



Høgskulen  
på Vestlandet

# MASTER'S THESIS

Using the picturebook *The Rabbits* to teach visual literacy in a 7th grade EFL classroom.

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Interpreting

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I confirm that the work is self-prepared and that references/source references to all sources used in the work are provided, cf. Regulation relating to academic studies and examinations at the Western Norway University of Applied Sciences (HVL), § 12-1.

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## Summary

This thesis explores how the picturebook, *The Rabbits*, can be used to teach 7<sup>th</sup> grade pupils about visual literacy as a skill in the EFL classroom. The study consists of a mixed-methods approach, where I will use both quantitative and qualitative methods to meet my research question. The thesis builds on theory on picturebooks and visual literacy theory. I have chosen to write this thesis to explore how picturebooks can be used to teach pupils about visual literacy, and further investigate how the pupils demonstrates their competence after a small-scale classroom study.

This thesis will use a questionnaire to research how the pupils learn visual literacy through the picturebook, where the pupils shall produce their own drawings by using knowledge from the lesson on visual literacy. Their production, in form of drawings, shall reflect the pupils' competence after the lesson, and will indicate the pupils' level of competence seen in light of Bloom's Taxonomy.

This study was completed in a 7<sup>th</sup> grade class, with me as both the researcher and the teacher. It consisted of a total of 14 pupils, where ten participants joined the project. The classroom study consisted of three lessons over the period of two days, where a review of the picturebook was completed, followed by teaching visual literacy by using the picturebook.

This study will shed light on picturebooks as a neat tool in language learning, and that picturebooks not only can be used for children, but is also interesting for young adults. The study will also show that visual literacy in the EFL classroom needs a thorough learning over time, and frequent teaching of the topic. The pupils' answers in the questionnaire after the study was completed, shows that the visual elements used in this study; colors, shape, and size, contributes both large and small to teach visual literacy as a skill.

## Sammendrag

Denne oppgaven undersøker hvordan bildeboken, *The Rabbits* kan brukes til å lære elever på 7.trinn om visuelle leseferdigheter i Engelsk faget. Studien består av en mikset metodebruk, hvor jeg både bruker kvalitativ og kvantitative metoder for å møte forskningsspørsmålet i oppgaven. Oppgaven bygger på teori om visuelle leseferdigheter og bildebokteori. Jeg har valgt å skrive denne oppgaven for å undersøke om bildebøker kan bli brukt til å lære elever å lære visuelle leseferdigheter, og videre undersøke hvordan elevene demonstrerer sin kompetanse etter en småskala klasseromsforskning.

Denne oppgaven bruker spørreskjema til å undersøke hvordan elevene lærer visuelle leseferdigheter gjennom en bildebok, og skal produsere en tegning ved å bruke kunnskap fra undervisningen. Denne produksjonen skal reflektere elevens kompetanse etter endt undervisning, og skal belyse elevens kompetansenivå ved bruk av Bloom's Taxonomi.

Studien ble gjennomført i en 7.klasse med meg selv både som forsker og lærer. Den bestod av totalt 14 elever, der ti ble med i studien. Klasseromsforskningen bestod av tre undervisningstimer over to dager, der en gjennomgang av bildeboken *The Rabbits* ble gjennomført, etterfulgt av undervisning i visuelle leseferdigheter ved bruk av bildeboken.

Denne studien vil belyse bildebøker som et godt verktøy i læringen, og at bildebøker ikke bare er laget for barn, men kan også være interessante for eldre barn og unge voksne. Studien vil også vise at visuelle leseferdigheter i engelsk faget krever grundig læring over lengre tid, og hyppige repetisjoner. Elevenes svar på spørreskjemaet etter studien viser at de visuelle elementene; farger, former og størrelser, brukt i denne studien, bidrar både stort og smått til læring i visuelle leseferdigheter.

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# Chapter 1: Introduction

## 1.1 Background

The idea behind this master's thesis derives from my interest in reading and understanding picturebooks through the interaction between verbal and visual text. And I believe that children and adults can learn from describing what they see. I find it interesting due to a different way of connecting with the story. I knew right away that picturebooks would be the theme of my masters when I first learned about it myself as a second-year student at HVL. Learning about how picturebooks can tell a whole story with just an image and a little text. I remember a class we had back in 2018 with my now supervisor, Jena, where we described images in a picturebook to make sense of the story. My first impression of the picturebook was that it was too childish and made little sense to me due to the large images covering the whole spread, and almost no text to support the story. I did not believe it when the teacher said that picturebooks like these could be used in teaching lower and upper secondary level, and even higher up. As we went through it, I got more and more involved in it, and I had a very positive experience with reading picturebooks. Now, I believe that what was taught about picturebooks in the lessons back in 2018, will be useful for my 7th grade pupils when teaching English, and I believe that using a picturebook can be as useful for them as it was for me.

Moreover, I also know what it is like to be a second language learner. To learn a language through a textbook mainly covered with much text and little images with somewhat no variation, I have personally found how difficult it may be to stay motivated through the reading. Although we have different learning styles, I, as a teacher, empathize with those pupils that find it difficult to stay motivated through reading, especially if the text involves many difficult words, and while other pupils run through the text quick, some pupils are left not understanding what is being read. I therefore want to try to make the English lessons as valuable and motivated for learning as possible, and that is one of the many reasons why I think that using picturebooks can help the pupils engage in learning English, as well as reading text.

### *1.1.1 Relevance and aims*

My intention in this thesis is to shed light on picturebooks and their use in the English subject. It specifically aims to examine how pupils read images and connect verbal and visual text,

including how they analyze the image by looking at colors, angles and other elements and use it to describe what they feel when they look at the images. The focus is to explore how and to what extent the pupils gain visual reading skills through the use of a picturebook, and if the picturebook can promote a development of visual literacy competence in English as a foreign language, later referred to in this thesis as EFL. A mixed methods small-scale classroom research will be applied to analyze a picturebook and explore its potential for developing pupils' understanding of the story through describing visual elements in the images.

According to Burmark & Dennis (1983, p.25), teaching visual literacy in the EFL classroom is important because when pupils learn a new language, illustrations can be used as a tool to understand, interpret, and learn English, rather than/ in addition to verbal text. Pupils must learn to integrate visual information and evaluate content that they come across every day from different media. Visual literacy has the ability to get the reader to actively analyze and interpret the images in the picturebooks, so that they can be more observant of the message the images give us (Frey & Fisher, 2010, p.169). The importance of teaching visual literacy give pupils the ability to interpret the message that text and picture have together. This project will promote the critical reception and production of multimodal narratives to better understand the world and oneself (Vasquez et al 2013), in line with the directives of The Subject Renewal (The Norwegian Directorate of Education and Training, 2019), which is a part of the new curriculum in Norway.

### *1.1.2 Previous research on the field*

Most studies of children's literature usually include only a chapter on picturebooks, and several studies concentrate on picturebooks alone. Within these studies, few have focused upon the dynamics of picturebooks and how picture and text interact together (Birketveit & Williams, 2013, 17). Sometimes picturebooks are treated as an integral part of children's fiction, with critics employing a literary approach, discussing themes, issues, ideology, or gender structures. However, literary studies often neglect the visual aspect or treat pictures as secondary. Picturebooks are still a relatively undiscovered part of EFL teaching; even though it is one of the most exciting types of authentic texts teachers can use (Birketveit & Williams, 2013, p. 17). By teaching visual literacy, pupils will gain the ability to read, comprehend and evaluate visual elements in forms of artistic style and expression. Instead of having the reader create their own images while reading, picturebooks already have pictures to support the story. Picturebooks provide pupils a general visual sense and develop the ability to make up a

meaning from visual information. Messaris (1993) questioned the need for visual literacy to comprehend images, and asked if “visual communication should be thought of as entailing a language in the sense of an arbitrary system of semantic and syntactic principles, with which viewers must acquire gradual familiarity over time?” (p. 277). He assumed that images, just like language, are only arbitrarily connected to what they represent. However, Messaris (1993, p. 290) considered pictures to be a unique mode of communication because:

They are not merely another form of arbitrary signification. Learning to understand images does not require the lengthy period of initiation characteristic of language learning, and permeability of cultural boundaries is much greater for images than it is for language(...) Pictures can make sense to inexperienced viewers despite all the many manifests’ discrepancies between image and reality.

Research findings have shown that abilities included in visual literacy relate directly to academic achievement, if applied mindfully, which naturally calls for its systematic introduction into schools and therefore into teacher preparation; yet this has not yet been initiated (Eilam, 2012, p. 89). Previous research on the field derived me to investigate further on the topic, and had me form some research questions which are presented in the next section.

## **1. 2 Thesis and research questions**

The issues addressed in this introductory chapter have driven the following primary research question: *how might the picturebook The Rabbits by John Marsden and Shaun Tan be used to teach visual literacy to 7th grade pupils?*

The purpose of this assignment is to find out how a picturebook can help to teach pupils about visual literacy. However, the main RQ is very open and requires a more narrow focus to meet my research question. Because of this, I included three sub-questions:

Sub-question 1: *which visual literacy competences do 7th grade pupils demonstrate after a small-scale classroom study?*

Sub-question 2: *what production competences do they show after a lesson on elements in visual literacy?*

Sub-question 3: *what have I as a teacher learned from the project of teaching visual literacy?*

### **1.3 Structure of the thesis**

The thesis is divided into six chapters. The first previous chapter is an introduction to the thesis and contains the thesis' relevance, purpose, and final research questions. In chapter two, the theoretical section of the thesis is presented, with an overview of earlier research of the topic and contains a context of the new curriculum to refer to the project as relevant, in contrast to the subject's core elements and competence aims. Chapter three presents the survey's methodological approach, the research design, the data collection procedure, process of analysis, and finally the ethical reflection of the study. It is the thesis' what, why and how. Chapter four is the part in which the empirical investigation of the data is carried out, and the results of the investigation are presented. Furthermore, chapter five analyses and discusses the findings of the survey, and seek to provide answers to the thesis' research questions. Finally, the last chapter, chapter six presents the conclusions and final commentary of the study, as well as thoughts about future research of the field.

## **Chapter 2: Theory**

### **2.1 Introduction**

In this chapter, there will be an explanation of some theoretical concepts involved in my study. The theoretical part will provide an overview of theoretical concepts that I can use in the research project, and which I can rely on, and use to support the later analysis of the data.

### **2.2 Central theoretical concepts**

#### *2.2.1 Visual literacy and visual representation in the classroom*

Today, we live in a visual world and consume visual messages daily when we look at our phones, watch TV, read the newspaper, to mention some. The term “visual literacy” relates to individuals' knowledge about various visual representations and the individuals' abilities to interpret and use them efficiently, and to create them for communicating information (Eilam, 2012, p.3). We think of visual literacy as describing the complex act of meaning making using images or illustrations. The balance between words and image can vary greatly from few or no words with a predominance of images, through a more balanced relationship between the forms of expression to a larger amount of verbal text in relation to images. Many perceive visual literacy as a learned ability to interpret visual messages accurately and to create them (e.g., Brill, Krim & Branch, 2007; Burbank & Dennis, 1983; Heinich, Molenda & Russell,

1982; Pettersson, 2000). Using visual literacy, learners are able to make connections, determine importance, synthesize information, evaluate, and critique. In picturebooks, the learners interact with both verbal and visual text, and the learners forms a more complete understanding (Frey & Fisher, 2010).

In order to analyze visual literacy, teachers must be able to locate relevant visual materials and evaluate their suitability for communicating, learning, and teaching purposes. To accurately analyze and categorize visual representation, the term "visualization" is used to describe both external and internal representations (Eilam, 2012). The external visual literacy represents physically accessible representations that exist outside the individual's mind, such as signs or teacher handouts as examples. In contrast, internal visual literacy represents mental elements in the minds of the individuals, which are created to store, retrieve, and manipulate as needed. Usually, the individual encounters an external visual representation which they transform into an internal visual representation in their mind and store for future use (Eilam, 2012 p.5; Reiner, 2008). Interpretation of visual literacy such as drawings, cartoons, photography, or commercials for instance, have a dual way of interpretation: denotations and/or connotations. (Eilam, 2012, p.6). Denotations is where the components of an image and their relations to referents are mostly decoded precisely and directly. Connotations mostly have contextual meanings added to the image.

### *2.2.2 Visual literacy as a tool for learning*

According to Sipe, our schools are word-centered, meaning that learning happens mainly through interpreting words (2008, p.132). Although we are also exposed to different types of visual literacy, we seem to privilege words over pictures. However, while reading picturebooks, one need both verbal and visual text to interact and create the full story. They create this wholeness by each having different “jobs” in the picturebook. As an example, the text can create a scare tone, while the pictures can be rather amusing than scary, and the relationship between text and image can be ironic. Sipe (2008, p.133) points out that in a well-made picturebook, neither word nor pictures alone can make a story by itself. An important implication of these various text-pictures relationships is that, as a reader, one must always interpret the words in terms of the pictures and the pictures in terms of the words. Sometimes word and image tell the same story where they support and complement each other. In other cases, words and images express two different narratives where they have a common

framework but different perspectives on the plot. Picturebooks has many aspects for learning and can be a great way for pupils to interpret visual information in picturebooks. In section 2.2.4 below, I have pointed out some elements of the picturebook that can help pupils notice and interpret information in the picturebooks. These elements can be discussed and analyzed in any grade. To use color as an example, research has shown that first-graders noticed that the colors in the picturebook had a central meaning to the story (Sipe, 2008, p. 135).

For some pupils, picturebooks can help support language learning and create a path into the reader's world. The unique thing about them is that through communicating with the images both verbally and visually, the reader creates meaning by entering the interplay between word and image. There are qualities that build on good principles for language learning. In picturebooks, pupils encounter complete stories in a simple and compressed way that is affordable for beginners (Birketveit & Williams, 2013). Text and image in interaction facilitate that the pupil can develop strategies for language learning, unknown words and expression can make sense through the pictures. Pupils may experience that it is not necessary to understand each word in order to grasp the content. Formation of understanding takes place based on the context. Picturebooks are therefore a very good tool for offering a linguistic resource that constantly expands and challenges the pupil's existing vocabulary (Munden & Myre, 2015). There are also studies on children's reading of picturebooks in L1 (Birketveit, 2015; Arizipe, E. and M. Styles. 2003). A study by Birketveit and Rimmereide (2015), shows the impact of extensive reading of picturebooks and illustrated books on Norwegian 11-year-old learners' motivation and writing skills. It indicates that the visual expression motivates creativity and linguistic experimentation, and invites the reader to contribute to the story. This way, pupils comprehend their understanding of the content and contribute to different narratives emerging. Visual literacy is inherent in the competence aims after year two, requiring that the learners shall be able to "participate in and experience children's' culture from English-speaking countries through words, pictures, music and movement" and after year seven stating that they shall be able to " express own reactions to English literary texts, films, internet culture, pictures and music" (Birketveit, 2015). The ability to use reading and writing strategies is required both after year 4 and after year 10. The ability to read and understand different types of texts is a central aim in Norwegian curriculum, LK06. Thus, after year seven, the pupils shall be able to:

(...) read and understand different types of texts of varying length from different sources, and read children's and youth literature in English and converse about persons

and content, and after year 10, they shall be able to read, understand and evaluate different types of texts of varying length about different topics (my own translation, The Norwegian Directorate of Education and Training).

