conclusion

The current thesis has tried to answer the following thesis question: “How can picturebooks be used to facilitate intercultural communicative competence at a lower secondary school in English?”.

The first research question regards how pupils’ picturebook dialogues foster intercultural learning. Based on the findings, pupils can foster ICC through picturebook dialogues by getting direct guidance from the teacher to read, explore, and discuss intercultural-related themes from picturebooks. The teacher should guide the pupils reading to ensure repeated readings, immersion in the picturebook, and the exploration of the pictures-writing relationship. The pupils also need guidance to be able to use an exploratory way of taking in their picturebook discussions, where they can change their minds, admit that they do not understand and that they are wrong, and criticize both their own and other group member’s ideas. Picturebooks in themselves allow pupils to refer to fictional characters instead of themselves, which may make it easier to discuss intercultural themes. The current thesis has found that the dimensions *of attitudes, the skills of discovery and interaction,* and *knowledge* of ICC may be achieved through pupils’ picturebook dialogues because the picturebooks show juxtapositions of meanings where the pupils can experience the world through other’s eyes with no set answers.

The second research question concerns itself with the possibilities and challenges when working with picturebooks to develop ICC. The findings from the current thesis suggest that it may be seen as a possibility to let the pupils speak and write in the language they feel comfortable with. Another possibility found in the current thesis is that deep learning may be achieved when the pupils create multimodal output aesthetically when using multimodal picturebooks as input. Based on the findings, it may be a challenge to work with several picturebooks instead of one. It seemed like the pupils needed direct guidance from the teacher to immerse themselves into the picturebooks and to enable them to explore and discuss intercultural themes found in the books.

Two of the findings from the current project may be seen as both a possibility and a challenge when working with picturebooks to develop ICC. It is a possibility that picturebooks allow for differentiation where pictures can work as support for linguistic difficulties and as a challenge

where different meanings could be attached to each picture. Additionally, the different relationships between pictures and writing can work as means for differentiation, as some of the relationships demand more of the reader than others. The pupils in this project could also read the writing in the books themselves or listen to a read-aloud. The challenge when differentiating through picturebooks in this thesis was that the teacher-researcher did not explicitly inform the class about the differentiated choices available to them.

Using self-assessment for ICC also presents both a possibility and a challenge. The possibility of the pupils self-assessing their ICC is that they can use the self-evaluation form to see what they are good at, what they need to work more on, and their progress, which may positively affect the pupils' self-regulated learning strategies and self-efficacy. However, it may be challenging for the pupils to self-assess their ICC if they do not answer honestly, do not have enough self-awareness to answer correctly, are not mature enough to understand the criteria for what is good and bad, and do not have metacognition.

Regarding how pupils at a lower secondary school experience working with ICC through picturebooks, the findings have shown that the pupils thought the teaching scheme was instructive, fun, challenging, and helpful. The pupils wrote that they learned to ask questions instead of presuming something, show interest in what other people talk about, use nonverbal communication when there is a language barrier, and be skeptical of others' beliefs and customs. The analysis of the pupils' discussions showed that the pupils mastered the skills of being active listeners, including others, showing respect, asking questions if something was unclear, and living with ambiguity to some degree. These skills can be connected to the dimensions *of attitudes, the skills of discovery and interaction, and knowledge* of ICC. These findings suggest that the pupils may have experienced the teaching scheme as instructive because of what they learned. Moreover, the pupils have expressed that they enjoyed and were challenged by the teaching scheme. Additionally, the pupils found picturebooks suitable for their age group, and the pictures were helpful for remembering the story. These findings suggest that the pupils experienced the teaching scheme as fun, challenging, and helpful.

7.1 Contribution to the field and further research

The current thesis may contribute to the field of research within picturebooks and ICC for EFL teaching in lower secondary schools and schools in several ways. Firstly, the project has shed some light on a teacher's challenges when doing development or research work for a school. The collected data material may not be as descriptive and specific as hoped because teaching was the teacher-researcher's main task, making it difficult to better observe the situation under investigation. When teaching is the main task, pupils receive priority over data collection. This does not necessarily have to be considered negative. However, it is just the way it is in reality when teachers have to function both as teachers and researchers, as I have experienced in the current project. Secondly, this thesis has shown the importance of the tripartite cooperation between university teachers, schoolteachers, and student teachers, where more can be achieved when we work together. I have been able to carry out an AR project that tries to answer a real-life challenge for schoolteachers and is experienced as interesting to university teachers. The fact that my research could benefit both the school and the university made me feel like I have done something valuable that can be useful to someone else. Thirdly, teachers can use findings and resources in the appendixes from the current thesis to hopefully achieve a successful project where pupils can develop ICC through picturebooks. Fourthly, the findings from the current thesis will be presented at the school where the project was conducted and at the master's conference, which would make it possible to disseminate the knowledge gained from this research to a broader audience.

It is no doubt that more research is still needed on the use of picturebooks to develop ICC in EFL classrooms with lower secondary pupils after finishing the current project. Heggernes (2021a, p. 104) states that "most of the relevant literature draws on qualitative methodologies. Synthesizing the results of these studies with large-scale, quantitative and mixed methods studies would enhance the knowledge in the field in terms of how EL (English learner) students' ICC can be fostered". Although the current thesis has provided some knowledge into the field, it may be beneficial to divide the different parts that made up this project into smaller pieces of research. More research is needed on using picturebooks in EFL classrooms with lower secondary school pupils where multimodal and critical multimodal literacy should be explored. The teacher-researcher in the current thesis did not assess the pupils' ICC more systematically. It will contribute to the field with more research on the assessment of ICC. Picturebook dialogues are essential to enabling pupils to develop ICC through picturebooks, and more research is needed.

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Appendix 1- Oversikt over tema og hvor jeg har funnet bildebøkene

Hver bildebok er markert i en farge basert på hvilket tema det har:

Om det nære i hverdagen

Refugees/immigrants

Speil/vindu til kultur

Minoritet

Funnet selv

-Watercress by Andrea Wang (2021)

-Mirror by Jeannie Baker (2010)

Hatt på pensum eller gitt av veileder

-Islandborn by Junto Diaz (2018)

-My city speaks by Darren Lebeuf (2021)

-The island by Armin Greder (2007)

-The arrival by Shaun Tan (2007)

Fra Exploring challenging picturebooks in education (Heggernes, 2021)

-The wall: growing up behind the iron curtain by Peter Sis (2007)

Fra Østfold university college (2022)- 8.-10., interkulturell kompetanse

-Malala's magic pencil by Malala Yousafzai (2017)

- om historien til Malala

-noen ting indikeres gjennom både bilder og tekst der man kan sjekke ut hva som egentlig skjedde

-The day you begin by Jacqueline Woodson (2018)

-ulike situasjoner hvor du føler deg annerledes og at man burde snakke om det

-syntes denne var veldig fin fordi man ikke trenger se så langt for å snakke om interkulturell kompetanse

-The soccer fence: A story of friendship, hope, and apartheid in South Africa by Phil Bildner (2014)

-om en gutt som spiller fotball og vil spille med de hvite guttene med apartheid i bakgrunnen

-**Ramadan moon** by Na'ima B Robert (2015)

-om hvordan ramadan foregår og eid feires

-dette er fortelt fra et gruppeperspektiv, men kan være kritisk til det- det feires og gjennomføres ulikt

Fra NSW government education (2010)

-**I'm Australian too** by Mem Fox (2017)

-flere som forteller hvor de selv og deres foreldre er fra

-diskusjon kan dras til det elevene kjenner til om Norge og alle de ulike menneskene som bor her

-**Nadia's hands** by Karen English (2009)

-hvordan kan vi vise forståelse for kulturelle forskjeller?