### *2.2.3 What is a picturebook?*

According to Birkeland, Mjør and Teigland (2018, p.98), picturebooks for most children are their first encounter with the art of image and text, and they can learn about how image and text interact. According to Ommundsen (2018, p.151), a picturebook is defined as a book with at least one image on each page where text and picture are meaningful and present a narrative process together. Peritexts are what separate a book from a pile of loose sheets. According to Agnes-Margrethe Bjorvand, peritexts can be, for example, a title, cover image, name of author, publisher, and so on (2014, p. 133). Furthermore, it is explained that peritexts in picturebooks often have a more prominent role than in other books (Bjorvand, 2014, p.133). The reason for this is that picturebooks often use more symbolic colors, title pages with book titles, prologue pictures, and epilogue pictures. A prologue image means an image, preferably small and vignette-like, which is often placed before the main text. The prologue pictures are often used in modern picturebooks (Bjorvand, 2014, p.241). Epilogue image is a similar image, but located after the main text. Peri-texts that are placed before the main text are thus what prepares the reader for the content of the book, while peri-texts that are placed after must function as a summary of the book (Bjorvand, 2014, p.133). Visual grammar is about how the image communicates with the reader in a picturebook. It is about how the pictures can explain something other than the verbal text, and how they affect the reader. According to Bjorvand, this is first and foremost image sections, image angles, composition, and colors (2014, p. 139).

Picturebooks have generally been used to support language learning, but for this project I am teaching it as a skill in and of itself. Therefore, I am using Birketveit's article (2015) where she discusses the potential of picturebooks in teaching visual and verbal reading skills in English as a foreign language. According to Birketveit, picturebooks are commonly used for and by children in language learning. However, now that the social and cultural world is developing towards a highly more visual world, more teachers use picturebooks to teach the skill of using visual literacy to children and young adults. The skill of being able to read image and text and make additional meaning to the story, is becoming more and more useful

in today's visual world (Birketveit, 2013, p.19-21). There will be meanings constructed both by the child and the adult reader as they understand and notice things differently. Thus, books that appear simple may actually turn out to be quite complex content wise, and can appeal to more mature EFL learners without seeming too childish (p.23).

#### *2.2.4 The elements in picturebooks*

Picturebooks are a unique combination where visual and verbal narratives are combined (Kiefer, 1991, p.70). Some characteristic elements you might find in a picturebook which distinguishes them from other texts, in addition to the images, are elements such as figures, colors and abstracts, to mention some. Kiefer (1991) states that all elements that frame the text in a picturebook function as paratext. Within the picturebook, you find pictures on all spreads that either expand (oppose) or anchor (deepen) the verbal text (Tønnessen, 2014, p. 134-143). The images in the picturebooks combine sections and angles that make the reader choose the focus. For example, pages may have combinations of shapes, colors, angles and verbal text, and the reader may not be aware of all elements in the pictures. In this way, the reader is challenged to be observant in a different way than in other texts. Picturebooks are rich in visual expressions. The visual modalities are read and understood in connection with the rest of the text. Nagel (2014) argues that we must look beyond the image's structure and properties to understand its contemporary aesthetics and language, and adds that "it involves regarding the images based on ourselves and our reality, not only discussing them from a distant, objective point of view" (p. 240). Within the picturebook theory, the reader's understanding of the interplay between verbal and visual text is explained as iconotext. Verbal text and images are equally important in picturebooks, and the iconotext represents the dynamic between these two forms of communication. By reading and discussing the picturebook out loud, they get both sound and movement in addition to words and pictures. Picturebooks that are read aloud must therefore be understood with more modalities than just words and pictures. In order to analyze the elements of a picturebook, I am going to use Serafini's (2013) model of analyzing visual images, where he talks about dots, lines, shapes, color, size and scale, and positions. I consider these as important elements to be aware of as a teacher, in order to call pupils' attention and encourage them to read and interpret picturebooks in a new way.



### *Dot, line, and shape*

According to Dondis (1973; Serafini, 2013, pp.56), the basic elements of visual communication are the dot, line, shape, direction, tone, color, texture, dimension, scale, and movement. These basic elements have an impact on how the visual image works, and how the pupils respond to them. These elements all have different places in the image depending on where they are placed (top, bottom, center) as well as their size (large or small).

Serafini (2013) states the dot as the smallest basic element of visual art, and it has the opportunity to connect with one another and can lead the eye in certain directions. Dots can also be used for shading effects, or as single entities drawing our eyes to certain positions. He specifies that the closer the individual dots are to one another, the stronger the connection is.

Furthermore, the line is being described as “the shortest distance between two dots” (p.57). The role of the lines in visual art is that they are never static because they always have a particular direction, whether they are horizontal, vertical, or diagonal (Dondis, 1973; Serafini, 2013). Lines each have different meanings based on their direction, weight, color, and length. If the line is vertical, it suggests stability and is often used to separate elements in an image, like the walls in a building. If the line is horizontal, it is often associated with calmness and tranquility and is used to bring various elements together, like a bridge. Last, if the line is diagonal, it is more dynamic and leads the reader’s eye across an image, associating movement and energy.

Shapes are spaces that are designated by straight, angular, or rounded lines. They can both be open or closed, angular or round, and repeated in various patterns throughout visual images. Serafini states that closed shapes create the illusion of a fence that keeps some elements in and other elements out. When discussing basic shapes, one refers to the circle, square, and triangle. The circle is often associated with comfort, protection, and endlessness. The square is associated with stability, honesty, and conformity. And the triangle is often associated with dynamic action, tension, and conflict (Serafini, 2013, pp. 58). All the elements mentioned above create patterns if they are repeated regularly, and they can suggest either a theme or meaning potential depending on how they are repeated.

### *Colors*

Colors can be associated with various meaning potentials, they can be connected to different

feelings and emotions, expressions, and communications, based on how the colors are concocted and how they have been used historically (van Leeuwen, 2011; Serafini, 2013, p. 58). Colors can be used to frame visual elements, draw our eye to specific elements, connect us to historical or cultural settings and periods. Furthermore, Serafini outlines a closer analysis of the association of each color. Red, which is associated with anger, warmth, power, energy, and activity. Green with nature, cool and calming. Blue with restful, detached, serenity, melancholy, and passivity. Yellow with happiness, caution, and warmth. Orange with fall, changing of seasons, and fire. And finally black, which is associated with the adjectives: scary, dark, moods, night, and depressing. Serafini further expresses the need of pupils being aware of these color associations, and how they work in an image, as a help with their interpreting-skills.

### *Sizing, Scale and Position*

When discussing sizing as an element in picturebooks, it is crucial that the object has something to relate to. That is, if something is large, it must be seen in the context of something smaller. Generally, objects that are large have more power and draws attention to the eye before smaller objects, and tend to overshadow them. When there are two or more same-size objects, they are perceived as more closely related and equal in power (Serafini, 2013, p.59). When reading picturebooks, one need to consider the size of objects in order to see which element is more dominant, and which are secondary and smaller. The reason why they use size and scale, is to draw the eye to certain things and in certain directions. This is also a way to affect interpretations. Like sizing and scale, position also has associated meaning potentials in the picturebook. It regards where in the image the objects are located. For example, if the object is placed in the center of the image, it will pay more attention than if it is located in the bottom corner. In addition, if the object is placed above another object, it will give more attention than if it were placed below. But this preferably applies if the object it is placed around is large in size.

### *2.2.5 Bloom's Taxonomy*

For this thesis, I am using Bloom's Taxonomy in order to be able to meet the second sub-research question, which asks about the pupils' production competence. Bloom's Taxonomy is a framework published in 1956 by Benjamin Bloom, along with four other collaborators

(Armstrong, 2010). Bloom's Taxonomy is a toolbox that both pupils and teachers can use to classify and organize learning objectives. The point of using Bloom's way of structuring the learning, is to create a system that helps classify learning so that teachers can help their pupils develop skills. Teachers can apply Bloom's Taxonomy in several ways. It can be integrated into lesson plans, with teachers building foundations in different areas before moving on to more complex concepts, and it can also be used to help teachers evaluate pupils who appear to have special needs.

Identifying the areas within Bloom's Taxonomy where a pupil is having difficulties can help a teacher tailor a program to pupils in order to help them improve (Anderson & Krathwohl, 2001). The model of Bloom's Taxonomy breaks learning objectives into three different domains. The first is the cognitive domain, which focuses on the acquisition of knowledge. The second is the affective domain, which focuses on emotions and attitudes, such as student engagement. The final domain is the psychomotor domain, which focuses on actions and motor skills. The most prominent of the domains is the cognitive domain, which is what many educators use when crafting lesson plans. Bloom's Taxonomy is often represented as a hierarchy or a pyramid, with six steps or levels (Zaidi et al, 2018). Though it was never explicitly meant to treat lower levels as "less than", and higher levels as "better than". Instead, the bottom levels are foundational and build up progressively to higher levels. The original Bloom's Taxonomy started with the first level, knowledge, then comprehension, application, analyzing, synthesis, and evaluation. But more recently, scholars have updated Bloom's Taxonomy by taking knowledge out of the cognitive domain and making a new knowledge domain (Zaidi et al, 2018). They have also revised the cognitive domain, so that now the first level is remembering, which focuses on the recall or retrieval of information, such as list, classify, define, or recall. The second level is understanding, which focuses on comprehension rather than just recall. Here pupils engage in organizing, translating, and generalizing information, such as summarize, classify, clarify, or explain. The next phase is applying, where the pupils use the prior knowledge in a new situation, such as to carry out a test. The fourth level is analyzing, where pupils examine and breakdown information, such as to identify, compare, or make inferences. The fifth level is evaluating, where pupils defend opinions, make judgements, and assess information, such as to draw conclusions, judge the validity of data, or assess the quality of something. The final level is creating, where pupils generate something new based on prior knowledge, such as come up with an idea or solution, or a new system.

### *Using Bloom's Taxonomy to Support Visual Learning Skills*

Teaching children to read using picture books should also teaching them to read images. There are plenty of opportunities to develop basic visual skills using picturebooks. In addition to the images, they provide implicit information that can be understood (O'Neil, 2011). This implicit knowledge can be discovered through visual literacy skills. Examples of how I might incorporate Bloom into support visual learning skills, is to give them activities that challenge their skills. Acquiring visual skills can sometimes be developed through social interaction and observation. Using reading comprehension strategies can help to understand illustrations in a book or scientific diagrams. The use of visual thinking strategies can help build basic visual skills and lay a foundation for building more complex critical thinking and reasoning skills. Mind maps give pupils choices about how to organize their information based on the type of information they evaluated. Pupils can use the maps as visual representations of information to make connections and show connections (Hyerle, 1996).

Early definition of visual literacy primarily focuses on the cognitive levels of Bloom's Taxonomy, remember, and understand (Mayer, 2002). According to Mayer, he points out that "if you wish to expand your focus by finding ways to foster and assess meaningful learning, you need to emphasize those cognitive processes that go beyond remembering" (p.228). Incorporation of visual literacy into instruction is possible and aligns easily with Bloom's Taxonomy to help assess where pupils are in relation to their abilities. For example, the visual elements of a text may help to develop vocabulary skills when pupils connect the visual concept with words. As their vocabulary increases, they make connections to the concepts (Borgia & Owles, 2010). The context is an example of how visual reading comprehension can be used considering Bloom's Taxonomy. Pardieck (2012) focuses not only on reading visual elements, but also on analyzing them, a step up in Bloom's Taxonomy.

If teachers use Bloom's Taxonomy tools and principles in their classrooms, they can help pupils achieve full visual literacy skills and take pupils' skill levels to the top of Bloom's Taxonomy pyramid. The result will be improved student learning. Once visual competence is achieved, each pupil will be better prepared for the visually driven future they will face (Tillmann, 2012). The definition of visual competence in this coherence, is used for the process by which pupils operationalize the concept of visual literacy.

## 2.3 Challenges of teaching visual literacy

Picturebooks can be a great tool for teaching visual literacy in the classroom. However, according to Eilam (2012), some challenges with teaching visual literacy are to acquire enough knowledge about visual representations in the classroom, because phenomena and concepts have multiple complex properties - concrete or abstract, visible, or invisible, structural, or functional. Furthermore, Eilam states that any given phenomenon can be represented in many different visual ways, but each one emphasizing only a few characteristics depending on the specific learning goals. Teachers must therefore be aware of these characteristics when considering the use of visual representation for their own or pupils' needs. To give an example on this, Eilam uses a graph representing a plants' growth rate over a year. This graph gives us data information only on this one plants' growth, but not any further information on its anatomy, evolution and so on.

### 2.3.1 Visual literacy in the new curriculum

During the year of 2020, a revised curriculum was introduced in Norway. In short, the new curricula are all about facilitating in-depth learning (Haug, 2020, p.27), which means that pupils should spend more time learning in depth and thus it becomes easier to understand contexts so that they can use what they have learned also in new situations (Haug, 2020, p.27). The new curriculum in English, ENG01-04, is already divided into categories. These are related to what the subject is about, namely "relevance and central values" and "core elements", and they are related to interdisciplinary topics like "health and life skills" and "democracy and citizenship" (The Norwegian Directorate for Education and Training, 2020, p.2-3). In addition, there are categories like "basic skills" and "competence aims" (The Norwegian Directorate for Education and Training, 2020, p.4-12). What is new from the old curriculum, LK06, is how the subject renewal links language learning and reading to new aspects of the English subject and emphasizes a student-oriented and exploratory approach to language (Brevik et al., 2020). At the same time, the pupils' interests have received greater attention and are linked, among other things, to life skills, diversity, and relevance.

Subject curricula are regulations, and they are a part of the curriculum. Therefore, it means that it is not optional to follow them, and it is still the curricula itself that will guide the planning and facilitation of the learning (Ministry of Education, 2017). As for my project and research questions, it will be important that it is relevant in relation to the curriculum, and that

the content of the research project follows the core elements and competence aims for the English subject in the curriculum. It was important for me to find out where in the new curriculum my project would fit in. I had to make sure that the project would contribute to developing pupils' competence in culture and reading comprehension. In addition, language learning is central and important to pupils' education, and therefore also central to my research. In the Norwegian Directorate of Education and Training (2020), one will find the new curriculum in English, including the subject's central values, core elements and competence aims by level. In this section, I will concentrate about what is being said in the core elements along with the competence aims after year seven. Further, one can read about how the core elements of the English subject supports my research project in developing pupils' competence in language learning.

### *Core elements*

“By core elements, we mean both the most important content, and what the students must learn in order to master and use the subject” (my own translation, The Norwegian Directorate of Education and Training, 2017b). The core elements are the essence of the English subject. It emphasizes “communication”, “language learning” and “working with texts in English” (The Norwegian Directorate of Education and Training, 2020, p.3). As a core element, language learning has a particularly important role as a prerequisite for pupils to be able to communicate in English and benefit from working with different types of English-language texts. The Norwegian Directorate for Education and Training (2020, p.3) claims that “language learning takes place in the encounter with texts in English”, and is therefore a part of the core elements of the English subject. They elaborate that the term “text” can be seen in many contexts, including oral, written, digital, printed, graphic and artistic, to name a few. They also point out that the texts can contain writing, but also images, drawings, sound, and other forms of expression that are put together to convey messages. According to LK20, working with texts in English helps to develop the pupil's knowledge and experience of linguistic and cultural diversity, as well as their insight into ways of living, ways to think and traditions of indigenous peoples through reflecting, interpreting and critically evaluating various texts (The Norwegian Directorate for Education and Training, 2020, p.3).

### *Competence aims*

Competence aims are presented by the curriculum after year 2, 4, 7, 10 and upper secondary school (The Norwegian Directorate for Education and Training, 2020, p.5-13). The concept of

competence states that “competence is being able to acquire and apply knowledge and skills to master challenges and solve tasks in known and unknown contexts and situations. Competence involves understanding and having the ability to reflect and critically think.” (Ministry of Education, 2017, p.11). For this thesis I only looked into competencies after year 7 since I have investigated 7th grade pupils’ competence in visual literacy. I have picked out some competence aims that are relevant to my thesis, and which aim for the student to have some knowledge of both visual literacy, language learning in picturebooks, and competence within the cultural aspect of indigenous people in Australia. Information on how I used some of the competence aims can be found in section 3.4.2.

## Chapter 3: Method

### Introduction

The research question along with the sub-questions are very much central when choosing a method, and provides guidance for which method should be used. This study is based on the research question: *how might the picturebook The Rabbits by Marsden and Tan be used to teach visual literacy to 7th grade pupils?* Followed up by the sub-questions:

1. *Which visual literacy competences do 7th grade pupils demonstrate after a small-scale classroom study?*
2. *What production competences do they show after a lesson on elements in Visual Literacy?*
3. *What have I as a teacher learned from the project of teaching visual literacy?*

In this thesis I will carry out both a quantitative and qualitative study that researches the pupils' ability to gain visual literacy competence through the use of a specific picturebook (Postholm & Jacobsen, 2018, p. 113). I will use an instrumental case study, which means that one examines a case to shed light on a topic. With an instrumental case study, the goal is to gain knowledge about a teaching program and investigate how this is experienced by the research participants (Høgheim, 2020, p.148). To do so, I conducted a small-scale classroom study where I taught a 7th grade class consisting of 14 pupils about visual literacy. The theme of their teaching lessons was Australia and further Australia’s history, which the pupils went through in advance of the study’s entrance.

For my project I used the picturebook *The Rabbits*, written by John Marsden and illustrated by Shaun Tan, to teach about visual literacy. First, I took them through the picturebook

together in plenary by having the book digitally on the board. We discussed each page, both verbal and visual text, to get the plot of the story together. We discussed the story based on the elements of each spread in the book, in order to gain some knowledge about what visual literacy is. Here, the pupils may contribute with their perspectives of what they can see, to get a recognition of whether they have understood it. Afterwards, I took A3 copies from *The Rabbits* of a selected double spread which I handed out to each pupil, along with a questionnaire consisting of ten questions relevant to the double-spread. From the questionnaire, the pupils were, among other things, writing what caught their attention in the spread, and most importantly what role the elements had. Finally, I collected the pupils' individual answers as data, anonymously, and did an analysis to see a result of what visual literacy competence they gained from the project.

The primary source of data collection was the questionnaire regarding questions from the picturebook spread. The spreads from the picturebook were the same for all pupils, and handed out in colors roughly in the same size as the actual picturebook. The questionnaire asked several open questions about what elements they could see in the picture, and why they thought it was like that. For the last question, I wanted them to recreate and retell the story from their own point of view, in the form of a making a drawing. This opened up for the pupils' ability to show what competence they gained from the lesson about visual literacy in *The Rabbits* (Marsden & Tan, 1998), which was the data for answering my research question.

### **3.1 Choice of method**

When choosing a method approach, it is most appropriate to choose in relation to what research questions are being studied (Kleven, 2002). Choosing a research method involves a decision on how to best answer the study's main research-question. Qualitative research is based on various methods such as observation, interviews or focus groups, to name a few. Quantitative research on the other hand, can be defined as explaining a phenomenon by collecting numerical data and analyzing them using mathematical methods, especially statistics (Høgheim, 2020, p.97; Aliaga & Gunderson, 2002). Counting, measuring and calculations are common forms of quantitative methods and often result in statistics with various variables that can be produced in the form of tables and graphs.

Since I was doing classroom research with observation notes as well as a questionnaire using content analysis, my study became a mixed method approach. I was doing both a quantitative analysis of the questionnaire to see how many pupils had understood the topic and to what



extent, as well as a qualitative method to analyze the drawings made in the questionnaire. In addition, I compared their questionnaire-answers to their drawings in order to meet my research questions. Since my study was a primary analysis of a collected data material, I was able to use questionnaires to get access to the actor's intentions. I had chosen methods that allowed me to gain a deeper understanding of the implementation of competence on visual reading comprehension. I assessed pupils' perceptions of the topic through the use of a questionnaire that would examine how much the pupils had learned by using new information in new settings, and more importantly, how they developed an understanding of the knowledge from the lesson.

As mentioned in the introduction-section, this research project took place in a classroom, and was therefore referred to as classroom research (Andersson-Bakken, 2021). Classroom research is, according to Andersson-Bakke, research on what goes on in classrooms, schools, kindergartens, and fields of education in general (p.13). When we study classrooms, we try to describe, analyze, and understand different learning situations and teaching practices that take place in the classroom. Two key research methods within classroom research are qualitative observation and qualitative interview. Classroom research can also use a number of other qualitative methods such as case studies or content analyzes, and more quantitatively oriented methods such as questionnaire and systematic observation.

### *3.1.1 Mixed methods*

So-called mixing or integration of qualitative and quantitative data makes it possible to compare information from different perspectives to better understand a phenomenon (Brevik & Mathè, 2021). By using mixed methods, one can both analyze the data (qualitatively), but also find out to what extent or how often (quantitatively), and be able to see the connection in information given from the two types (2021, p.47). This project qualifies for mixed methods research for the reason that I combined qualitative methods with quantitative methods in order to answer the research questions in this thesis. In this mixed methods design, observation notes from the teaching lesson were combined with questionnaires from the pupils, both to get different perspectives on the teaching, but also to compare it with the pupils' answers.

According to Breivik and Mathè (2021), talking about mixed methods design means involving two different types of design: parallel and sequential. These designs show how mixed

methods studies can be used to capture different perspectives simultaneously (in parallel) or to first collect and analyze a type of data before collecting new data (sequentially) (2021, p.56). In short, parallel design involves collecting qualitative and quantitative data parallel in one phase that will provide a more comprehensive picture than each data source provides separately. Sequential designs can be collected in different phases, where the goal is to start with analysis of data before collecting new data to deepen the first data. The goal here is to wait to collect new data before one sees what needs to be elaborated further in relation to the first data that has already been analyzed.

The aim of this study was to investigate how pupils learned visual literacy through the use of a picturebook. The study was based on own observation of classroom teaching (qualitative), and a questionnaire among the pupils (mixed). The integration of these methods meant that the research design would be described as a parallel mixed methods design (Brevik & Mathè, 2021, p.58). In observation, one usually does not capture the participants' perspectives, while questionnaires contribute to just that. At the same time, the questionnaire will not be able to contribute with the researcher's view of what is happening, however, it will characterize the observation.

### *3.1.2 Action Research*

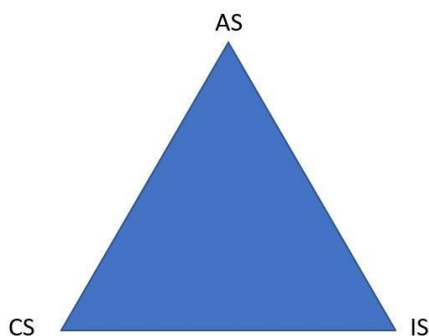
My research design draws links to what is largely referred to as *action research*, which recognizes my position as a researcher or more specifically, a teacher as researcher. The prerequisite for action research is recognized as measured and solution-oriented study which in my case has been individually investigated and carried out. Action research is simply a form of self-reflective study conducted by participants in social situations to improve the rationality and fairness of their own practice, their understanding of these practices and the situations in which the practices are performed. Although my research design draws links to action research, it is important to recognize that my primary focus was not on reflecting on the practice of others, but rather on development of my own practice. The study was conducted by me, as a researcher, in the school where I currently work. My research design has links with both action research and case study methodologies, and focused on analyzing and reflecting on the level of competence of 7th grade pupils within visual literacy.

The purpose of action research is to contribute to the production of knowledge and the improvement of practice, and the researcher actively participates in change processes that are

initiated (Reason & Bradbury, 2006). Levin (2012) describes action research as a strategy for social science research that has been developed over a number of years across disciplines. The participant-based research, further written as PBR, has the same roots as action research. Both approaches focus on concrete actions. An important difference, however, is that the PBR specifically emphasizes the participants' participation in the research process itself. In research that contributes to change, children are given the opportunity to be key participants in the production of knowledge, while at the same time safeguarding their integrity. The strategy provides an opportunity for participation that is in accordance with childhood sociology's emphasis on children's competence (Trondsen & Eriksen, 2019).

Action research applied in the classroom provides methodologies for teachers to become the architects of their own professional development, so that they may embody all that they wish to inspire. The fundamental principles of action research help to develop a level of reflective practice which is important in encouraging an analytical approach to education. I had chosen to use action research because I wanted to investigate the field of research in such a way that I can uncover opportunities and potential and be able to contribute to new practice. Action research is a form of research that gives practitioners in a field of practice the opportunity to investigate and evaluate their own practice (McNiff & Whitehead, 2011). The action researcher asks questions that reflect on the research's practice, what can be improved and how these improvements can be made. The method is well suited for exploring and improving pedagogical practice. It is also a model for learning, and has many similarities with comprehension strategies. One starts in the known and anticipates a desired but unknown situation that one is trying to move towards. The model developed by Skovmose and Borba (2000, p. 214) illustrates the core processes in action research. Based on descriptions of a

current situation (CS - current situation), one must describe an imagined situation (IS - imagined situation) and an arranged situation (AS - Arranged situation).



*Figure 1 - Model developed by Skovmose and Borba (2000: p.214)*

Since the goal of action research is to drive change and develop practice, it is crucial to first find out what the current situation (CS) looks like. This can be done, for example, through mapping. The adapted situation (AS) is a description of which measures you want to try out that will make it probable that you will reach or approach the imagined situation (IS). In order to be able to describe the imagined situation, Skovmose and Borba express that the researcher must use pedagogical imagination. Action research is about moving boundaries and developing practice, and then one must ask ambitious questions that can move existing practice forward. These can be questions such as: "Imagine if it had been possible to get all the pupils to express their understanding of the texts".

### **3.2 Research design**

This section involves a discussion of the project's who, what and how. First, there is an explanation of who the participants in this project are, followed by my subjective role as a teacher and researcher with its advantages and disadvantages. This section will give an overview of who this experiment is being tested on, the choice behind these participants and my role in this context. Finally, the project's lesson plan is presented; what was the project about, followed by how it was implemented.

#### *3.2.1 Experimental group*

##### *Participants*

The participants for this study consisted of ten 7th grade pupils, nine girls and one boy, two of age 13 and eight of age 12, as of January 2022. Their age is defined from January because this is when the project was done. Nine pupils have Norwegian as their first language and English as their second. Only one pupil has Norwegian as a second language, and is therefore a third language speaker of English. When it comes to the pupils' ability level in English, there were eight pupils with roughly the same ability level, and two pupils with reading and writing difficulties in English.

Their class consists of a total of 14 pupils. Ten girls, and four boys. However, due to circumstances, there were four pupils that were not present when I carried out the project, therefore only ten pupils in total were able to join my project. The four pupils who were not able to join my project, are only present in one third English lessons a week. And because they are not present in the other two lessons, I decided to exclude them from the project due to

lack of time to run the project with all pupils present in the classroom. However, they were present for the first lesson where we did an introduction and discussion of *The Rabbits* by Marsden and Tan, and could therefore join the plenary discussion of the picturebook.

In order for all pupils to be able to carry out the project on an equal footing, the project was adaptable and contained a wide range of levels that reflected the pupil's ability levels, and I also believe that this provided a greater opportunity for analysis and discussion around the findings. I provided ten questions in Norwegian: some more open than others. In addition, they wrote in Norwegian, because it would give them a better opportunity to express themselves properly, given their age and written level in English, as well as develop competence in interpreting and writing an analytical text. Due to the project's content of images and visual interpretation, their interpretation was each analyzed with the same criteria. This is on the basis of the Directorate of Ed. and Training's competence aims in English after year 7:

- To be able to express oneself understandably with a varied vocabulary and polite expressions adapted to the recipient and situation.
- To read and convey content from various types of texts, including self-selected texts.
- To write coherent texts, including composites, which retell, narrate, ask, and express opinions and interests, adapted to the recipient. (The Norwegian Directorate of Education and Training, 2020).

The disadvantage of this was that the written texts they produced would not give them development in proficiency in English language learning. However, considering their lack of vocabulary in English, due to their age and level, they would not be able to produce more variety and content than they would be able to produce in their second (and third) language.

### *My role as teacher and researcher*

In August 2021, I was assigned as teacher to this project's participants in, among other subjects, English. Previous to this job, this class was unknown to me. I did not know what level the different pupils were at and what we were going through in the English subject. When I accepted the teaching job, it was a conscious choice based on the idea that I could use this time for possibly implementing my research project there, with the approval of the school's management.

By carrying out a research project as both the researcher and their teacher was both instructive but also risky, as it might affect the research project with a subjective teacher role. Researching one's own workplace raises several ethical challenges. This study was carried out at my own workplace where I as a researcher already had a relationship with my pupils. It was also the case that I was the participants' English teacher. It can be perceived as difficult to say no to participating in the research project if one as a potential participant have a professional relationship with the researcher. Especially if there is an unequal power relation in the relationship, which in this case would be about the relationship between the pupil and the teacher. It is important that the recruitment is carried out in a way that ensures that the respondent experiences it as something voluntary. This can be solved in various ways, for example by making an open request that those who want can participate. In the information letter that is sent out in advance of the project, it must be stated that it will not affect the relationship with me as their teacher if they do not want to participate in the study, or later choose to withdraw. As a researcher, I had to distinguish between the role of their teacher and the role of a researcher, and it must be clear to the participants when I am in which role and when I collect data (Norwegian Center for Research Data, n.d.).

To mention the advantages and disadvantages of being a teacher as a researcher, I would like to point out that being a teacher in a class was a reason why I chose research that involved a physical project in a school rather than an experiment that only involved my own presence, such as a research project based on textbook analysis. The advantage of being both a teacher and a researcher is first and foremost that I am free to change the length and variation of the experiment which can be further read about in the section on limitations (5.2.3). If the pupils need more time, I can use time from other lessons with me as a teacher if possible. According to Mackey and Gass (2012), it is an advantage that the researcher knows in advance the strengths and weaknesses of the pupils and can design the project according to a level I think the pupils can master. Also, an advantage is that the pupils are comfortable with me, and might experience the project as less scary.

Some disadvantages of being both a teacher and a researcher may be that the pupils do not take the project as seriously as if a new researcher had entered the door and presented the project to them. Then someone might have wanted to open their eyes and ears, and clearly distinguish between normal schoolwork and work according to the research project. When the teacher also shows up as a researcher, as mentioned above, it may be difficult for some pupils

to distinguish between these roles. Another thing that should be mentioned is the teacher's subjectivity. As a teacher, I have planned in advance the actions that will be observed, with a lesson aim and a plan for how the learning will be carried out. In this way, the objectives, and the way the work is done will be permeated by the teacher's subjectivity in the project. This subjectivity is characterized by the teachers' experiences, experiences, and theoretical background. As a teacher, I have an idea of what should be priority aims and what is good practice. This subjectivity will color the teacher's gaze, and I must be aware and critical of my own subjectivity (Postholm, 2007). Subjectivism means that all cognition must fundamentally be based on the cognitive subject, in its own feelings, attitudes and beliefs (Collins Online Dictionary, n.d). A subjectivist will thus claim that all knowledge is dependent on the subject and that everything is relative. A researcher in his or her own classroom must decide on this, and work with the collected data with an objective attitude so that all participants are equal, regardless of the subjective view of the teacher towards the pupil (Postholm, 2007).