Fra Literature for the English classroom (Birketveit, 2021)

-**Voices in the park** by Anthony Browne (2001)

-**My two grannies** by Floella Benjamin (2009)

-**My name is not refugee** by Kate Milner (2017)

-**The color of home** by Mary Hoffman (2002)

-**The name jar** by Yangsook Choi (2003)

-**One plastic bag Isatou Ceesay and the recycling women of the gambia** by Miranda Paul (2015)

-**My dad** by Anthony Browne (2001)

-**My mum** by Anthony Browne (2008)

Fra Teaching and learning English interculturally (Heggernes, 2020)

-**Carmela full of wishes** By Matt de la Pena (2018)

-**Dreamers** by Yuyi Morales (2018)

-**Voices in the park by Anthony Browne** (2001)

-**The wall growing up behind the iron curtain** by Peter Sis (2007)

-**Masai and I** by Virginia Kroll (1997)

-**Duck rabbit!** By Amy Krouse Rosenthal and Tom Lichtenheld (2009)

Fra Children's literature and learner empowerment: Children and Teenagers in English Language Education (Bland, 2013)

- **Amazing grace** by Mary Hoffman (1991)
- **The day of Ahmed's secret** by Florence Parry Heide and Judith Heide Gilliland (1995)
- **Piggybook** by Anthony Browne (1990)

Fra Teaching democracy and citizenship through picturebooks (I. Mellegård, personlig kommunikasjon, 2022)

- **The proudest blue: A story of hijab and family** by Ibtihaj Muhammad (2019)
- **The wall in the middle of the book** by Jon Agee (2018)

På universitetsbiblioteket

- **My dad** by Anthony Browne (2001)
- **The rabbits** by Shaun Tan (2010)
- **The voyage** by Veronica Salinas (2013)
- **Last stop on market street** by Matt de lan Pena (2015)
- **King for a day** by Rukhsana Khan (2019)
- **Frederick** by Leo Lonni (1967)

Appendix 2- Oversikt over bilde-tekst forholdet til ulike bildebøker

Hver bildebok er markert med en farge basert på hvilket forhold det er mellom bilder og tekst i boken:

- **symmetrical**: pictures and text narrate the same story
- **complementary**: enhancing where the text and images fill each other's gaps
- **enhancing**: the images amplify the verbal text or vice versa
- **counterpoint**: the images and text challenge or contradict each other
- **sylleptic**: narratives that are completely independent of each other
(Nikojeva and Scott, 2000, p. 225-226; 2001, p. 12)
- **Silent picturebooks**: no verbal text (Tørnby, 2020, p. 48)

Tema	Bildebøker
Om det nære i hverdagen	<p>Islandborn (Diaz, 2018)</p> <p>The day you begin (Woodson, 2018)</p> <p>Voices in the park (Browne, 2001)</p> <p>My two gannies (Benjamin, 2009)</p> <p>My dad (Browne, 2001)</p> <p>My mum (Browne, 2008)</p> <p>Duck rabbit! (Rosenthal & Lichtenheld, 2009)</p> <p>Amazing Grace (Hoffman, 1991)</p> <p>Piggybook (Browne, 1990)</p> <p>The wall in the middle of the book (Agee, 2018)</p> <p>Frederick (Lonni, 1967)</p>

	<p>Last stop on the market street (Pena, 2015)</p>
Immigranter og flykninger	<p>Watercress (Wang, 2021)</p> <p>The island (Greder, 2007)</p> <p>The arrival (Tan, 2007)</p> <p>I'm Australian too (Fox, 2017)</p> <p>My name is not refugee (Milner, 2017)</p> <p>The color of home (Hoffman, 2002)</p> <p>The name jar (Choi, 2003)</p> <p>Dreamers (Morales, 2018)</p> <p>The rabbits (Tan, 2010)</p> <p>The voyage (Salinas, 2013)</p>
Speil/vindu til kultur	<p>The wall: growing up behind the iron curtain (Sis, 2007)</p> <p>Malala's magic pencil (Yousafzai, 2017)</p> <p>The soccer fence: A story of friendship, hope, and apartheid in South Africa (Bildner, 2014)</p> <p>Ramadan moon (Robert, 2015)</p> <p>Nadias hands (English, 2009)</p> <p>Carmela full of wishes (Pena, 2018)</p> <p>One plastic bag Isatou Ceesay and and the recycling women of tha Gambia (Paul, 2015)</p>

	<p>Masai and I (Kroll, 1997)</p> <p>The day of Ahmed's secret (Heide & Gilliland, 1995)</p> <p>The proudest blue (Muhammad, 2019)</p> <p>King for a day (Khan, 2019)</p> <p>Mirror (Baker, 2010)</p>
<p>Minoritet/ulike evner (kan gå under speil/vindu til kultur)</p>	<p>My city speaks (Lebeuf, 2021)</p>

Appendix 3- Table with information about picturebooks of the theme “about everyday life”

<p>Islandborn by Junot Diaz and illustrated by Leo Espinosa</p>	<p>Synopsis</p> <p>Every kid in Lola’s school was from somewhere else. Hers was a school of faraway places. So when Lola’s teacher asks the students to draw a picture of where their families immigrated from, all the kids are excited. Except Lola. She can’t remember The Island-she left when she was just a baby. But with the help of her family and friends, and their memories-joyous, fantastical, heartbreaking, and frightening-Lola’s imagination takes her on an extraordinary journey back to The Island. As she draws closer to the heart of her family’s story, Lola comes to understand the truth of her abuela’s words: “just because you don’t remember a place doesn’t mean it’s not in you.” (Diaz, 2018).</p> <p>Themes</p> <p>Family, immigration, a feeling of otherness, sense of belonging</p>
<p>Intercultural understanding element</p>	<p>Empathy, perspective taking</p>
<p>Picture-book relationship and inclusivity</p>	<p>Symmetrical and complementary</p> <p>Diversity in characters</p>
<p>Engaging with the text</p>	<p>The book expresses culture and complex issues with identity and immigrants through metaphoric and colorful images.</p>
<p>Supporting texts and resource links</p>	<p>https://www.youtube.com/watch?v=Bw3PbygB5LI</p> <p>(Burke, 2020)</p>