### *3.2.2 Lesson plan*

For this experiment, I used three English lessons, each of 45 minutes, to implement my project. The lessons were divided into two parts: the first part containing lessons presenting the picturebook as well as an introduction of what visual literacy is. The picturebook was presented in slides, using Microsoft PowerPoint (Britannica Encyclopedia, 2021). I took a scanned copy of each spread and saved them on my computer, and put each spread on a slide in PowerPoint. There was a total of 16 slides, including the front cover and the back. The picturebook was presented on a Smart Board (Collins Online Dictionary, 2019) in the classroom, which gave us an opportunity to look at the slides on a big screen at the front in the classroom, and I could easily point out important details, even the small ones. The disadvantage was that some pupils, especially the ones all the way in the back, was at some point not able to see the smaller details, as if they would have had the book in front of them. But due to lack of school resources, the picturebook was introduced in plenary on the Smart Board. After introducing and discussing the picturebook, I briefly went through visual literacy with them, to give them an idea of what we are doing and why. This was also presented on a Smart Board using PowerPoint. Although, this PowerPoint included tasks with questions and discussions in pairs, and a summary at the end. The visual literacy presentation included slides with tasks where the pupils learned how to read images, through the elements size, shape, and color. The presentation and questions were based on Serafini's article (2013) about

elements in picturebooks (section 2.3.3). The discussion questions were chosen because of their relevance in terms of acknowledging what they already knew, and familiarize them with the questions they would later get on the questionnaire. Some of the questions on the elements were:

*Size: What does the size of the ship do to the picture? Why do you think they have made the ships so big?*

*Shape: What can the shape of the rabbits' bodies tell you? How is their shape made in contrast to a living rabbit?*

*Colors: What do you think these colors mean? red, green, blue, yellow, orange, and black.*

These questions should help them think about elements that are included in a picture, and what these images can say about the story. Working in pairs should help them get started with brainstorming and set creativity in motion. The second part of the lesson was used to do some individual work on a double spread from the picturebook. The individual part involved some questions related to a picture from the picturebook, which they used to answer the questions. The questions were made open, so that there would be room for reflection and analysis from the pupils. The last question asked them to draw a drawing based on what they had learned from the lesson on visual literacy. This was, in addition to the Bloom's Taxonomy strategy which I introduced in the previous chapter, for me to see what they had learned in form of what elements they were using in their drawings, and how they were using them. They were handed out an answer sheet for them to write their answers to the questions on one side, and make their drawing on the back side.

The reason behind my choice of picturebook was because of the theme of previous teaching in this class. Their topic is Australia, and they have already been working on it prior to the project. Their year plan was made before the school year started, and I saw my opportunity to carry out the project exactly during this period. I was looking for several possible picture books to use regarding other themes, but landed on *The Rabbits* by Marsden and Tan, when I saw their topic of Australia. I myself had a good experience with the book, and wanted to use this further with the pupils in hope of an equally good experience while learning about both visual literacy and Australia's history.

As for my lesson plan, I started by introducing the picturebook *The Rabbits* after their previous introduction of Australia's history of aboriginals and the British invasion, and further



*the stolen generation*, which the picturebook builds on. For previous work, they had been using *Explore 7* (Edwards, 2017) as their textbook. The previous lessons had included reading, translating, discussions both in pairs and in plenary, as well as making a presentation about aboriginals. That being said, they had become somewhat well acquainted with the topic. This built a base for my project entry as far as knowledge about Australia, and my project therefore started here with teaching about visual literacy while using the picturebook of Australia's history.

*Seen in light of core elements and competence aims*

In order for the criteria to be relevant to the new curriculum, it must be seen in the light of both core elements and competence aims in the English subject. By doing so, the project may also be valid for use by other teachers in future research. Below in this section is a table that shows some sub-aims that are suitable for both core elements and competence aim which are relevant for the project. The table includes three rows of sub-goals that in addition also could be used as criteria for the analysis.

<b>Questionnaire sub-aims</b>	<b>Core elements (LK20)</b>	<b>Competence aims (LK20)</b>
The pupil is using words and expressions related to Visual Literacy.	Working with texts in English	Listen to and understand words and expressions in adapted and authentic texts.  Express oneself in an understandable way with a varied vocabulary and polite expressions adapted to the receiver and situation.

<p>The pupil uses elements from the picturebook to express themselves in writing and drawing.</p>	<p>Communication</p> <p>Working with texts in English</p>	<p>Read and listen to English-language factual texts and literature for children and young people and write and talk about the content.</p> <p>Read and present content from various types of texts, including self-chosen texts.</p> <p>Write cohesive texts, including multimedia texts, that retell, tell, inquire about and express opinions and interests adapted to the recipient.</p>
<p>The pupil has used visual elements (colors, sizes, and shapes) to reflect their understanding of Australian history.</p>	<p>Working with texts in English</p>	<p>Investigate ways of living and traditions in different societies in the English-speaking world and in Norway and reflect on identity and cultural belonging.</p>

*Table 1 - Table that shows sub-aims according to core elements and competence aims after year 7 in the English subject.*

This table also includes other competence aims that meet the sub-aims of the project. Therefore, I chose to include them in the table to show that the project also meet with other competence aims in the new curriculum, LK20. As mentioned above, this table can be used during the analysis of the data. This could be done by looking at the pupil's answers to see if the student-data matches the criteria and sub-goals I have set, in order to see what they have learned and not, and if it is relevant learning.

### **3.3 Data collection methods**

When I took the job as a teacher in August of 2021, I asked if I could have the opportunity to

carry out a master's project in one of the classes where I teach English. After giving the school information and requesting participation in the study, I was lucky to receive a positive response immediately. There have been no criteria for choosing a school, other than that I wanted to carry out the project with a school in Rogaland County, where I currently live. Based on email exchange and meetings with my supervisor, we agreed on a date for discussing the project's data collection. Since I myself am responsible for planning the English lessons in 7th grade, I was free to choose the number of lessons available to carry out the data collection with the pupils in 7th grade.

Beforehand, I had thought about how the study should be conducted, and what materials were needed in the classroom. I knew I was able to scan the picturebook so that I also had it digitally. Thus, reading could function as an interacting and common activity, rather than an individual activity. At the same time, too large groups would make the sensuous reading experience less accessible. Therefore, the pupils worked individually with the questionnaire, so that they also could have sufficient peace of mind for concentration and empathy.

As soon as the pupils had review of the picturebook in plenary, as well as the lesson on visual literacy, they were asked to answer the questionnaire. All pupils were taught that they should answer with verbal text on the first nine questions, and further produce an illustration/drawing as well as to write an explanation to it on the last question. In advance, I made sure that the participants had been given colored pencils, and these were placed easily accessible to the pupils. It was important for me to make it clear to all the participants that they should not care about spelling or answering "correctly", but that they should use their imagination and of course the visual elements we had a review of, prior to the questionnaire.

The lesson on reviewing the picture book and the lesson on visual literacy took about 45 minutes to complete, 20-25 minutes to read through and discuss the picturebook, and then approximately 20 minutes on the lesson on visual literacy. During the lessons, the pupils were given short questions along the way that they had to answer together with their classroom learning-partner, so that they could be more involved in the teaching instead of being passive learners listening to me talk. In the second lesson, they answered the questionnaire, and were given 45 minutes available to do it. I experienced that the survey was conducted in safety and with a good atmosphere. The research participants were engaged, questioning and benevolent, and gave me good data, which laid the foundation for further analysis.

During the project, I also made some observation notes after each lesson describing how it went and how the pupils responded to the lesson plan. From these observation notes, I made an analysis which I used to answer the last sub- RQ. Further reading of this happens in chapter five.

### *3.3.1 Questionnaire*

In a research project, questionnaires can be used to obtain insight into the participant's attitude and knowledge. Questionnaires are a method of data collection where the respondents answer pre-formulated questions. The questions are exactly the same for everyone who participates in the research study. According to Frønes and Pettersen (2021, p.169), a survey is described as a research method while a questionnaire is a material for your data collection. Questionnaire is a method used to collect information that can be used to compare, describe, or explain characteristics, attitudes, and so on. A questionnaire must be developed for the data collected to be of good quality (Frønes & Pettersen, 2021, p.169-173). More information about the plan for analysis of the questionnaire can be found in section 3.4.3.

So far, I have described what has been the background for this thesis, explained why this method has been chosen, and how it can serve the purpose of the thesis. Furthermore, I will briefly explain how the study was conducted in relation to the collection and treatment of data.

Beforehand, I had familiarized myself well with the participants' situation, in order to be able to adapt the questions to their knowledge and context in the best way possible. Thagaard (2013, p. 100) argues that “good questions can lead to reflected and ample data”. The questionnaire, which is posted in its full version in Appendix 3, is designed with ten questions that highlight topics I have wanted to shed light on, while at the same time the language and content are adapted to the participants' competence and prerequisites. All pupils were encouraged to write and draw in their descriptions. The idea was that the pupils should be able to express themselves in the way that was most natural for them in the situation - a measure to answer the pupils at their level in the writing and reading instruction.

To each question in the questionnaire, I attached a separate lined sheet which the pupils could use to fill with their verbal answers, while room for their drawings came on a separate A4-format sheet which contained no lines. A separate answer sheet with lines would give the

pupils freedom to formulate their answers as they wished, and the blank sheet would give them a whole page to disposal for their drawings. After coming up with various questions, and discussing them with my supervisor, I decided on ten questions that I considered should shed light on the topics I was most interested in researching. Some of the questions in the questionnaire were open, while others required more detailed answers. Because the pupils answered the questions after going through both the picturebook and the lesson on visual literacy comprehension, four questions were less open. Thus, I considered that the questionnaire should not be too long, nor contain questions that could be difficult to answer.

This questionnaire was done in Norwegian due to an increased chance of reflecting and analyzing, as well as a greater vocabulary in Norwegian than in English, which might have given me more data. Both the questionnaire and their individual writing were done in Norwegian. The disadvantage of this was that the pupils were not allowed to use their English language, and neither receive any practice in their writing skills on what was previously taught in the presentation. In this section, the pupils worked individually with their own image interpretation and analysis. This was also what would give me the basis for the data in order to answer my research question. This base gave the thesis something that could reflect a current situation in a classroom. Regardless of the pupil's achievement in this project, it could give the assignment a picture on how 7th grade EFL pupils' competence for visual literacy actually is, and how their ability is to interpret meaning based on a connection between image and text. To meet this, pupils did their own interpretation and analysis of a double spread from the book, *The Rabbits* by Marsden and Tan, and as the pupils were given their own print from the book, they started with finding their absolute first impression of the spread. In the first lesson, we went through the whole story of the picturebook in details and discussed it in plenary, therefore, the spread was something that was familiar to them.

The pupils each started with a spread and a questionnaire. All pupils were given the same spread from the book, as well as the same questions to answer. First, I wanted them to look at the illustration in relation to the text, and describe what information the small sentence had in contrast to the illustration shown in the spread. Further, I wanted them to be able to connect the elements of visual literacy, which we already discussed in advance, into their analysis of the spread. Examples would be to connect the colors, sizes and shapes used in the spread to give the reader a complete meaning of the story. This is related to answering the research question, because it would give me data on how the pupils perceived the question, as well as what competence they had gained from using *The Rabbits* to teach visual literacy. The

questions were designed in a way that could give me such knowledge on their competence. This is seen in relation to Bloom's Taxonomy (Anderson & Krathwohl, 2001), where the pupil's competence can be measured by each step of the pyramid, and further gives the opportunity to see what they have learned and how far in the learning process they are.



*Figure 2- The spread from the picturebook that the pupils will use in their questionnaire (Marsden & Tan, 2010, p.9-10).*

## Questionnaire

1. What is the first thing you notice in the picture?
2. What can the picture tell you?
3. What can the text tell you?
4. What colors can you see?
5. What do you think the colors mean?
6. What do you think the size and shape of the buildings mean?
7. Why do you think the clouds are shaped like that?
8. Why do you think the lizard is dead?
9. What do you think the numbats think or feel about what they see?
10. Draw a suggestion to what the numbat's houses would look like, if the rabbits never invaded their country? Use colors and explain what you have drawn and why.

*Figure 3 – A copy of the questionnaire handout*

Figure 2 shows the double-spread that is handed out to each pupil. The spread is found approximately in the middle of the picturebook, and shows when the rabbits have invaded the

numbat's land, and is presenting a plan of what they want the country to look like, while the numbats look down on their future. The reason why this particular spread was chosen for this project, was because of the different elements it had to offer. Various colors, lines and shapes, and sizes of the elements that can be taken into one's own interpretation. Figure 3 shows the questionnaire and gives a closer look at how the questions are built. The first question wants the pupil to describe the very first thing they noticed in the picture. Questions 2 and 3 want the pupil to write what the picture and written text each tell them. Questions 4 and 5 asks what colors the pupil can see in the picture, and what they think they mean. Questions 6 and 7 ask about what they think about the shape of the rabbits' buildings/houses as well as why the clouds look like they do. Questions 8 and 9 regards the pupil getting to know the situation of the numbats, and explaining what they think they are thinking and feeling. Finally, question 10 asks for a self-made drawing that will show what the numbats' houses look like, if the rabbits never invaded their country. Then they had to compare the houses of the numbats with the rabbits, and find out which visual elements could be used in the drawing to bring out their own interpretation of the numbats' life situation. They would need to use appropriate colors, shapes, and sizes to bring out what they have learned from elements of visual literacy.

Questions 4 to 7 gives the pupils the ability to interpret and use the elements that they had been taught prior to the questionnaire. Questions 8 and 9 are open questions, asking them about what they think happened to the dead lizard below the cart, as well as asking them about what they think the numbats are thinking or feeling about what they see. Both questions are minor details from the spread, but gives them an opportunity to use their imagination and creativity. For question 10, I am asking them to draw a suggestion of what the numbats' houses would look like if the rabbits never invaded their area. The reason why I included a drawing-activity is because I wanted them to be able to recreate a product where they could show what they had learned about elements of visual literacy, using shapes, sizing, and colors to answer the question as well as to demonstrate their competence.

According to Anderson and Krathwohl (2001), Bloom's Taxonomy could be used as a tool for teachers to help their pupils in the learning process. After the presentation on visual literacy using the picturebook, the pupils should continue the learning on a further level of competence. The questions from the questionnaire should give them several ways to show and use their knowledge in order to strengthen their competence. And of course, on the last question where they draw, the pupils produce a product based on the knowledge from the presentation and discussion of the topic. This is the last level of the pyramid, and requires the

pupil to have enough knowledge and competence to use it in new patterns.

### *3.3.2 Drawings*

Fantasy drawing can also be referred to as "drawing according to memory" (Koppers, De Winter and Stapel, 1997: 57). This is a drawing where you draw something from an inner imagination or a fantasy. By using the memory, one can form an image of the motif one envisions, and draw something similar to a natural image. The artist must have a questioning attitude to its own picture, and during the process, consider what else is to be drawn. One form of fantasy drawing is decorative drawing, where patterns are formed through play with shapes, lines, and colors. In Illustrative drawing, the literary aspect is central, where written text is translated into pictures. This type of drawing is most often used where pupils are drawing after a story that is being told (Koppers, De Winter and Stapel, 1997: 57). In my teaching program, decorative drawing has been a central form of drawing.

Question 10 is the drawing-task that was designed to make it possible to see how the pupils used the visual literacy knowledge they had acquired, to use and create their own product. This is, as previously mentioned, based on Bloom's Taxonomy's sixth and final step (Figure 4), which can be read more about in section 3.5. The pupils were free to draw what they wanted, but were asked to draw on an A4 sheet in addition to having to use colored pencils. When the drawings were completed, they were collected as data together with their answer sheet. Once the drawings had been collected, a thematic analysis was used to analyze the content in the light of the visual elements of Serafini (2013). The thematic analysis explains which characteristic features are used in each pupil's drawing, and is further explained in section 3.4.1. The way they are characterized is by using a table that shows criteria for each topic / element that is being assessed (table 2, section 4.2.1). There are three levels to which the various drawings were assessed, which was to either demonstrate low competence, medium competence, or high competence of visual literacy skills. Then the drawings were compared to the pupil's own answers from the answer sheet. This was to see if they had understood how to use the visual skills in their own production, which also contributes to answer the second sub-RQ, which is about finding out which production competence the pupil shows after the lesson on visual literacy.

### *3.3.3 Observation Notes*



The observation notes are an important part of the study, as you read about in the section on action research, assessment of practice is very important for any further research. Classroom observation gives an opportunity to see what went well and what can be done better to improve further research. Since I was both the teacher and researcher, I had to write observation notes after each class had ended. The observation contains notes from before, during, and after the lesson. These observation notes may help to answer the third and final sub-RQ, which is about what I as a teacher have learned from the project. Such a perspective on research is subjective and can be carried out differently by different researchers, but is also of great importance for what could be considered in general in any further research.

By using an observation note as a method, one can easily see what worked and not in the study. The observation notes should be as objective as possible, but the observations we make will always be influenced by our own background as well as our experiences and knowledge (Andersson-Bakken & Dalland, 2021, p.129). According to Andersson-Bakken and Dalland, they describe a fully participating observer as one who participates in the activity itself, and becomes almost invisible as an observer (p.137). Here one will get a first-hand experience with the actual observation situation because you are in the middle of the activity yourself, and the pupils do not have to be influenced by the fact that there is an observer in the classroom. A challenge of taking on a fully participating observer role, is that one must be the teacher who completes the lesson, at the same time as an observer. This means that I have to make sure that my participation is natural and does not contribute to the interactions becoming unnatural. In such a role, it is common to write down short sentences or key words along the way, and then rewrite the observation note after the observation is over.

### **3.4 Data analysis**

In this part of the assignment, information on how I have chosen to handle, describe and analyze the data collected in the questionnaire can be found, as well as an analysis of my own observation notes.

#### *3.4.1 Thematic analysis*

I am using thematic analysis as a tool for analyzing the findings from the collected data. A thematic analysis is “a method for identifying, analyzing, and reporting patterns (themes) within data” (Braun & Clarke, 2006, p.79). Essentially with thematic analysis is that we want to try to uncover themes in the data. This is done by exploring similarities and relationships

between different parts of the data. There are many ways you can do a thematic analysis, for instance by highlighting important sections that are relevant to the research questions and categorizing them. Doing thematic analysis is about organizing data according to the common characteristics that they have. Thematic analysis is a flexible strategy that can fit both qualitative and quantitative methods. While analyzing both the questionnaire and the pupils' drawings, I am looking for patterns of visual elements using Serafini's (2013) theory of the role of the visual elements, as well as Bloom's Taxonomy (2010) to see how the pupils manage to follow the levels from the first level, to remember, and all the way to the last step, creating, where they create their own product with the knowledge of the visual elements.

### *3.4.2 Criteria for questionnaire*

In order to know how and to what extent they have learned visual literacy in this project, it is necessary to have some criteria for what characterizes visual literacy. These criteria should be measurable with the pupil's individual questionnaires to see if there are any special features or vocabulary that show up in the pupils' work. These criteria are taken from previous sections on what visual literacy is and what it characterizes (theoretical consideration: section 2.3). In addition, the criteria consider the pupils' age and level, and are therefore not as specific and demanding. The purpose should be that they feel they are mastering reading an illustrative image and can interpret the image and verbal text together or alone. Visual competence challenges pupils to develop a combination of skills related to information competence, visual communication, interpretation and use of digital media. This combination can be used as a criterion to refer to pupils' achievements to see if they have understood how verbal text and image communicates with the reader. In this context, a picturebook with only a small part of verbal text is used, but the point of learning visual literacy is that pupils can use the ability to retrieve information from or interpret all kinds of pictures, regardless of genre. By using competence aims after year seven in the English subject, I will look at to what extent they have understood the use of visual literacy in the picturebook *The Rabbits* by Marsden and Tan.

- "express oneself in an understandable way with a varied vocabulary and polite expressions adapted to the receiver and situation" (The Norwegian Directorate for Education and Training, 2020, p.5-13). The pupil expresses itself understandably with a varied vocabulary adapted to the situation. In this context, "a varied vocabulary" will mean that pupils reflect

and use new words in the context of what they have learned, which is used when they explain based on the questions.

- “read and present content from various types of texts, including self-chosen texts” (The Norwegian Directorate for Education and Training, 2020, p.5-13). The pupils have understood the picturebook through reading and conveying the message from both picture and text.

- “write cohesive texts, including multimedia texts, that retell, tell, inquire about and express opinions and interests adapted to the recipient” (The Norwegian Directorate for Education and Training, 2020, p.5-13). At the end of the questionnaire, the pupils are being asked to make a drawing that represents the story from a different perspective. Here, the criterion will emphasize that the pupils create drawings that tells and expresses the pupil’s interpretation of the story. The pupil should use different colors to bring out what kind of mood it is, sizes to emphasize what should be noticed in the picture, and shapes that should associate what they feel (fear, conflict, comfort, etc.).

	Low degree of competence	Medium degree of competence	High degree of competence
<b>Colors</b>	The pupil can describe some colors in the picture, but cannot connect them to an emotion, expression, or communication in the story	The pupil can describe some colors in the picture, and connect them to an emotion, expression, or communication in the story.	The pupil can describe many colors in the picture, and connect them to different emotions, expressions, and communications in the story.
<b>Size</b>	The pupil cannot recognize the sizes of elements in the picture or connect them to degree of power.	The pupil can recognize the sizes of elements in the picture, and to some extent connect them to degree of power.	The pupil describes the sizes of elements in the picture and connects them to degree of power.
<b>Shapes</b> (round, square, triangle)	The pupil cannot associate shapes and does not recognize the shapes’ meaning.	The pupil can to some extent associate shapes and recognize some of the shapes’ meaning.	The pupil can associate shapes and recognize the shapes’ meaning.
<b>Interpretation</b>	The pupil cannot interpret the situation in the picture and connects no elements.	The pupil interprets to some extent the situation in the picture and connects some elements.	The pupil interprets the situation in the picture and connects all/many elements.
<b>Bloom’s Taxonomy</b>	The pupil is hardly able to design and put together elements to construct and create own work, using little or no elements into new patterns.	The pupil is partly able to design and put together elements to construct and create own work, using some elements into new patterns.	The pupil is able to design and put together elements to construct and create own work, using elements into new patterns.

*Table 2 - Criteria used when classifying the pupils’ degree of visual literacy competence.*

Table 2 shows how I chose to classify the quality of the pupils’ answers in order to find out what level or degree of competence they show in the questionnaire. I included the elements from the lesson about visual literacy, as well as a row where the pupil's level of interpretation

is being assessed. I also wanted to place Bloom's Taxonomy in the table due to finding a possible answer to the second sub- research question in the thesis. Each degree/level is highlighted with a color. Low degree of competence gives blue color, medium degree of competence gives red color, and high degree of competence gives purple color. The colors are randomly chosen for each level of competence. As I finished my table of criteria, I started to highlight each pupil's answer for each question in the questionnaire, which can be found in Appendix 5. More on how I used this table of criteria, can be read in the findings section.

### *3.4.3 Questionnaire analysis*

When analyzing data, one should make an analysis plan beforehand. An analysis plan makes an overview of all the parts of the study that are related to the data collection (Frønes & Pettersen, 2021, p.178; Bergin, 2018). An important part of the analysis plan is how the data is treated, also the ethical view and use of the data is important, which can be read more about in section 3.7.

Since this project involved mixed methods, it was based on both quantitative datasets and qualitative datasets. An analysis is all about getting an overview of the data material and describing and interpreting the respondents' answers (Frønes & Pettersen, 2021, p.191; Fink, 2013). These analyzes are based on statistical methods for handling and extracting information from the data material, and interpreting this information in relation to quality and validity, and to see if it can meet the research question. This study was based on an analysis of a questionnaire that needed to be handled before the analysis itself began. In the part where the method is quantitative, the data is handled in a computer program. I used Microsoft Excel before carrying out the statistical analysis, which involved coding both on the participants but also by sorting the data on a scale of high and low degree of competence. Since I had conducted a survey on paper, I had to enter the data manually. First, the answers were entered as raw data and further stored, and then these were numerically recorded on a table. Open questions on the questionnaire were coded on the same link with numerical answers in line with codes based on thematic analysis (section 3.4.1). Purification of data was also carried out, such as names, dates etc. The second sub- RQ involved examining the connection between each pupil's result on the questionnaire, to their ability to produce a product based on the pupil's knowledge from the lesson. Such a comparison requires a method that can tell both whether the connection is positive or negative, and how strong this connection is (Frønes &

Pettersen, 2021, p.196). Correlation analysis is an analysis that shows such a connection. I will conduct a correlation analysis to find out whether or not the connection between the questionnaire results and the pupil's drawing (production) is positive or negative.

### 3.5 Bloom's Taxonomy

Along with four collaborators, Benjamin Bloom published in 1956, a framework known as Bloom's Taxonomy (Armstrong, 2010). Bloom's Taxonomy is a toolbox that both pupils and teachers can use to classify and organize learning objectives. For this project, I am using the version that is based on the cognitive domain that assumes that learning should be structured from easy to difficult in six steps: 1- knowledge, 2- comprehension, 3- application, 4- analysis, 5- evaluation, and 6- creating (Arneson & Offerdahl, 2018). The point of using Bloom's way of structuring the learning journey, is to create a system that helps classify learning so that teachers can help their pupils develop skills. Teachers can apply Bloom's Taxonomy in several ways. It can be integrated into lesson plans, with teachers building foundations in different areas before moving on to more complex concepts, and it can also be used to help teachers evaluate pupils who appear to have special needs. Identifying the areas within Bloom's Taxonomy where a pupil is having difficulty can help a teacher tailor a program to pupils to help them improve.

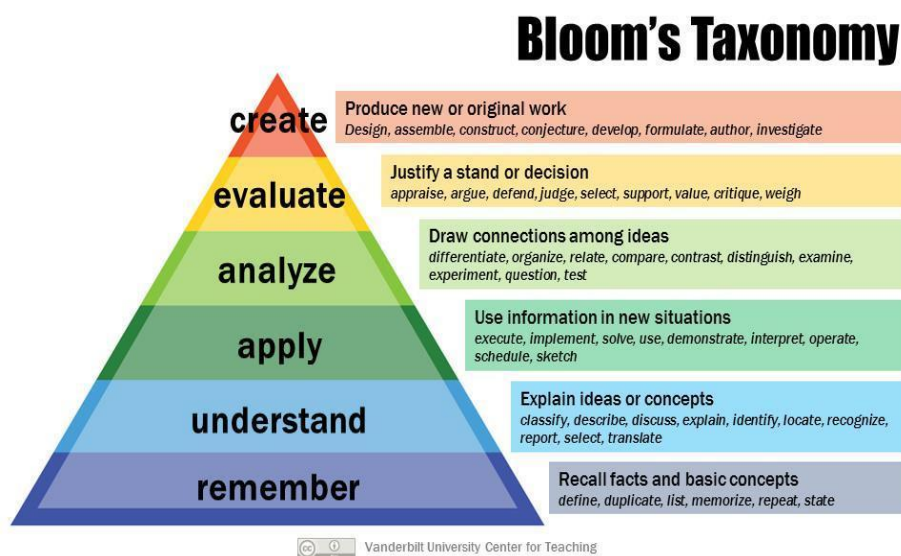


Figure 4 - Bloom's Taxonomy, an illustration of the six steps. (Vanderbilt University Center for Teaching, 2010.)

Figure 4 shows the pyramid of six steps that can be used to help pupils develop skills in their

visual literacy lesson activity. First, during the first lesson they are going through both *The Rabbits* and teaching VL in plenary through a Smart Board. The knowledge they acquire during this part of the teaching, involves the definition of different concepts, and a review of the structure, pattern and method used in the picture book. In addition, they will use these details to remember the story and what it is about. For example: label components of the image, define symbols used in the picturebook, and identify structures and features. Repeating the look of the rabbits as a main detail in the story, and discussing what they mean, how they look and why they look like this, will help them remember the essence of the story through memorizing how they look.

In addition, the understanding-part of Bloom's Taxonomy, refers to a type of understanding or comprehension that pupils will know what is being communicated and can make use of the material or idea being communicated without necessarily relating it to other material or seeing its full implications. Examples that they did in addition to this skill, is to compare between images based on visible features of the representation, find patterns, and categorize visual representations, and summarize what is represented. Therefore, by repeating and memorizing the rabbits in the story, pupils may understand the story in light of the visual elements used to illustrate the rabbits as British invaders. The way it is done is by describing the visual elements (colors, size, and shape), explaining why they look like they do, and identifying the rabbits with British invaders.

In lesson two, the pupils will reach level 3-6 in the taxonomy. First, they will *apply information in new settings*. They are given tasks which they will answer using information from earlier lessons. Specifically, the last task in the questionnaire says to predict what would happen if a single variable were changed, by drawing. The solving process may contain decision points or may result in more than one possible solution. They must interpret the picture and use the knowledge from the lesson on visual literacy in order to understand the content also in other situations than what was learned. Secondly, they will *analyze* the image given with the questionnaire in order to answer them. Pupils must discriminate relevant information, determine how elements fit into overall structure, build connections, or determine underlying purpose of the representation. Further, *evaluation* requires pupils to make judgements based on the criteria or standards in the questionnaire, and last but not least, *creation* requires the pupils to design and put together elements to construct and create their own work, using elements into new patterns.

### *3.5.1 Comparison between text and drawing*

The questionnaire contained a total of ten questions. Questions 1 through 9 asks what they know about visual literacy that they have previously been taught, while question 10 asks if the pupils can reproduce a drawing that will show what they have learned. In my analysis I will do a comparison between what they have written and what they have drawn. First, they will go through nine questions asking them to point out visual elements, like colors, shapes, and sizes, and tell what they think these elements mean in context to what they went through in the visual literacy-lesson. Question 10 asks them to draw a drawing that should reflect what they have learned, and which should help me as a researcher to see whether they have understood it or not. Then I compared the pupil's analysis of the questions to how they used colors, sizes, and shapes in the drawing. For example, one of the questions was that the pupil should write down all the colors they could see, then there was a further question about what they thought the colors meant. As mentioned earlier, they had been through a lesson on colors in visual literacy as well as visual elements in the picturebook, so this should not be unfamiliar to them. One thing is to remember what we went through in the beginning, another thing is whether they actually understood it. Therefore, a comparison between text and drawing was important in my analysis, in order to see whether or not they understood the use of visual elements in the pictures.

### **3.6 Material - *The Rabbits* by Marsden & Tan**

*The Rabbits* is an award-winning picturebook written by esteemed Australian author, John Marsden, and is illustrated by the talented Shaun Tan. It was first published in 1998, and has been made several new reprinted versions from 1998 and up to 2016. The picturebook tells a story about the arrival and invasion of rabbits into a land inhabited by numbats, a marsupial, and deals with the impact and consequences of this invasion. This story is based on an historical event from the colonization by the British of Australia, and the effects the arrival had on the indigenous people of Australia. This picturebook consists of simple comprehensible language with only a simple sentence per spread, but because of the connotations of colonization and the number of levels to interpret it, the target audience reaches a wide range from young children to adults.

When I say that the content is simple, I must emphasize that it is because of its impression of little text and a calm color palette. The text is written in short sentences containing a relatively

basic vocabulary, but when it is paired with the accompanying illustrations, the writing makes a much deeper impact on the reader. As an example, the text “*and they stole our children*” paired with the illustration suggesting that many children were taken away, achieves an emotional and compassion for the numbats/natives. Shaun Tan’s unique illustration style is demonstrated through the extremely detailed images, where you can interpret every little detail as a part of the whole story. The use of rabbits as a symbol to represent the British invaders is effective as Australia is known for the historical European rabbit-invasion, that is one of the fastest spreading instances of an invasive animal (Society, 2020). Tan has also created a metaphor while creating the rabbits as they reflect the style of Europeans in the colonial times with their clothing as well as they are white.