<p>Different tasks that can be done</p>	<p>Islandborn questions</p> <p>Setting: Describe the setting of the story</p> <p>Characterization: How would you characterize Lola?</p> <p>Themes to discuss:</p> <p>Explore diversity:</p> <p>Where are the children from?</p> <p>Why is Lola sad?</p> <p>What are the explicit and implicit beliefs and values about cultural diversity reflected in the book?</p> <p>Explore migration/immigration:</p> <p>Why do people leave their homes?</p> <p>How do you interpret the monster metaphor? Would you move if there was a monster in your town, or would you stay?</p> <p>Do you think Mr. Mir misses the Island?</p> <p>Reflect on identity and belonging:</p> <p>What are good things about being from somewhere different?</p> <p>What makes you who you are?</p> <p>Can you be from two different places at once?</p> <p>(Jakobsen, personal communication, 2020)</p>
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<p>The day you begin by Jacqueline Woodson</p>	<p>Synopsis</p>
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<p>and illustrated by Rafael Lopez</p>	<p><i>There will be times when you walk into a room and no one there is quite like you.</i></p> <p>There are many reasons to feel different. Maybe it's how you look or talk, or where you're from; maybe it's what you eat, or something just as random. It's not easy to take those first steps into a place where nobody really knows you yet, but somehow you do it.</p> <p>Jacqueline Woodson's lyrical text and Rafael Lopez's dazzling art reminds us that we all feel like outsiders sometimes-and how brave it is that we go forth anyway. And that sometimes, when we reach out and begin to share our stories, others will be happy to meet us halfway (Woodson, 2018).</p> <p>Themes identity, culture, inclusion, self-esteem, similarities and differences, celebration of diversity, welcoming classroom environment, friendship</p>
<p>Intercultural understanding element</p>	<p>Perspective taking and empathy</p>
<p>Picture-book relationship and inclusivity</p>	<ul style="list-style-type: none"> • Symmetrical, complementary and expanding • Diversity in characters and cultures
<p>Engaging with the text</p>	<p>-This book encourages talk about being different</p> <p>- Review all the illustrations in the book, asking students to count how many rulers they see! Why does the illustrator choose to make so add so many rulers? (When the rulers appear – as doors,</p>

	<p>tables and trees could this be a metaphor about how we “measure” ourselves against others.</p> <p>(WITS Programs, 2019)</p>
Supporting texts and resource links	<p>https://www.youtube.com/watch?v=0Yp9phwqtIE&t=100s</p> <p>(Minty Kidz, 2020)</p>
Different tasks that can be done	<ul style="list-style-type: none"> • Why did the illustrator choose to add so many rulers throughout the picturebook? • How are the children in the book diverse? • Do the characters feelings change in the picturebook? If so, why, and how do you know? • Why do you think Angelina didn’t travel anywhere in the summer? What is making her sad? • How do you differ from each other? • How are you the same? • What are you good at? • What are you not so good at? • What can you do to include someone who is left out? • What can you do if you feel left out? <p>(WITS Programs, 2019)</p>

<p>Voices in the park by Anthony Browne</p>	<p>Synopsis</p> <p>Four people enter a park, and through their eyes we see four different visions. There's the bossy woman, the sad man, the lonely boy, and the young girl whose warmth touches those she meets. As the story moves from one voice to another, their perspectives are reflected in the shifting landscape and seasons (Amazon, no date a).</p>
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	<p>Themes</p> <p>alienation, friendship, the bizarre aimed at the mundane</p>
<p>Intercultural understanding element</p>	<p>Decentering/perspective taking</p> <p>Social class, child vs. adult</p>
<p>Picture-book relationship and inclusivity</p>	<ul style="list-style-type: none"> • Symmetrical, complementary and expanding • Diversity in character's perspectives
<p>Engaging with the text</p>	<p>-hats appear as lamp posts and symbols of power throughout the story (the mother's hat)</p> <p>-trees turn out to be giant fruits or berries, or by floating in the air, thus underlining the dog's energy as it races through the park</p> <p>-can enjoy visual jokes, somewhat humorous references to class in the stereotyped names of characters, reflect on the impact on the global narrative</p> <p>-the different voices appear in different fonts (adults- larger, more streamlined print, children- informal-looking print, working class- bold)</p> <p>-refers to the art of Rene Magritte</p> <p>-change of colors and seasons according to the characters' moods</p> <p>(Birketveit, 2013, p. 24-38)</p>
<p>Supporting texts and resource links</p>	<p>https://www.youtube.com/watch?v=N2genqTP9Co&t=54s</p> <p>(Mrs Roberts' Resources, 2021)</p> <p>http://www.anthonybrownebooks.com/#/bibliography/</p> <p>(Anthony Browne Books, no date)</p>

<p>Different tasks that can be done</p>	<p>-look at the front and back cover- what do you think it says about the story we're about to read?</p> <ul style="list-style-type: none"> • What do you know about the four characters after reading the picturebook? Can the different fonts and colors in the images tell you something? • Why don't the adults talk to each other? • Why do the children talk to each other? • Are these characters part of the same community? What is a community? • Why does the world look different from each character's eyes? • How does the surreal objects link to the story? • The seasons change according to the characters feelings in the picturebook. How are you feeling today? What season would it be around you if you were in the picturebook and why? <p>(The Linking Network, no date)</p>
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<p>My two grannies by Floella Benjamin and illustrated by Margaret Chamberlain</p>	<p>Synopsis</p> <p>Alvina has two grannies who she loves with all her heart. Grannie Vero is from Trinidad and grannie Rose is from England. So when her parents go on holiday, Alvina can't wait for her two grannies to take care of her. But the two grannies like different food, music and stories – and they start getting crosser and crosser with each other. Can clever Alvina think of a way to help her two grannies get along?</p> <p>(Benjamin, 2009)</p>
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	<p>Themes</p> <p>Family, culture, mixed heritage, differences</p>
<p>Intercultural understanding element</p>	<p>Cultural differences and tolerance</p> <p>Conflict and solution</p> <p>Link between language, culture and identity</p>
<p>Picture-book relationship and inclusivity</p>	<ul style="list-style-type: none"> • Symmetrical • Diversity in characters and cultures
<p>Engaging with the text</p>	<p>-bright and colorful</p> <p>-illustrations communicate affection</p> <p>(Birketveit, 2013, p. 46)</p>
<p>Supporting texts and resource links</p>	<p>Start at 2.25</p> <p>https://www.youtube.com/watch?v=hmfAV6aPWs&t=486s</p> <p>(Colour Their World, 2021)</p>
<p>Different tasks that can be done</p>	<ul style="list-style-type: none"> • How do you think Alvina feels when her Grannies argue? • What can you do when you are in an argument with someone to resolve it? • Should you try to help if someone else is arguing? Why or why not? • Feill inn a venn diagram (one for grannie Vero and one for granni Rose)

<p>My dad by Anthony Browne</p>	<p>Synopsis</p> <p>A dad is described from a child's point of view with similes.</p>
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	<p>Themes</p> <p>hyperbole, sentiment, humor, family, hero</p>
Intercultural understanding element	Perspective taking, opinions depend on culture
Picture-book relationship and inclusivity	<ul style="list-style-type: none"> • Symmetrical and complementary • Diversity in activities and roles a person can do/be
Engaging with the text	<ul style="list-style-type: none"> - The endpaper underline the theme of the story - Different idioms, can look at different ones for different cultures
Supporting texts and resource links	<p>https://www.youtube.com/watch?v=2XKMQ0ddRd4</p> <p>(Ring Around Ronina, 2020a)</p>
Different tasks that can be done	<ul style="list-style-type: none"> • A simile is a comparison between two things using “as” or “like”. <ul style="list-style-type: none"> ○ What similes are used in the picturebooks? ○ If you were going to express the same meaning in another language than English, could you use the same similes? Why or why not? For example: do we usually say “så glad som en flodhest” in Norwegian? • Look at the way sunshine and hearts are used throughout the books. Why do you think that is? • The mum and dad can do and are compared to different things in the books. Why do you think that is? • The mum and dad do different things in the books. Do you think they act the same way in each situation and with different people? For example: would you act the same at a soccer game as at a family dinner? Why or why not? <p>(Collins, no date)</p> <ul style="list-style-type: none"> • Task about different activities the pupils does and maybe who decides that they will do these activities