The reason I wanted to use a picturebook for this project, and not just pictures of Australia found online about the same incident, is because, as stated above, because of its unique way of telling a story through image and text, and that it can be read by a huge range of audience and still be interpretable in many levels. Although some bookstores claim it is suitable for children between six to nine years, I strongly believe that it also can suit older children. It depends on how advanced you make the teaching of it, and what you want the pupils to learn from it. I have even figured it as a chance to be too advanced even for my 7th graders, because of its level of interpretation of the book. I do not know in advance of the study how the pupils will interpret the content of image and text, but I think the level will be variable individually, and I think that will be good for the results because it reflects the actual reality of ability levels in a class.

The reason why I chose this particular book to teach them about visual literacy, is because the illustrations work so well with the text, and create much more of the story than one can read about in a factual text. And this also opens up opportunities for interpretation, using the many elements created by Tan on every spread, and it will therefore be important that we will discuss in plenary these elements and the way the elements are used in the image before the pupils do it on their own later in the project. The disadvantage of using *The Rabbits* for teaching visual literacy may be that the pupils will get a limited knowledge of a large topic. Visual Literacy can be learned in many ways, and by using only this picturebook for learning about this huge topic, their competence will be narrowed down to only a small part of the concept of visual literacy. When I use this particular picturebook, we will discuss how visual literacy emerges in Marsden and Tan’s use of illustration and text found in this story, but we will then risk knowing more about its use in other areas and media. By informing the pupils



that this is only a small part of a large topic, one can perhaps reduce the risk of later opportunities to seek more of visual literacy.

### *Teaching visual literacy through The Rabbits*

The first part of the project was done in English to bring practice into the lesson. I also repeated myself in Norwegian sometimes, to ensure that important content would for sure be understood of all pupils. The first lesson started with introducing *The Rabbits* by Marsden and Tan, through a slideshow on a Smart Board. Because it is not available online for free, I made a choice of scanning the book into my computer, making a digital slideshow where the pupils could have the book in front of them while teaching it. The disadvantage using this method is that the book barely exceeds an A3 format and overlapped the scanner, which resulted in some text missing on some formats. On most prints it did not miss out on important details, although two or three prints had text missing due to, as an example, the text was placed in diagonal corners and therefore impossible to include in the scanning. Approximately one cm on each front was missing. However, for this to not be an issue, I had the printed version of the book in front of me, which I was using myself when I read it to the pupils. This would prevent important text or details from being missed. This also meant that I could ask the pupils what is meant by the written text, in relation to what the picture showed. By having the book with me, I also got an opportunity to send the book around in class, for the pupils to get a chance of seeing it up close. As well as having the book up on the Smart Board, I posted the slides on their learning platform, so they could have it and use it as desired.

Visual literacy was taught in plenary before the individual work started, as a part of the entire study. I, as both researcher and teacher, was not able to teach all that visual literacy entails, but divided it and used only the relevant part for this study. I state that everything is relevant, but considering that we only had a few lessons available to use, I as the researcher made a choice about what to teach and not about the topic. Therefore, I thought that visual elements and its job of creating a coherent meaning to the story, would fit neatly into the teaching. I was using Serafini (2013) and his ways of looking at elements in picturebooks.

The lesson included a brief introduction to what visual literacy is, and how to use it, - that we are exposed to different types of visual literacy in our everyday life, but that we seem to privilege words over pictures. I taught visual literacy in light of *The Rabbits* to state that, when using picturebooks, one uses both verbal text and image to create the full story and by

working together to produce the total effect, they create this wholeness by each having different “jobs” in the picturebook. And this is where the discussion of elements in visual literacy came in. These elements had been chosen in the light of previous theory written earlier in the thesis (ref: Serafini, 2013) about lines and shapes, colors, sizing, scale, and positions. Some points that were discussed were:

- What do we think of the lines used to create the rabbits this way? What does it make them look like compared to real rabbits?
- What do the shapes of the objects illustrate (the big ships, the rabbits)?
- What does the colors used in this picturebook do to the tone of the story?
- What happens to the colors used in the first section of the book, compared to the last section?
- What does the sizing do to our impression of the rabbits (the rabbits in contrast to the numbats)?
- Why do we think they have used the positions the way that they have?

The discussion around these questions was not handed in or used as data. It was only a part of the advanced work that would be used later to see what they have gained of competence from visual literacy in the picturebook.

### **3.7 Ethical perspectives of research**

In mixed methods studies, one is dependent on research participants who show goodwill and who want to share their time. Participants often share personal experiences, views and thoughts related to these. As a researcher, it is therefore important to meet the participants with an open mind, and to adhere to certain ethical guidelines (Nilssen, 2012). In research projects that make close contact with people, it is common to have to apply for approval from the Norwegian Center for Research Data (NSD). I therefore applied to NSD for approval to carry out the project (see Appendix 8). Informed consent must ensure that all participants participate voluntarily, and that everyone is well informed about the study's course and intentions. This was taken care of by sending out information and consent forms in advance. Both the pupils themselves and their parents must want to participate in the project, as the participants are under 18 years old (Norwegian Center for Research Data). It was mandatory to participate in the lesson, but voluntary to participate in the project, and all participants were informed that they could withdraw their consent at any time. No negative consequences

would accrue for that reason.

To protect the pupils who participated, all personal information was anonymized. In this sense, participation will not affect the participants' relationship with the school or the teacher. Therefore, I refer to the participants as Pupil No. X (one through ten), and do not describe the pupils nor the environment (class or name of school). No video or audio recordings were made, and the questionnaires are in paper format to avoid data tracking and digital storage. The questionnaires were kept separate from the consent forms and were only available to me as their teacher and researcher. The information provided by the pupils does not contain any sensitive or identifiable data, other than their dialect that may appear in the sentences. It will still not be able to identify the individuals or school. All quotes are reproduced as the pupils themselves formulated them. In that way, I tried to reproduce results completely and in the right context in order to draw as authentic a picture as possible.

### *3.7.1 Validity and reliability*

Validity is about the interpretation of data, and refers to the validity of the research. It is about how legitimate the researcher's interpretations are (Thagaard, 2013, p. 204). The validity of the research depends on how well the results of the survey reflect the reality that has been studied. In this study, it is the visual reading skills of seventh graders that are of interest. In my opinion, such a study is best suited with a qualitative method. In this way, pupils can express their own competence, opinions, and thoughts. The problem had to have a completely different focus in order to carry out the study with a quantitative method. By using a qualitative questionnaire, all participants have the opportunity to express themselves, without being led by answer alternatives or check boxes. The selection is not large, but with ten participants, it provides enough empirical evidence to provide variation in a data material.

Because the participants formulate their answers in written format, I have not had the same opportunity to ask follow-up questions along the way. Observation of the pupils' reading has therefore helped me to compare my own perception of the situation against the pupils' reflections. The project's validity is also about whether the research actually examines what it says it should. In my case, the question is whether I am actually researching pupils' visual reading skills of picture books. And secondly if I really get hold of the pupils' reflections and competence. There are also other sources of error that may have affected the validity of the study, such as my interpretations of the data material. I have therefore chosen to reproduce

large parts of the empirical data with direct quotations. The teaching was important in order to be able to understand and interpret the pupils' answers, in the same way that the questionnaire was important in order to avoid the situation being reproduced according to my interpretations of the situations.

Reliability can be linked to a critical assessment of the quality and reliability of the research. The term also refers to verifiability, i.e., whether the study can be carried out again with the same result (Thagaard, 2013, pp. 201-202). Qualitative studies that are performed with few informants and that shed light on subjective opinions or behavior, can rarely be conducted again with the same result. To achieve the same result several times, all the factors must be exactly the same. The study could have been carried out with other participants, but because all children are different, the results would not have been the same. Nevertheless, it is possible to carry out the study with the same purpose, method, and procedure. Therefore, the method is also described in detail above. Furthermore, Thagaard (2013) elaborates that reliability should describe how the researcher explains data collection, and how the researcher distinguishes between the empirical data and his own interpretation. Reliability also rests on the researcher's description of relationships with the research participants.

In this research project, I have treated all research participants equally. They have received the same information, time frame and text. The questionnaire was prepared before data collection, and was not changed along the way. This is how I ensured that all participants received the same questions in the same order. By giving the pupils the same instruction before and during the project, I also ensured that all pupils received the same information. In the analysis process, all data have been coded and themed in relation to the study's research questions. All data was processed by me, and only I have had access to these. The pupils have some simple answers that are easy to decipher. The data material is presented in two chapters, one that presents empirical data and one that discusses findings. I've done that to present data in an orderly manner and to separate data from my interpretations. In this way, I believe that the presentation of this study's method and empirics has a high degree of validity and reliability.

### *3.7.2 Generalizability*

Generalizability refers to the degree to which the results of the study can be transferred or generalized to other contexts (Posthold & Jacobsen, 2018, p.228). The results from the questionnaire are based on this particular group, and are influenced by how the researcher

conveyed topics and tasks. As mentioned earlier, any study is based on the people who perform it, and the results may have been different under the guidance of another researcher or with different participants. Generalization of the results of this study is limited due to these exact factors. However, it can be argued that the findings may be of inspiration and interest in other learning contexts. The questionnaire tells us something about the respective participants' interpretations, which is strongly subjective. However, it can still be argued that the results from this study can contribute to the understanding of how important visual literacy competence can be in current education. As each study has its limitations, it can be argued that the necessary research ethics precautions have been taken during the implementation of this project, and that it has researched exactly what it has sought to measure.

### *3.7.3 Ethical considerations related to Action Research*

As this project recruited participants from the researcher's own workplace, several ethical considerations were considered. When recruiting informants for the project, the participants may have found it difficult to decline the invitation due to the researcher's role as a teacher and researcher at the school. To minimize any uncertainty, both the pupils and their parents were informed in a written letter that it was voluntary to participate and that they could withdraw their consent at any time during the project (see Appendix 8). The pupils would be included in the lesson regardless of whether they participated in the study or not, and they could be excluded from data collection if they did not want to participate. The researcher did not use any personal or academic student data, in addition, the researcher has only collected information that is relevant to the purpose of the project. The researcher also instructed the participants that no information about third parties should be passed on during the project.

## Chapter 4: Findings

### **4.1 Introduction**

In this chapter, I will present the findings of this study. The findings in this study are based on the answers from the research participants in the questionnaire, the production-competences they show in the drawings they made with visual elements, as well as an analysis of my own observation notes from the project. I will present the project's data by highlighting some of the most central responses I received from the pupils in the questionnaire, as well as doing a comparison of their drawing in contrast to their answers to see what kind of, and to what extent, they have gained a knowledge of the topic visual literacy. This chapter begins with an

explanation of the findings from the questionnaire, both the written questions, the drawings they made, and the observation notes I wrote during the project. Furthermore, in the next chapter, the thematic analysis of the questionnaire is presented where I will see what they have learned from the lesson, and finally the main findings of the study are summarized.

In the analytical work of the data material, I have used coding (Nilssen, 2012). First, I prepared the data by collecting the answers from all ten pupils in a document / table (Appendix 5). I looked for relevant data that showed a close relationship to the study's research questions and topics. Although I had to translate the answers from Norwegian to English, I was careful to reproduce precise quotations as the pupils themselves had formulated them. Even then, I formed a picture of common features and tendencies in the pupils' competence. This gave me direction in the further analysis work, and a pair of glasses for what I should further look for.

In the chapter on method, I explained how to code the data in the first step of a thematic analysis. With reference to Nilssen (2012), I described the coding work in phases, and consequently justified my choices. Therefore, in the following analysis, I will not go further into why I do what I do, but rather focus on how I have worked.

## **4.2 Findings**

The findings started by sorting the pupils' answers from the questionnaire in a table. The reason for choosing to sort them in a table was simply because I personally think it would be easier to compare the pupils' answers to the different questions. I started with the different pupils' answers for each question, in order to easily compare the answers and find out what each individual pupil has captured in terms of competence. In comparison, the pupils had some similar answers, and some different answers. The answers represented their different interpretations, which reflected upon the different levels of visual literacy competence. In the section below, you can read about what method I chose for the findings in the questionnaire, and how I chose to sort out the different answers in order to see what and how they demonstrated their visual literacy competence. Further in the next section, you can read about the findings from the pupils' drawings, and how I chose to do the analysis of these drawings. As a comment on the pupil's drawings, there was much that was similar in terms of how they perceived the task, however, much to look at in terms of visual elements from the lesson. In

the last section, you can read about what findings came out from my own observation notes. These notes address both how I experienced the pupils' take on the picturebook, how it went in the lesson on visual literacy, and not least how it went during the writing- and drawing lesson. I have then considered what went well and what did not work the way I assumed.

#### 4.2.1 Questionnaire findings

As part of the RQ, I wanted to find out which visual literacy competence the pupils demonstrated after the classroom study. Therefore, I had to create a method that could present the degree of competence they demonstrated from the questionnaire. Since the method behind this problem is quantitative, I wanted to make a diagram that was both clear and could easily give me the answer to this sub-question. When I first sketched the diagram, I thought about dividing the levels of competence into three parts: high demonstration of visual literacy competence, medium demonstration of visual literacy competence and low demonstration of visual literacy competence. And to know what could be described as the different competence levels, I had to create criteria to easily classify the pupils' answers in the suitable level boxes.

	Low degree of competence	Medium degree of competence	High degree of competence
<b>Colors</b>	The pupil can describe some colors in the picture, but cannot connect them to an emotion, expression, or communication in the story	The pupil can describe some colors in the picture, and connect them to an emotion, expression, or communication in the story.	The pupil can describe many colors in the picture, and connect them to different emotions, expressions, and communications in the story.
<b>Size</b>	The pupil cannot recognize the sizes of elements in the picture or connect them to degree of power.	The pupil can recognize the sizes of elements in the picture, and to some extent connect them to degree of power.	The pupil describes the sizes of elements in the picture and connects them to degree of power.
<b>Shapes</b> (round, square, triangle)	The pupil cannot associate shapes and does not recognize the shapes' meaning.	The pupil can to some extent associate shapes and recognize some of the shapes' meaning.	The pupil can associate shapes and recognize the shapes' meaning.
<b>Interpretation</b>	The pupil cannot interpret the situation in the picture and connects no elements.	The pupil interprets to some extent the situation in the picture and connects some elements.	The pupil interprets the situation in the picture and connects all/many elements.
<b>Bloom's Taxonomy</b>	The pupil is hardly able to design and put together elements to construct and create own work, using little or no elements into new patterns.	The pupil is partly able to design and put together elements to construct and create own work, using some elements into new patterns.	The pupil is able to design and put together elements to construct and create own work, using elements into new patterns.

Table 2 - Criteria used when classifying the pupils' degree of visual literacy competence.

As I finished my table of criteria, I started to highlight each pupil's answer for each question in the questionnaire. Figure 3 shows the questions that were included in the questionnaire. Each question deals with a visual element that the pupils should use to demonstrate their competence. For instance, the first question asks for the first thing the pupil notices in the picture. This question regards all elements in addition to position, but since position was not included in their lesson, I wanted them to notice the biggest element in the picture in general. Now, almost all pupils answered the big map/illustration in the center of the spread, but in order to distinguish between medium and high degree of competence on this question, I wanted to see if the pupil also could describe it as the largest object in the picture, to bring in the element, size. This as can be seen in figure 5, and Appendix 5 for a more detailed table.

Three out of ten pupils managed to include a description of the elements' size, and were therefore characterized with high demonstration of visual literacy competence. Questions 2 and 3 looked for the pupil's interpretation of the picture as a whole rather than the pupils' interpretation of just one element. Appendix 1 shows the spread from the picturebook that were handed out along with the questionnaire, which has infinitely many ways of interpreting all the elements in the picture. The pupils had in advance some knowledge about the historical event behind the picturebook's story, therefore many of them described the picture as an invasion of the land of the numbats, some even said it was the British invasion of Australia. I therefore characterized the pupils' answers after how they described the elements in the spread rather than what the historical event behind the picturebook was. As for the third question, the pupils were supposed to make an interpretation of the written text in the spread, and say something about the situation based of the verbal text. Most pupils understood the part, where the numbats and the rabbits did not understand each other, however, they did not manage to interpret further from what the written text described.

Further, the fourth and fifth questions dealt with colors, and the meaning of them. First, the pupils were looking for every color that they could find in the spread, and afterwards give their opinion about the meaning and roles they played in the spread. These questions were included in the questionnaire for two reasons. First, I wanted them to be able to recognize colors as an element in visual literacy. Then, I wanted them to use what they wrote about the colors' meaning in question 5 when they were drawing their own product in question 10. Further reading about these findings will happen in the next section. However, six out of ten pupils demonstrated high visual literacy competence in question 4, where they were able to

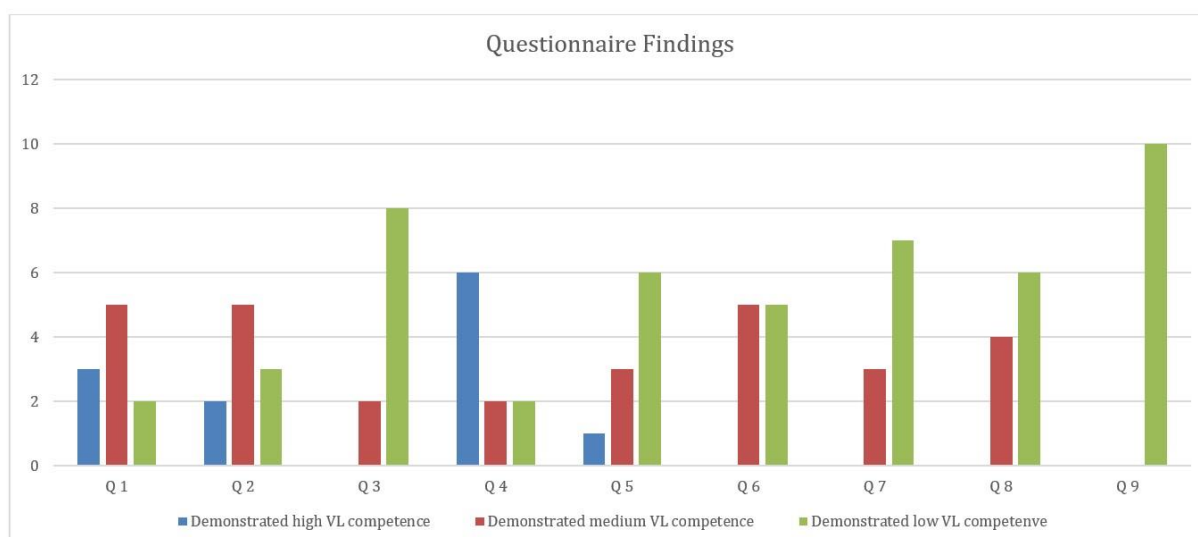


list six or more colors. Three pupils demonstrated medium visual literacy competence with listing between four and six colors, and only one pupil demonstrated low visual literacy competence by listing no colors. This pupil answered the question with “some happy and intense colors”.

For the question 6, size and shape were relevant, and the pupils were going to write what they thought the size and shape of the rabbits’ buildings meant. No pupils were able to demonstrate high visual literacy competence on this particular question. However, to be able to do so, the pupils would have to describe what the buildings looked like and explain why they looked like this. For instance, that the buildings were square and large, and further explain what feeling they exhibited.

Question 7 and eight were questions that I put in the questionnaire to see how they could use the elements to interpret an unknown setting. There was no specific conclusion to what a right answer could be, although, I wanted the pupils to explain what they saw and why they thought so. The pupils gave me generally simple answers with little reflection. I wanted them to use linking words such as “because”, in order to support their answers, and approximately 30% of the answers included linking words used to support their answers.

For the ninth question, the overall answers included one or two adjectives describing the numbats’ feelings when seeing the rabbits’ plan from above. Common responses from pupils were either that they were sad, confused, or both. In this question, I felt that I did not receive answers that were solid enough to measure their competence. I wanted the pupils to be able to explain why they thought the numbats were sad or confused, and draw in the visual elements to support their answer. To give an example of this, pupil No. 6 answered that the numbats felt threatened by the rabbits, which I think is a good start to the answer behind the question. But in order for the pupil to show more of their level of competence in visual literacy, the pupil could further draw in an explanation of why they felt threatened. Maybe because they are sitting up in the tall trees looking down on the rabbits, and the trees are the only place they can feel safe? Or, that the difference between the two blue colors separates the feelings of the rabbits and the numbats, that the dark blue color is more intense and sharper, while the lighter blue color where the numbats are located, is rather soft and comfortable. In the lesson we had in advance, we talked a lot about colors and different shades of colors, and what they could mean, but the pupils' answers indicates a rather low perception of the meaning of colors.



*Figure 5 - Pupils' degree of visual literacy competence after the classroom study*

This diagram provides information on the degree of visual literacy competence. I included the three levels of competence where the bar on the left, the blue bar, refers to high demonstration of competence, the bar in the middle, the red bar, refers to medium demonstration of competence, and the bar on the far right, the green bar, refers to low demonstration of competence. I also included questions 1 through 9, which were the written questions in the questionnaire. Then one can easily see which questions stood out at the different competence levels among the pupils' answers.

The blue bar, showing high visual literacy competence, stands out on question 1 and question 4. This means that the pupils demonstrated high competence in question 1, on using size as an element in visual literacy, as well as question 4, listing all the colors they can see in the picture. And as one can see in the Appendix 5, the pupils that demonstrated high visual literacy competence in question 1, were pupil No. 2, No. 6, and No. 7. The reason why I placed them under this level of competence, is because I think they matched with the criteria for high competence demonstration, where they are, in addition to acknowledging the biggest element in the front of the picture, stating why it is the first thing they notice. Also, I would like to point out pupil No. 9's answer to question 1. Instead of an answer that stated the largest element as the first thing one notices, which might be a really obvious answer to the question, the pupil chose to answer the color orange as the first thing that caught the pupil's eye. The pupil's reasoning was that "the color was bright and caught the attention first". These questions had of course no direct final answer, and we discussed both color, size, and shapes as some visual elements, however, it was obvious that the element size was strongly something that catch one's attention first and foremost. But since the pupil had explained why

he/she thought the orange color attracted attention first, I chose to mark the answer as somewhat reflective, and placed the answer in the "demonstrates medium competence"-box.

Furthermore, I would like to address a clear distinction between the levels of competence in questions 4 and 5. In total, six out of ten pupils were placed under "demonstrated much visual literacy competence" in question 4, while only one out of ten pupils in question 5. The reason why I address both of these questions from the questionnaire, is because they are a bit intertwined. Question 4 asked for the pupil to write down as many colors as it could. I chose to classify the pupil's answers after how many colors they could list. That is, if the pupil managed to list between six or more colors, it would be placed under the high level of competence, if the pupil managed to list between four to six colors, it would be placed under the medium level of competence, and if the pupil answered less than four, or other answers such as pupil No.10, who answered "some happy and intense colors", it would be placed under the lower level of competence. The aim of this question was for the pupils to capture the different colors in the spread as part of the story being told. And I would like to add that, if these pupils had been older, perhaps 9th or 10th grade pupils, I would have expected the answers to also include the different nuances of the colors in the picture.

As I previously mentioned, questions 4 and 5 are in a way intertwined. As for the fifth question, it asked for what the pupil thought the colors meant. I must admit I had a little high expectation for the pupils' answers to this question, as this was something we spent a lot of time going through in the lesson on visual literacy, and which according to my classroom observation, seemed to catch the pupils' interest. However, based on the graph in table 2, it looked like the tables had turned from question 4, with a total of six out of ten pupils who gave answers that only reached the criteria for low visual literacy competence. Based on the pupils' answers, they could only come up with one or two adjectives on a few of the colors they listed in question 4. Something that often recurs is that the color blue is either sad or cold, and the color white is associated with something modern and/or clean. Again, they showed little reflection in their answers, and it was difficult to say whether or not they had understood it. Most of the pupils had a very good start, but lacked further ability to reflect and interpret the meaning of colors in the spread. Some pupils had misunderstood the task, for instance pupil No. 3 who answered the question with the adjectives "new, future and blood", or pupil No. 4 who answered with "the rabbits are confident". On one hand, they understood that the colors have a meaning, on the other hand, I wanted them to give answers that included

the meaning of the different colors in contrast to the situation in the spread. However, pupil No. 9 showed a good understanding of the task by including as many colors as possible, and giving a good explanation of what the colors could mean in relation to the story the spread told. To give an example of this, the pupil listed the color red as threatening., but during the lesson on visual literacy, the color red was discussed as a loving color, and the pupil shows that it has interpreted the color in contrast to the situation in the picture, where the rabbit is red, and just like the other rabbits, they look quite threatening, like they are the new rulers.

Finally, I want to discuss the results of the last four questions in the questionnaire. The results clearly reveals that the pupils demonstrated little visual literacy competence in their answers. The questions were open for their own interpretation, creativity, and fantasy, however, there were not much to find in their answers. For instance, question 7 asked why they thought the clouds had odd shapes, where six out of ten pupils answered that it looked like smoke or that the rabbits had polluted the air. Again, there were little reflection or reasoning behind their answers, which made it difficult for me as a researcher to see how and what they had learned from the lesson on visual literacy. Although, most pupils agreed that the clouds were either smoke or polluted, some gave a slightly more thorough answer such as that the rabbits emit dangerous gasses and destroyed or scared away the clouds, or as pupil No. 2 said, "the clouds became more alive".

Last but not least, I want to address the answers to question 9, where they should say something about the numbats' thoughts and feelings about the situation. As one can find in Appendix 1, the numbats are sitting in trees at the very top right corner of the picture. There is a line right underneath the numbats that breaks with the two blue colors, and creates a distinction between where the numbats are located and where the rabbits are located. It might give an idea that they are located in different places, or that the numbats are so high up that they can look down on the "madness" below them. The pupils were very consistent in their answers, and some answered that they thought they were scared, or confused and/or angry. Again, a good start to the answers, but lacks reflection and conjunctions which can help to provide a further explanation of why they think the way they do, and not least give examples of what visual elements come into play. Due to this lack, all answers were located in the lower level of demonstrating visual literacy competence.

#### *4.2.2 Pupils' drawings*

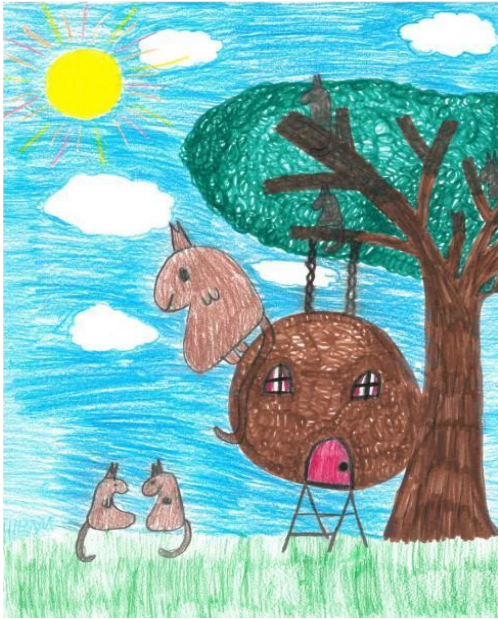
In this section I have pasted a small picture from each pupil's drawing when discussing them.

A bigger version of the drawings may be found in Appendix 6. The drawing-assignment was on the last question in the questionnaire. The question addressed that they should draw their own version of the numbats' living-situation if the rabbits never invaded their land. This question opens up for their own interpretation, imagination and last but not least that they should use the elements they were taught in the lesson about visual literacy.

The second sub- RQ asks for what production-competences the pupils show after a lesson on visual literacy, in which I looked at how their drawings reflected on competence they had acquired after the lesson. I used Table 2, illustrated in the section above, to analyze the degree of competence they demonstrates in their drawings. This includes the use of colors, sizes, and shapes to explain or tell their story based on the drawing they made. In addition, as part of the question, they should explain using words what they have drawn and why. I used a qualitative method, further explained, a thematic analysis, to find out what competence they demonstrated in the form of using visual literacy elements in their drawings. Table 2, as shown in the previous section, will be used as a guide to how and what to look for in order to find out their production-competences. This means that the pupils must show how they use what they have learned to produce something of their own, referred to in Bloom's Taxonomy (section 3.5). I looked at the pupils' use of colors in contrast to what they answered in question 5 in the questionnaire, where they wrote what they thought the colors meant. Question 6 made them reflect on size and shape, so I also looked at how they used the elements in their drawing to bring out the story.

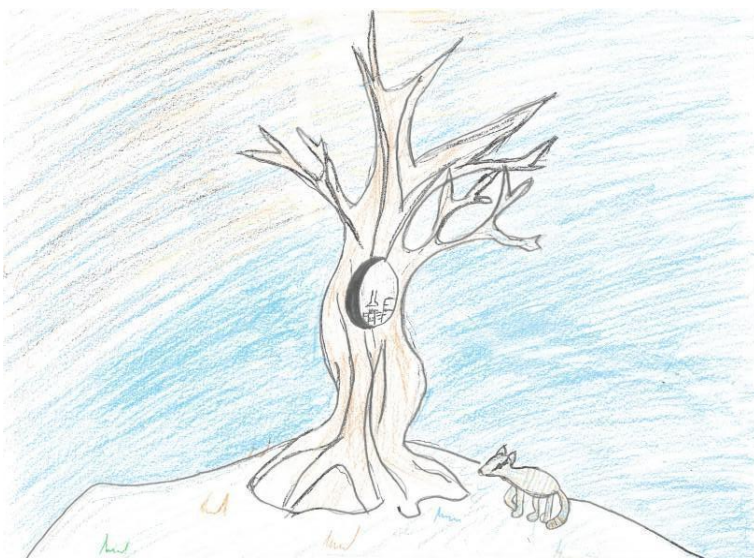
I will start by introducing the analysis of each pupil's drawing, in which I start with pupil No. 1, and continue on to the last pupil, pupil No. 10. As previously mentioned, I have listed the pupil's drawings in bigger versions in Appendix 6, in ascending order. Something worth mentioning is that, when I scanned the pupil's drawings to convert them into digital forms, a lot of the colors and ink were weakened in the process. Therefore, the images of their drawing are somewhat more indistinct than they are in reality.

The goal of this sub-RQ regarding the pupil's drawings, is to be able to see the pupils' ability to produce something based on competence. That is, they use colors, shapes, and sizes in a way that can refer to what they learned from the lesson on visual literacy. Starting off with pupil No. 1, the first thing I noticed was the sizing used in this drawing. The size of what looks like a numbat drew my first attention, also because it is positioned in the center of the paper as well as having a large size in relation to the other numbats drawn in the picture.



*Figure 6 - Drawing made by pupil No. 1.*

This drawing gives a picture of how this pupil has imagined how the numbats would have lived without the rabbits' invasion. A drawing set up of seven different colors and shades, and different sizes and shapes of the elements in the drawing. The sun is round and yellow and is located in the far-left corner. It is larger than most of the clouds that are also placed around the blue sky, which is drawn all the way down to the grass. The pupil has placed the larger numbat and the house in the center of the drawing, which according to Eilam (2012) is described as denotations as it is mostly decoded precisely and directly. This pupil has not written anything about the colors used, or why the one numbat is so large and centered in relation to the other ones. However, there are some elements in this drawing that were discussed in the lesson previous to their drawing-task. According to *Table 2*, the sizing should be used to show the degree of power, but the pupil did not write anything about the sizing. Looking at what the pupil said about the meaning of colors, found in question 5 in the questionnaire (*figure 3*), the color blue is associated with sadness, and orange with happy.