	<ul style="list-style-type: none"> • Task about the different roles the pupils have in their everyday life
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<p>My mum by Anthony Browne</p>	<p>Synopsis</p> <p>My mom can be a dancer, or an astronaut. She could be a film star, or the big boss. But she's MY mum!</p> <p>(Browne, 2008)</p> <p>Themes</p> <p>hyperbole, sentiment, humor, family, hero</p>
<p>Intercultural understanding element</p>	<p>Perspective taking, opinions depend on culture</p>
<p>Picture-book relationship and inclusivity</p>	<ul style="list-style-type: none"> • Symmetrical and complementary • Diversity in activities and roles a person can do/be
<p>Engaging with the text</p>	<p>-The endpaper underline the theme of the story</p> <p>-Different idioms, can look at different ones for different cultures</p>
<p>Supporting texts and resource links</p>	<p>https://www.youtube.com/watch?v=j9NMjS0jX5w</p> <p>(Ring Around Ronina, 2020b)</p>
<p>Different tasks that can be done</p>	<ul style="list-style-type: none"> • A simile is a comparison between two things using "as" or "like". <ul style="list-style-type: none"> ○ What similes are used in the picturebooks? ○ If you were going to express the same meaning in another language than English, could you use the same similes? Why or why not? For example: do

	<p style="text-align: center;">we usually say “så glad som en flodhest” in Norwegian?</p> <ul style="list-style-type: none"> • Look at the way sunshine and hearts are used throughout the books. Why do you think that is? • The mum and dad can do and are compared to different things in the books. Why do you think that is? • The mum and dad do different things in the books. Do you think they act the same way in each situation and with different people? For example: would you act the same at a soccer game as at a family dinner? Why or why not? <p>(Collins, no date)</p> <ul style="list-style-type: none"> • Task about different activities the pupils does and maybe who decides that they will do these activities • Task about the different roles the pupils have in their everyday life
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<p>Duck! Rabbit! by Amy Krouse Rosenthal and Tom Lichtenheld</p>	<p>Synopsis</p> <p>There’s an adorable duck in this book.</p> <p>No, there isn’t. It’s a cute little rabbit.</p> <p>What? Just look at the cover! That’s a duck!</p> <p>No, it’s a rabbit!</p> <p>Duck!</p> <p>Rabbit!</p> <p>Duck!</p> <p>Rabbit!</p>
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	<p>Decide for yourself in this playful take on a classic visual puzzle, which proves that when it comes to ducks and rabbits (and a few other things), it all depends on how you look at it.</p> <p>(Krouse Rosenthal & Lichtenheld, 2009)</p> <p>Themes right vs. wrong, differing points of view</p>
Intercultural understanding element	Opinions depend on culture
Picture-book relationship and inclusivity	<ul style="list-style-type: none"> • Symmetrical • Diversity in perspectives
Engaging with the text	<p>-it details a discussion, which eventually takes on dialogic qualities</p> <p>(Heggernes, 2020, p. 125)</p>
Supporting texts and resource links	<p>https://www.youtube.com/watch?v=36AqMX5uua4</p> <p>(The StoryTime Family, 2017)</p>
Different tasks that can be done	<p>-Can discuss how our pre-knowledge influences what we see, and how one perspective might be just as valid as another one.</p> <p>(Heggernes, 2020, p. 126)</p>

<p>Amazing Grace by Mary Hoffman and illustrated by Caroline Binch</p>	<p>Synopsis</p> <p>Grace loves to act out stories, whether they're in books or in movies or the kind her grandmother tells. She acts out the most exciting parts of all sorts of tales... sometimes as Hiawatha, or Aladdin, or Joan of Arc... There's nothing that Grace enjoys</p>
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	<p>more. So when there's a chance to play a part in <i>Peter Pan</i>, Grace knows <i>exactly</i> who she wants to be. It's hard when her classmates are doubtful, but Grace has the loving support of her mother and wise grandmother to bolster her own independence. Grace keeps in mind that se can be anything she wants to be-and the results are truly amazing!</p> <p>(Hoffman, 1991)</p> <p>Themes tolerance, racism, stereotypes, you can be anything</p>
<p>Intercultural understanding element</p>	<p>Empathy, perspective taking</p>
<p>Picture-book relationship and inclusivity</p>	<ul style="list-style-type: none"> • Symmetrical and complementary • Diversity in characters
<p>Engaging with the text</p>	<p>-Easy for the reader to bond with this book and its message of confidence, courage and determination in the face of disappointment</p> <p>-allows the learner to explore the thoughts and feelings elicited by the text</p> <p>-the intertextuality touches upon many stories of childhood, but leaves them to be completed by the reader</p> <p>-the artwork that characterizes the protagonist Grace as a unique individual</p> <p>-children share in Grace's emotions, adding values, interest and meaning to the text</p> <p>(Bland, 2013, p. 60-62)</p>

Supporting texts and resource links	https://www.youtube.com/watch?v=GAzTjbs2ls (Sankofa Read Aloud, 2019)
Different tasks that can be done	<ul style="list-style-type: none"> • How do you think Grace felt about being told she couldn't be Peter Pan? How can you tell? • Why do you think someone might think it isn't okay for a Black girl to play Peter Pan? Is that a good reason? Why or why not? • Can you think of a time that you wanted to try something new, and someone told you "you can't do that"? How did that make you feel and how did you respond? • Does Grace help you believe "You can be anything you want if you put your mind to it"? Tell about a time you put your mind to something. How did it feel? • What can you do to encourage someone else to follow their dreams? (Learning to give, no date)

Piggybook by Anthony Browne	<p>Synopsis</p> <p>Mrs. Piggott is tired of playing domestic drudge to her unappreciative husband and sons. So she disappears, leaving them to fend for themselves. That's when the Piggott household- especially the swinish Piggott men- undergoes the most extraordinary transformation...</p> <p>(Brown, 1990)</p> <p>Themes</p> <p>gender norms, fairness, autonomy</p>
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Intercultural understanding element	Perspective taking, empathy, opinions depend on culture
Picture-book relationship and inclusivity	<ul style="list-style-type: none"> • Symmetrical and complementary • Different views
Engaging with the text	<p>Piggy Hunt</p> <p>Materials: document camera</p> <ul style="list-style-type: none"> • Begin with a discussion about the illustrations in the book. <ul style="list-style-type: none"> ○ What did you notice was often hidden in the pictures on each page? ○ Why do you think pigs were hidden throughout the story? ○ Why do you think there were increasingly more pigs hidden as the story went on? ○ Why did the dad and boys turn into pigs? Did they really turn into pigs or were the illustrations trying to make a point? • Next talk about the language used in the story. <ul style="list-style-type: none"> ○ Once the dad and boys turned into pigs, what did you notice about the verbs used to describe their actions (squealed, grunted, etc.)? ○ Why were these verbs chosen? • Now, explain that you are going to read the story aloud again and that students are to be on a piggy hunt. • Read the story again using a document camera so that students can see the words and the pictures. As you read, stop at the end of each page and allow the class to identify all the references made to pigs (pictures or words). Discuss each one. <p>(Goode, no date)</p>
Supporting texts and resource links	<p>https://www.youtube.com/watch?v=t8_vZaer5lc&t=164s</p> <p>(Reading Made Easy, 2020)</p>
Different tasks that can be done	<p>At the beginning of the book, how were the chores divided up? How was the family set up? Why was Mrs. Piggott doing all the work? Why was the family set up the way it was? How do you know that women are better at laundry? Are all men bad at laundry? Who does different chores in your family?</p>

	<p>Was the relationship between Mr. Piggott and Mrs. Piggott fair? Was it equal? Why or why not? What does a fair family look like? Does every family look different? Should people only do the work that they are best at?</p> <p>In <i>Piggybook</i>, Mrs. Piggott makes it clear that she does not like to do all the housework for her family. However, hypothetically, what if she claimed that she did? Why would she be okay with doing all the housework? Is this a genuine preference? If Mrs. Piggott claims to be fine with her situation, is it still morally wrong or unfair? Is she making a bad choice? (Magid & Gorter, no date)</p>
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<p>The wall in the middle of the book by Jon Agee</p>	<p>Synopsis</p> <p>There's a wall in the middle of the book, and our hero-a young knight-is sure that the wall protects his side of the book from the dangers of the other side-like an angry tiger and giant rhino, and worst of all, an ogre who would gobble him up in a second! But our knight doesn't seem to notice the crocodile and growing sea of water that are emerging on his side. When he's almost over his head and calling for help, who will come to his rescue? An individual who isn't as dangerous as the knight thought-from a side of the book that might just have some positive things to offer after all!</p> <p>(Amazone, no date b)</p> <p>Themes self-awareness, tolerance, stereotypes, pride</p>
<p>Intercultural understanding element</p>	<p>Stereotypes and prejudices</p>

Picture-book relationship and inclusivity	<ul style="list-style-type: none"> • Symmetrical, complementary, expanding, counterpoint and silent • Diversity in characters
Engaging with the text	The pictures are literal and can be talked about in a more abstract way.
Supporting texts and resource links	https://www.youtube.com/watch?v=FAHs5VrrLzE (Heather’s Story Time Corner, 2019)
Different tasks that can be done	What feeds and breaks down prejudices?

Frederick by Leo Lionni	<p>Synopsis</p> <p>Here is the fable of Frederick, the dreamer and poet, whose endless store of supplies warms the hearts of his fellow field mice and feeds their spirits during the coldest, darkest days of winter.</p> <p>(Lionni, 1967)</p> <p>Themes</p> <p>community, collectivism, mindfulness, an individual social worth, individuality</p>
Intercultural understanding element	Difference in individuals in a community
Picture-book relationship and inclusivity	<ul style="list-style-type: none"> • Symmetrical • Diversity in a community
Engaging with the text	Talk about the value of different types of work.

<p>Supporting texts and resource links</p>	<p>https://www.youtube.com/watch?v=Ukqv_G1sk-A</p> <p>(Mr. Paulson Reads, 2020)</p>
<p>Different tasks that can be done</p>	<p>Discussion: one is pro Frederick’s way of gathering for the winter, one is against it</p> <p>(Giambalvo, no date)</p> <ul style="list-style-type: none"> • Do you think Frederick is working? • Do you think Frederick’s work was worth as much as the other mice’s work? Why or why not? • Frederick is a part of the mouse community. Does Frederick deserve to get some of the food even though he didn’t gather any of it? • What makes a community? • Try to think of some communities you are a part of. For example: school, sports, gaming. How do you know they are communities? • Does everybody have to do his or her part in a community? <p>(Giambalvo, no date)</p>

<p>Last stop on market street by Matt de lan Pena and illustrated by Christian Robinson</p>	<p>Synopsis</p> <p>On Sundays, CJ and his nana ride the bus across town to their stop on Market Street. But today CJ’s not happy about it. Today, he’s wondering out loud why they have to wait in the rain and why they don’t have a car like his other friends. But it’s Nana who opens young CJ’s eyes and shows him the real beauty in the world around them- the spirit of the bustling city, the music in everyday life, and the magic of their often overlooked neighbors.</p> <p>(Pena, 2015)</p>
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	<p>Themes</p> <p>kindness, empathy, gratitude, finding joy in unexpected places, family, diversity, inequality</p>
Intercultural understanding element	Diversity of people and their circumstances, empathy, perspective taking
Picture-book relationship and inclusivity	<ul style="list-style-type: none"> • Symmetrical • Diversity in characters
Engaging with the text	<p>https://www.carolhurst.com/titles/laststoponmarket.html</p> <p>(Otis, no date)</p>
Supporting texts and resource links	<p>https://www.youtube.com/watch?v=TUKX6uQ5qsM</p> <p>(Reading Rhinos, 2020)</p>
Different tasks that can be done	<p>https://www.prindleinstitute.org/books/last-stop-on-market-street/</p> <p>(Carroll & McHugh, no date)</p>

Appendix 4- Some of the PowerPoint slides from the first lesson

Odd one out



A man, a woman,
and a man in a
wheelchair



Men and women
from different
countries



Adults and a child



Three men



Examples of Intercultural encounters

Mary and Jill are working with a school assignment together in the school library. They are co-writing the assignment, and Jill has just sent over her part of the paper to Mary.

Mary: This is so irritating. You have not done this correctly.

Jill: I'm sorry! I worked with this all night yesterday and I really think that it is possible to interpret the question that way.

Mary: Don't react that way. Maybe you're right. I will look at it again.

Jill: No need to. We can hand in separate papers.

(Dypedahl, 2020, p. 135)

Examples of Intercultural encounters

Americans tend to like people who agree with them. Australians are more apt to be interested in a person who disagrees with them ... and in fact can indicate real interest and respect. ... While the American is seeking a topic to chat about, the Australian is seeking a partner to spar with. Thus, the Australians find the Americans boring. (As cited in Sorti, 1990, p. 21)

(Dypedahl, 2020, p. 140)

Examples of Intercultural encounters

Teacher: Why didn't you hand in the assignment?
Student: I did not find the essay questions.
Teacher: But all our assignments are available online.
Student: We could not access the internet at home yesterday.
Teacher: Why do you give me these lame excuses? Kim didn't hand it in either, but at least she apologized and didn't lie to me.

(Dypedahl, 2020, p. 142)

Examples of Intercultural encounters

Question: "Do you think Mr. Sim will be able to come to the course in Atlanta next week? I would like to make hotel reservations for him, and the hotel is quite full."
Answer: "It is possible Mr. Sim may have to attend a meeting in Shanghai."
Follow-up question 2 days later and before the course begins:
Question: "I am following up on my earlier conversation and am wondering if Mr. Sim will be attending the course."
Answer: "As I told you previously, he will NOT attend."

(Adapted from Moran & Yongdahl, 2008, p. 26)

(Dypedahl, 2020, p. 143)

Examples of Intercultural encounters

A girl from India went to Canada to study. The first time she was invited to a Canadian home for dinner, she was very surprised when she was never offered food a second time. To her, the polite thing to do was to decline the food the first time it was offered, and then be ready to accept the second time. The result was that she left quite hungry.

(Dypedahl, 2020, p. 134)

Appendix 5- Word cloud form the first lesson

The pupils' responses to what they associated with the phrase "interacting across differences"



Appendix 6- Handout given to the pupils after the first lesson

Intercultural Competence through Picturebooks

Kompetansemål for prosjektet

- ❖ reflektere over variasjon i tenkesett, kommunikasjonsmønstre og samhandlingsformer i den virtuelle og virkelige verden
- ❖ Utforske og reflektere over hvordan synsvinkel og avsender kan påvirke et budskap
- ❖ Utforske og sammenligne språkbruk og virkemidler i ulike medier og sammenhenger (Ministry of Education and Research, 2020)

Recording book talk and discussions

- ❖ Distance between groups
 1. Let me know when you are going to begin reading the picturebook
 - ❖ I will turn on the device
 - ❖ You are just going to speak normal (but clear) and leave it on the table
 2. Let me know when you are finished reading and doing the tasks for the picturebook
 - ❖ I will turn the device off
- ❖ Repeat step 1 and 2 if you begin reading a new picturebook

Relationship between text and pictures in picturebooks

- ❖ SYMMETRICAL- The same story is told through both picture and text
- ❖ COMPLEMENTARY- The pictures expand or add information to the written text
- ❖ COUNTERPOINT- The images and written text challenge or contradict each other (Nikojeva and Scott, 2000, p. 225-226; 2001, p. 12)

Links for read aloud of the picturebooks

- ❖ Islandborn: <https://www.youtube.com/watch?v=Bw3PbygB5LI> (Burke, 2020)
- ❖ The day you begin: <https://www.youtube.com/watch?v=0Yp9phwqtIE&t=100s> (Minty Kidz, 2020)
- ❖ Voices in the park: <https://www.youtube.com/watch?v=N2genqtP9Co&t=54s> (Mrs Roberts' Resources, 2021)
- ❖ My two grannies: https://www.youtube.com/watch?v=_hmfAV6aPWs&t=486s (Start at 2.25) (Colour Their World, 2021)
- ❖ My mum: <https://www.youtube.com/watch?v=j9NMjS0jX5w> (Ring Around Ronina, 2020b)

- ❖ My dad: <https://www.youtube.com/watch?v=2XKMQ0ddRd4>
(Ring Around Ronina, 2020a)
- ❖ Amazing Grace: <https://www.youtube.com/watch?v=GArzTjbS2ls>
(Sankofa Read Aloud, 2019)
- ❖ Piggybook: https://www.youtube.com/watch?v=t8_vZaer5lc&t=164s
(Reading Made Easy, 2020)
- ❖ Frederick: https://www.youtube.com/watch?v=Ukqv_G1sk-A
(Mr. Paulson Reads, 2020)
- ❖ Last stop on market street: <https://www.youtube.com/watch?v=TUKX6uQ5qsM>
(Otis, no date)
- ❖ Duck! Rabbit!: <https://www.youtube.com/watch?v=36AqMX5uua4>
(The StoryTime Family, 2017)

General tasks for all the picturebooks

- ❖ What is the relationship between picture and written text in the picturebook?
- ❖ Can you relate to the picturebook?
- ❖ Was there anything in particular that you noticed in the picturebook?
- ❖ How do you understand the picturebook?
- ❖ Could someone else understand the picturebook in another way than what you did?
 - ❖ If yes, why? If no, why?

Appendix 7- Tasks and assessment criteria for creating a text in lessons three and four

Produce a text

The tasks

Choose one of the following tasks:

1. Change the perspective of one of the picturebooks you have read. Feel free to choose what medium you want to use.

Some examples:

- Another character in the picturebook can tell the story.
- If a character tells the story, maybe a narrator can do it instead?
- You can add another perspective into the picturebook.

2. Change the medium of one of the picturebooks you have read. The medium can be changed to a text, movie, Instagram account, Facebook account, theater, audio theater, etc.

3. Show how things can be perceived differently from person to person. Feel free to choose what medium you want to use.

Some examples:

- you can choose a different optic illusion(s) than duck/rabbit
- you can choose different pages from picturebooks and show how it can be understood differently by different readers (maybe from different cultures or different ages)
- inspiration to different themes: abortion, pride flag, flat earth, gun laws, conspiracy theories, climate change, violent games, the world cup, issues in social media, etc.

4. Choose the most interesting discussion question(s) you answered last session. Feel free to choose what medium you want to use.

Some examples:

- What do we need in order to be happy?
- What does a fair family look like? Does every fair family look the same?

-What makes a community?

-What are good things about being from somewhere different?

Examples of different mediums you can use: movie, PowerPoint presentation, podcast, text, comic strip, board game, poster, digital story (Creaza), etc.

Vurderingskriterier

Vurderingskriteriene er kompetansemålene til dette prosjektet:

- **Reflektere** over variasjon i tenkesett, kommunikasjonsmønstre og samhandlingsformer i den virtuelle og virkelige verden
- **Utforske og reflektere** over hvordan synsvinkel og avsender kan påvirke et budskap
- **Utforske** og sammenligne språkbruk og virkemidler i ulike medier og sammenhenger

Udirs forklaring av verbene i kompetansemålene:

- Å utforske handler om å oppleve og eksperimentere og kan ivareta nysgjerrighet og undring. Å utforske kan bety **å sanse, søke, oppdage, observere og granske. I noen tilfeller betyr det å undersøke ulike sider av en sak gjennom åpen og kritisk drøfting. Å utforske kan også bety å teste eller prøve ut og evaluere arbeidsmetoder, produkter eller utstyr.**
- Å reflektere er **å undersøke og tenke gjennom ulike sider ved egne eller andres handlinger, holdninger og ideer.** Vi kan også reflektere over et saksforhold, praktiske aktiviteter eller egen læring. **Refleksjon innebærer å prøve ut egne tanker og holdninger** for å utvikle bedre innsikt og forståelse.

(Ministry of Education and Research, 2020)

Appendix 8- NSD

Vurdering av behandling av personopplysninger

Skriv ut ☰

Referansenummer
273486

Vurderingstype
Standard

Prosjekttittel
Interkulturell kompetanse gjennom bildebøker

Behandlingsansvarlig institusjon
UiT Norges Arktiske Universitet / Fakultet for humaniora, samfunnsvitenskap og lærerutdanning / Institutt for lærerutdanning og pedagogikk

Prosjektansvarlig
Minjeong Son

Student
Hanna Kaarby

Prosjektperiode
14.09.2022 - 15.05.2023

Kategorier personopplysninger
Alminnelige

Lovlig grunnlag
Samtykke (Personvernforordningen art. 6 nr. 1 bokstav a)

Behandlingen av personopplysningene er lovlig så fremt den gjennomføres som oppgitt i meldeskjemaet. Det lovlige grunnlaget gjelder til 15.05.2023.

[Meldeskjema](#)

Kommentar
OM VURDERINGEN
Personverntjenester har en avtale med institusjonen du forsker eller studerer ved. Denne avtalen innebærer at vi skal gi deg råd slik at behandlingen av personopplysninger i prosjektet ditt er lovlig etter personvermregelverket.

Personverntjenester har nå vurdert den planlagte behandlingen av personopplysninger. Vår vurdering er at behandlingen er lovlig, hvis den gjennomføres slik den er beskrevet i meldeskjemaet med dialog og vedlegg.

VIKTIG INFORMASJON TIL DEG
Du må lagre, sende og sikre dataene i tråd med retningslinjene til din institusjon. Dette betyr at du må bruke leverandører for spørreskjema, skylagring, videosamtale o.l. som institusjonen din har avtale med. Vi gir generelle råd rundt dette, men det er institusjonens egne retningslinjer for informasjonssikkerhet som gjelder.

TYPE OPPLYSNINGER OG VARIGHET
Prosjektet vil behandle alminnelige kategorier av personopplysninger frem til 15.05.2023.

LOVLIG GRUNNLAG
Prosjektet samler data fra to utvalg. Utvalg 1 består av Ungdomsskoleelever mellom 13 og 16 år. Utvalg 2 består av lærere. Prosjektet vil innhente samtykke fra de registrerte, og fra de foresatte til behandlingen av personopplysninger om barna. Vår vurdering er at prosjektet legger opp til et samtykke i samsvar med kravene i art. 4 og 7, ved at det er en frivillig, spesifikk, informert og utvetydig bekreftelse som kan dokumenteres, og som den registrerte/foresatte kan trekke tilbake.

Lovlig grunnlag for behandlingen vil dermed være den registrerte/foresattes samtykke, jf. personvernforordningen art. 6 nr. 1 bokstav a.

PERSONVERNPRINSIPPER
Personverntjenester vurderer at den planlagte behandlingen av personopplysninger vil følge prinsippene i personvernforordningen om:

lovlighet, rettferdighet og åpenhet (art. 5.1 a), ved at registrerte/foresatte får tilfredsstillende informasjon om og samtykker til behandlingen

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

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

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

DE REGISTRERTES RETTIGHETER

Personverntjenester vurderer at informasjonen om behandlingen som de registrerte og foresatte vil motta oppfyller lovens krav til form og innhold, jf. art. 12.1 og art. 13.

Så lenge de registrerte kan identifiseres i datamaterialet vil de ha følgende rettigheter: innsyn (art. 15), retting (art. 16), sletting (art. 17), begrensning (art. 18) og dataportabilitet (art. 20).

Vi minner om at hvis en registrert/foresatt tar kontakt om sine/barnets rettigheter, har behandlingsansvarlig institusjon plikt til å svare innen en måned.

TAUSHETSPLIKT

Deltagerne i prosjektet har taushetsplikt som lærere. Intervjuene må gjennomføres uten at det fremkommer opplysninger som kan identifisere elever.

FØLG DIN INSTITUSJONS RETNINGSLINJER

Personverntjenester legger til grunn at behandlingen oppfyller kravene i personvernforordningen om riktighet (art. 5.1 d), integritet og konfidensialitet (art. 5.1. f) og sikkerhet (art. 32).

For å forsikre dere om at kravene oppfylles, må dere følge interne retningslinjer og eventuelt rådføre dere med behandlingsansvarlig institusjon.

MELD VESENTLIGE ENDRINGER

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

<https://www.nsd.no/personverntjenester/fyll-ut-meldeskjema-for-personopplysninger/melde-endringer-i-meldeskjema>. Du må vente på svar fra oss før endringen gjennomføres.

OPPFØLGING AV PROSJEKTET

Personverntjenester vil følge opp ved planlagt avslutning for å avklare om behandlingen av personopplysningene er avsluttet.

Kontaktperson hos oss: Anne Marie Try Laundal

Lykke til med prosjektet!

Appendix 9- Informasjonsskriv og samtykkeskjema for lærere

Informasjonsskriv og samtykkeskjema til lærer

Vil du delta i forskningsprosjektet ”*Interkulturell kompetanse gjennom bildebøker*”?

Dette er et spørsmål til deg om å delta i et forskningsprosjekt hvor formålet er å finne ut hvordan bruk av bildebøker kan hjelpe elever å utvikle interkulturell kompetanse. I dette skrivet gir jeg deg informasjon om målene for prosjektet og hva deltakelse vil innebære for deg.

Formål

Formålet med dette masterprosjektet er å finne ut hvordan bildebøker kan brukes i engelskundervisning for at elevene skal utvikle interkulturell kompetanse. Prosjektet tar sikte på at elevene skal gjennomføre et undervisningsopplegg hvor fokuset er å utvikle interkulturell kompetanse gjennom bildebøker. Elevene vil jobbe i grupper.

Undervisningsopplegget vil bli observert, evaluert og eventuelt justert underveis. Det vil bli lagt opp til gruppediskusjon for elevene i undervisningsopplegget hvor det vil bli tatt lydopptak i de ulike gruppene. Prosjektet vil i forkant ha en planleggingsfase og en gjennomføringsfase. Planleggingsfasen vil bestå av utvikling av et undervisningsopplegg i samarbeid med student. Gjennomføringsfasen vil bestå av gjennomføringen av undervisningsopplegget som vil bli evaluert av deg i samarbeid med meg etter hver undervisnings-økt og evaluert av elevene på slutten av opplegget i form av en tekst.

Hvem er ansvarlig for forskningsprosjektet?

UiT- Norges Arktiske Universitet er ansvarlig for prosjektet.

Hva innebærer det for deg å delta?

Hvis du velger å delta i prosjektet innebærer det:

Planlegging og gjennomføring av et undervisningsopplegg i samarbeid mellom deg som lærer og meg som masterstudent. Jeg gjennomfører undervisningsopplegget som vil bli vurdert og

eventuelt justert underveis i samråd med deg. Prosjektet er av typen feltintervensjon ettersom undervisningsopplegget evalueres og justeres fra dag til dag.

At jeg driver deltakende-observasjon av undervisningsopplegget. Dette vil registreres ved hjelp av observasjonsskjema og logg.

At du deltar i feltsamtaler om undervisningsopplegget i etterkant av undervisnings-øktene. Dette vil enten bli notert ned i form av logg eller bli tatt opp på lydbånd. Feltsamtalene vil dreie seg om din oppfatning av undervisningsopplegget, evaluering av opplegget og om du tenker at bruk av bildebøker for å utvikle elevers interkulturelle kompetanse er hensiktsmessig. Undervisningsopplegget vil være tematikk i elevenes evaluering av prosjektet i form av en tekst, og du vil dermed kunne bli omtalt her. Det vil ikke være fokus på deg som person, men på undervisningsopplegget og elevenes erfaringer og refleksjoner knyttet til dette.

Det er frivillig å delta

Det er frivillig å delta i prosjektet. Hvis du velger å delta, kan du når som helst trekke samtykket tilbake uten å oppgi noen grunn. Alle dine personopplysninger vil da bli slettet. Det vil ikke ha noen negative konsekvenser for deg hvis du ikke vil delta eller senere velger å trekke deg.

Ditt personvern – hvordan jeg oppbevarer og bruker dine opplysninger

Jeg vil bare bruke opplysningene om deg til formålene jeg har fortalt om i dette skrivet. Jeg behandler opplysningene konfidensielt og i samsvar med personvernregelverket.

Masterstudent Hanna Kaarby og hennes veiledere vil ha tilgang til datamaterialet. All data og personopplysninger som samles inn og selve masteren vil bli anonymisert. Det vil si at ingen andre enn vi som har gjennomført dette prosjektet (student, veiledere og deltakere) vil vite hvem som har blitt observert og blitt tatt lydopptak av. Lydfiler og transkripsjoner vil lagres på universitetets server som er passordbeskyttet.

Hva skjer med personopplysningene dine når forskningsprosjektet avsluttes?

Opplysningene anonymiseres underveis i prosjektet og vil bli slettet ved prosjektslutt den 15.05.2023. Det vil si at lydopptakene slettes og at alt skriftlig materiale omskrives slik at personopplysninger fjernes.

Hva gir oss rett til å behandle personopplysninger om deg?

Vi behandler opplysninger om deg basert på ditt samtykke.

På oppdrag fra UiT- Norges Arktiske Universitet har NSD- Norsk senter for forskningsdata AS vurdert at behandlingen av personopplysninger i dette prosjektet er i samsvar med personvernregelverket.

Dine rettigheter

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

innsyn i hvilke opplysninger vi behandler om deg, og å få utlevert en kopi av opplysningene

å få rettet opplysninger om deg som er feil eller misvisende

å få slettet personopplysninger om deg

å sende klage til Datatilsynet om behandlingen av dine personopplysninger

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

UiT- Norges Arktiske Universitet. Prosjektleder: Minjeong Son. Mail: minjeong.son@uit.no
eller student: Hanna Kaarby. Mail: hka064@uit.no

Hvis du har spørsmål tilknyttet NSD sin vurdering av prosjektet, ta kontakt med:

NSD- Norsk senter for forskningsdata AS. Mail: personverntjenester@sikt.no eller på telefon 53 21 15 00.

Med vennlig hilsen

Prosjektansvarlig (veileder)

Student

Minjeong Son

Hanna Kaarby

Samtykkeerklæring

Jeg har mottatt og forstått informasjon om prosjektet *Interkulturell kompetanse gjennom bildebøker*, og har fått anledning til å stille spørsmål. Jeg samtykker til:

å delta i planlegging, gjennomføring, evaluering og justering av et undervisningsopplegg

at student kan drive deltakende observasjon av undervisningsopplegget

å stille min klasse til disposisjon for gjennomføring av undervisningsopplegget

å delta i feltsamtaler med lydopptak og/eller logg

Jeg samtykker til at mine opplysninger behandles frem til prosjektet er avsluttet

(Signert av prosjektdeltaker, dato)

Appendix 10- Informasjonsskriv og samtykkeskjema for elevens foresatte

Informasjonsskriv og samtykkeskjema til foreldre/foresatte

Vil du la ditt barn delta i forskningsprosjektet ”*Interkulturell kompetanse gjennom bildebøker*”?

Dette er et spørsmål til deg om å la ditt barn delta i et forskningsprosjekt hvor formålet er å finne ut hvordan bruk av bildebøker kan hjelpe elever å utvikle interkulturell kompetanse. I dette skrivet gir jeg deg informasjon om målene for prosjektet og hva deltakelse vil innebære for ditt barn.

Formål

Formålet med dette masterprosjektet er å finne ut hvordan bildebøker kan brukes i engelskundervisning for at elevene skal utvikle interkulturell kompetanse. Prosjektet tar sikte på at elevene skal gjennomføre et undervisningsopplegg hvor fokuset er å utvikle interkulturell kompetanse gjennom bildebøker. Elevene vil jobbe i grupper.

Undervisningsopplegget vil bli observert, evaluert og eventuelt justert underveis. Det vil bli lagt opp til gruppediskusjon for elevene i undervisningsopplegget hvor det vil bli tatt lydopptak i de ulike gruppene. Det vil i tillegg bli samlet inn produkter (tekster, presentasjoner, plakater, ol.) som elevene produserer i undervisningsopplegget.

Hvem er ansvarlig for forskningsprosjektet?

UiT- Norges Arktiske Universitet er ansvarlig for prosjektet.

Hva innebærer det for ditt barn å delta?

Hvis du velger å la ditt barn delta i prosjektet innebærer det at:

Jeg gjennomfører et undervisningsopplegg med elevene hvor målet er at de skal utvikle interkulturell kompetanse gjennom bildebøker.

Jeg observerer undervisningsopplegget for å finne ut hvordan elevene jobber med bildebøker for å utvikle sin interkulturelle kompetanse. Opplysningene vil bli skrevet ned i form av notater og logg.

Det vil bli tatt lydopptak av barnet ditt i gruppediskusjoner underveis i undervisningsopplegget. Dette gjøres da jeg observerer undervisningen alene og kan gå glipp av verdifull data uten lydopptak.

Jeg samler inn produktene (tekster, presentasjoner, plakater, ol.) som barnet ditt produserer i løpet av undervisningsopplegget. Hensikten med å samle inn produktene er å kartlegge hva deltakerne har lært i undervisningsopplegget, deres forståelse av begrepet interkulturell kompetanse og hvordan de har opplevd prosjektet.

Det er frivillig å delta

Det er frivillig å delta i prosjektet. Hvis du velger å la ditt barn delta, kan du når som helst trekke samtykket tilbake uten å oppgi noen grunn. Alle barnets personopplysninger vil da bli slettet. Det vil ikke ha noen negative konsekvenser for deg eller barnet hvis du ikke vil la barnet delta eller senere velger å trekke barnet. Det vil ikke påvirke din eller barnets forhold til skolen/lærer dersom barnet ikke deltar i prosjektet eller velger å trekke seg.

Ditt barns personvern – hvordan jeg oppbevarer og bruker barnets opplysninger

Jeg vil bare bruke opplysningene om ditt barn til formålene jeg har fortalt om i dette skrevet. Jeg behandler opplysningene konfidensielt og i samsvar med personvernregelverket. Masterstudent Hanna Kaarby og hennes veiledere vil ha tilgang til datamaterialet. All data og personopplysninger som samles inn og selve masteren vil bli anonymisert. Det vil si at ingen andre enn vi som har gjennomført dette prosjektet (student, veiledere og deltakere) vil vite hvem som har blitt observert og blitt tatt lydopptak av. Lydfiler og transkripsjoner vil lagres på universitetets server som er passordbeskyttet.

Hva skjer med personopplysningene til barnet ditt når forskningsprosjektet avsluttes?

Opplysningene anonymiseres underveis i prosjektet og vil bli slettet ved prosjektslutt den 15.05.2023. Det vil si at lydopptakene slettes og at alt skriftlig materiale omskrives slik at personopplysninger fjernes.

Hva gir meg rett til å behandle personopplysninger om ditt barn?

Jeg behandler opplysninger om ditt barn basert på ditt samtykke.

På oppdrag fra UiT- Norges Arktiske Universitet har NSD- Norsk senter for forskningsdata AS vurdert at behandlingen av personopplysninger i dette prosjektet er i samsvar med personvernregelverket.

Dine rettigheter

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

innsyn i hvilke opplysninger vi behandler om barnet ditt, og å få utlevert en kopi av opplysningene

å få rettet opplysninger om barnet ditt som er feil eller misvisende

å få slettet personopplysninger om barnet ditt

å sende klage til Datatilsynet om behandlingen av ditt barns personopplysninger

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

UiT- Norges Arktiske Universitet. Prosjektleder: Minjeong Son. Mail: minjeong.son@uit.no
eller student: Hanna Kaarby. Mail: hka064@uit.no

Hvis du har spørsmål tilknyttet NSD sin vurdering av prosjektet, ta kontakt med:

NSD- Norsk senter for forskningsdata AS. Mail: personverntjenester@sikt.no eller på telefon 53 21 15 00.

Med vennlig hilsen

Prosjektansvarlig (veileder)

Student

Minjeong Son

Hanna Kaarby

Samtykkeerklæring

Jeg har mottatt og forstått informasjon om prosjektet *Interkulturell kompetanse gjennom bildebøker*, og har fått anledning til å stille spørsmål. Jeg samtykker til:

at mitt barn deltar i undervisnings som blir observert

at mitt barn deltar i undervisning hvor det vil bli tatt lydopptak ved gruppediskusjoner

at produktene som mitt barn produserer i undervisningsopplegget kan samles inn

at opplysninger om mitt barn kan behandles frem til prosjektet er avsluttet 15.05.2023

Jeg ----- samtykker på vegne av -----

(Navn på foresatt)

(Fullt navn på eleven)

(Dato)