*Figure 7- Drawing made by pupil No. 2.*

Pupil No. 2 drew a large and skewed tree with many leafless branches. The drawing is clearer than this printed version indicates, and has therefore omitted some of the colors this pupil used. The colors in the picture are soft, and contains mostly blue, a little brown, green, yellow, and orange. The tree is placed in the center of the drawing, and the pupil has also drawn a small numbat on the right side of the tree. The tree appears to be located on what

seems to be a hill, as there is nothing else around the tree. In the description of the drawing, the pupil wrote that the drawing shows a tree which is the home of the numbat, and the tree has a hole in it which the numbats climb in. In addition, the pupil wrote that the numbat is not very smart, and therefore find homes that lie in nature. In relation to the connection with the colors in the drawing and the meaning of the colors (question 5), this pupil described the color red as majestic, white means pure, and blue means day or water. Neither the colors red nor white is used in the drawing, but the pupil has used the color blue to color the sky, which shows that it is day. The drawing does not combine sections and angles that make the reader choose focus (Tønnessen, 2014, pp. 134-143), when not much happens, the pupil chooses to focus with a simple section of a tree and a numbat. The simple combination of shapes, colors, angles, gives an overview of all the elements in the pictures quite quickly. This way, the viewer is not challenged to be observant in a different way than in other images.



*Figure 8 - Drawing made by pupil No. 3.*

Figure 8 shows pupil number three's drawing. This pupil drew a numbat, a human, and a house. The digital version of the drawing shows less color than the original drawing. The pupil created a light blue sky with white clouds, colors used in the drawing are blue, brown, orange, black, and a hint of yellow. The pupil gave no specific explanation for the meaning of colors in question 5, as could be seen in Appendix 5. The pupil chose anyway to color the sky blue, the clouds white, the numbats, human, and the house with brown, and the roof has some black, orange, and yellow in it. The shape of the clouds is wavy, and the house is square with a triangular-shaped roof. Sizes of the elements in the drawing varies. The clouds are large and is located at the top center. The house, the human, and the numbats are placed in the drawing according to size, with the house at the front right, and the numbat at the back left. This pupil

also chose to place the human being at the center of the drawing, which according to Serafini (2013) is what catches the eye first.

Next, I want to address pupil No. 4's drawing. The drawing consists of many different shapes and sizes, and natural colors that are used.



*Figure 9 - Drawing made by pupil No. 4.*

This drawing combines sections and angles that make the viewer choose the focus (Tønnessen, 2014, pp. 134-143). The combination of different shapes, colors, and angles makes it difficult to get an overview of all the elements in the drawing right away, and the viewer itself must choose the focus, and be challenged to be observant in another way. The pupil itself wrote in addition to the drawing that “the numbats are living in rocks because they are safer to live in if something happens”. Some brown and green trees were also drawn for the numbats to sit in. The pupil also described the colors green and blue as frequently used in the drawing because the person concerned thought these colors appear as fresh and natural colors. Well, fresh is an adjective that can mean that something is “new, clean and/or with feeling of energy” (Macmillan English Dictionary, 2013). Although, looking at what the pupil answered on question 5 in the questionnaire (Appendix 5), one can see that the use of colors does not necessarily reflect upon the pupil's visual literacy competence. However, similar to pupil No. 1, both the round shapes used to design their houses along with drawing pliable trees, appeals to a certain degree of competence of *shapes* as an element in visual literacy.

Moving on to pupil No. 5. The first thing I noticed was the many details used in the drawing. And it is also funny how this pupil made a bed that grows carrots, which is connected with



something that is eaten by rabbits. Using visual reading skills, pupils are able to make connections, determine importance, synthesize information (Frey & Fisher, 2010).



*Figure 10 - Drawing made by pupil No. 5*

The house itself is drawn with a yellow-orange color, while the other colors are previously mentioned as natural, with green, brown, and blue for the sky. The pupil itself said to have drawn “a house made of straw, because it seems safe and cozy”, and does not refer to anything about the choice of elements and the reason for using these elements in the drawing. For question 5 in the questionnaire, this pupil described the colors blue as cold and sad, white as clean, gray as sad and boring, black as dark, yellow as happy, red as blood or danger, and the color orange was collated with flames. When looking at the colors used in this drawing, there is both something that agrees with the answer given to question 5, while other things do not agree with the answer. For instance, the color blue was said to refer to something cold and sad, however, this pupil still chose to use the color blue to resemble the sky. Also, this pupil said that the color gray was associated with something sad and boring, but still chose to use the colors for the path, probably to resemble rocks. This drawing-task might have been understood as something that should seem natural and real rather than thinking about the meaning of colors in light of visual literacy.

Next, I want to combine the drawings made from pupil no. 6,7 and 9. Something similar to these drawings is that they all drew trees as the main and only object to resemble the homes for the numbats.



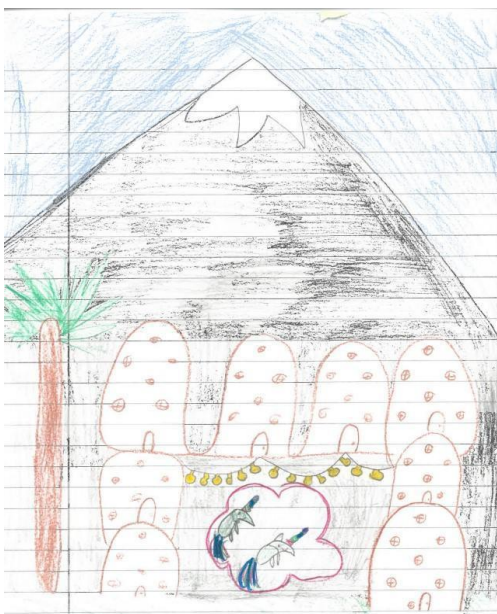
*Figure 11- drawings made by pupil No. 6 (left), No. 7 (middle), and No. 9 (right).*

Whilst pupils No. six and seven did not give any explanation to their drawing like the task asked for, pupil No. 9 said that the trees gave the numbats a good view and overview in case of incoming enemies, in addition to the tree trunk being colored brown, such as the color of the numbats, which makes them capable of camouflaging themselves. Other similarities for all three pupils other than drawing a big tree in the center of the paper, is that they all used the color blue to draw the background/sky. Now, as for pupil No. 6, there was not written any good explanation to what the meaning of colors might be on question 5 in the questionnaire (Appendix 5), however, pupil No. 7 and 9 listed the color blue as “cold, ease or sad. And to mention something about size and shape, the pupils all drew quite large trees that extends across the entire sheet. In contrast to the other two drawings, pupil No. 7 also drew a small house reminiscent of a human-like house, which the pupil placed next to the tree. Nevertheless, the pupil chose to illustrate that the numbats do not live in the house but in the tree, because of the name tag that the pupil drew over what looks like the entrance to the tree. Otherwise, the shapes of the trees of pupil No. 7 and nine were somewhat similar with their pliable edges which gave a vibrant feeling to it, in contrast to pupil No. 6, who drew a fairly straight tree without any branches. All three drawings were very well done, and they all had a natural vibe to it that they brought out in the elements. But if I was to set up the drawings with what they wrote in the questionnaire, there are several things that do not agree with each other, which may indicate a lack of production competence after the lesson on visual literacy.



*Figure 12- Drawing made by pupil No. 8.*

Figure 12 shows pupil No. 8's drawing. This drawing was somewhat different from the others, as it did not contain the color blue. The drawing illustrates a landscape with large trees and cacti, a path that leads from the center of the drawing, and towards the sun. The sun is large and sends rays up to the sky which, unlike the other pupils' blue skies, rather involving colors such as pink, purple, orange and yellow. The shapes that this pupil drew are mostly round shapes; the sun, oval cacti, round rocks, and trees which together with their leaves form a round shape. The pupil's unique sky consists of horizontal lines, which according to Serafini (2013, p.57) can be associated with calmness and tranquility, and is used to bring various elements together like a bridge. In addition, the pupil drew small zigzag lines between each element in the drawing, to create a connection with all the elements. This, according to Serafini, leads the viewer's eyes across an image, associating movement and energy.



*Figure 13 - Drawing made by pupil No. 10.*

Finally, we have figure 13 which shows pupil No. 10's drawing. The drawing consists of various elements that create this pupils' unique story. The drawing demonstrates a blue sky, a gray mountain with what looks like snow on top, a palm tree, grass, and eight oval houses in the center of the drawing. In the description this pupil said that the drawing illustrated a quiet place because the pupil itself perceives the numbats as calm. In addition, the pupil

described the houses as anthills, “because anthills often have round shapes”, which the pupil see as something cozy. The colors that this pupil chose to use are blue, gray, white, brown, green, and some yellow and pink. In questions 4 and 5, the pupil answered that strong colors meant happy colors, but without explicitly mentioning any specific colors. When it comes to shapes, this pupil drew a triangle mountain, a tall oval tree with sharp branches, as well as oval/round houses.

All in all, the pupils created beautiful drawings to show their perception of the story in a different setting, which gave me interesting findings. More information on how the study went, and my take on the project, is described in the next section.

#### *4.2.3 Observation notes*

The third sub-RQ addresses what I as a teacher have learned from the project. During the project, I was consciously writing down individual notes from each session, which opens up the opportunity to reflect on how it went, what went well and what could have been done differently for future research. It is important to point out that these are my own personal notes from this exact project and with this particular class, therefore, the project could have been done differently in another class and/or with a different teacher. Based on these notes, I looked at which points of the study went well, the condition of the class, whether they were focused or not, if there were any obstacles, and if there were common commitment to the topic. I am addressing my own experiences around the project on what it was like to teach such a topic. A digital version of the note sheet is attached in Appendix 7.

Starting off with the notes from the first lesson, where I introduced the picturebook *The Rabbits* for them in plenary on the Smart Board. This was on a Monday, 2nd period class, which is normally a day that is marked by the previous weekend, and the pupils are often somewhat tired and reduced. However, according to the notes, the pupils were quickly engaged in the picturebook with the help of teacher-prepared questions for discussion. This help included pointing out details from the pictures and bringing to the table different thoughts about what things could mean in context to the verbal text. Although, it took a couple of pages into the book before they started to recognize the rabbits as rabbits. The reason for this was that one of the pupils asked if the "people" were supposed to be the British who invaded Australia, which they had previously learned about prior to this project. I experienced them as surprised when I told them they were rabbits, even when I tried to show

them by demonstrating at the board. Little by little they began to understand that it was supposed to represent rabbits. Comments from the pupils were something like "they look so strict", or "they do not look like rabbits, rabbits are cute and fuzzy!". In addition to the rabbits, the pupils had never heard about numbats before, so it took some time to explain what kind of animal it was. Some pupils even went to the internet to look them up, and this was therefore a small derailment from the presentation of the picture book. Otherwise, this lesson went very well, and it worked well to present the picturebook on the Smart Board using PowerPoint as a digital material for presentation.

This lesson was a double-period class, so after the book was presented, we moved on to the introduction of visual literacy. According to my notes, the pupil's engagement was short-lived. It said that the pupils were marked by the commitment in the previous class, and were a bit tired of sitting still for so long, in addition to the fact that there were a lot of repetition of what was said in the previous lesson. However, the presentation involved, in addition to teaching off the presentation, group discussions where the pupils discussed various tasks about visual elements together with their learning partner. In these discussions, the pupils shared a lot of good thoughts and ideas, which they further shared in plenary for everyone to hear each other's thoughts on each question. They spent a good amount of time on this, between five to ten minutes per topic, however, I felt it was necessary for them to use this amount of time in order to gain enough understanding of the topic. Time passed quickly, and suddenly there were only ten minutes left of the class. I handed out the questionnaire and explained a bit about the questions, and the pupils worked with them for about ten minutes before the class was over. Ten minutes was not enough to finish both the questionnaire and the drawing, although some pupils managed to start the drawing-task. What was a bit negative in that sense, was that the pupils hurried to finish the questions, rather than spending time analyzing, and interpreting each task. If the pupils had more time, the scenario might have been a little different. Although, based on the fact that the pupils were tired after two lessons in a row, it perhaps would not have been any different. At the end I handed in the questionnaires, and saved them in a binder until they were to continue the lesson the next day.

The next chapter will present the limitations of this project. The purpose was to continue the project the next day with one 45 minute-class, where the pupils could finish their drawings and questionnaire. However, due to covid-19, the class did not continue until a week later on the following Monday. This contributed to what should have been fresh in memory, now was something vague that might have been forgotten about. So, the question of repeating the

lesson was not time for due to the time limit to complete the study. Therefore, there was a short summary from the previous lessons before they started with the continuation of the questionnaire. In my notes, I wrote that the pupils were a little too energetic, and that it took a while until they found their focus. Time passed quickly from us as well in this class, and the drawings had to be continued on a later occasion. This meant that what was supposed to be a coherent lesson with a final questionnaire at the end, became a scattered project over a longer period of time. The disadvantage was that it was difficult for some pupils to remember the information from the first lesson, and be able to produce a product based off of that information. The pupils finished their drawings during the next English class, and everyone finally handed them in. Something I learned from this project is that even if something is thoroughly planned, it is not at all certain that it will go as planned. Based off the notes, I would say that it was an exciting project to carry out although there were some unpredictable things along the way, however, it was neat to see that the pupils were engaged in the project and found the picturebook interesting.

## Chapter 5: Discussion

This chapter presents the most important findings in chapter four, used for further discussion. I will, to a greater extent, discuss the most relevant findings against the previously mentioned research literature. The findings presented in chapter four are discussed in light of the main research question as well as the project's three sub- RQ. Therefore, the structure for this chapter is based on the categories that were formed in the analysis of the questionnaire. Under each main category, I am discussing the most relevant findings. The categories are divided thematically so that each category sheds light on its own research question. Consequently, the findings are all seen in relation to the main research question. The chapter starts with a discussion of the main findings, consequently I discuss findings that refer to the use of picturebooks as a teaching aid in the classroom. Finally, I will discuss findings related to my own experience. The discussion in this chapter is used as a starting point for making conclusions that will be presented in the next chapter, chapter six. Furthermore, I will make an analysis of my own observation notes that will provide answers to what went well, what could have gone better, and what can be included in further research. As I explained in chapter three - in the method section, I will hereafter present data in a thematic analysis, where I give an account of the findings that are highlighted, and discuss these against each other.

## 5.1 Discussion of main findings

To summarize the answers to the questionnaire of the ten pupils who participated in the study, about 13% of the pupils demonstrated high visual literacy competence, 32% of the pupils demonstrated medium visual literacy competence, and about 54% demonstrated low or no visual literacy competence. By approaching the data with content analysis, I have found that the pupils have been somewhat aware of the various elements and visual features after the lesson using the picturebook. However, the pupils' demonstration of the questionnaire shows how they perceived the task, and by analyzing the pupils' perception of the questionnaire, I have found that the pupils have an average medium/high perception of size as a visual element, but shape and colors on the other hand, show an average medium to low perception from the pupils. Findings from the questionnaire showed that questions concerning size as a visual element, had an average high score by the pupils. Among eight out of ten pupils demonstrated both medium and high visual literacy competence on questions regarding size. The questions concerning connection between image and text were rather different based on the results (Table 2), where only three out of ten had a low score on the question regarding what the image could tell, and as many as eight out of ten pupils demonstrated low visual literacy competence on the question regarding what the verbal text could tell. On average, in the entire survey (questions 1 through 9), 5.4 pupils demonstrated low visual literacy competence, 3.2 pupils demonstrated medium competence, and only 1.3 pupil(s) demonstrated high competence.

The connection between image and text was something that the pupils demonstrated low competence on. Based on the pupils' answers, it indicates that the pupils interpret the text and image for themselves rather than seeing a connection in it. This may also be due to the fact that the pupils used little or no conjunctions, as mentioned earlier in the previous section. This results in incomplete answers which also makes it difficult in the analysis to see if the pupils have gained an understanding of the topic or not.

On to the pupils' drawings. The pupils' drawings were analyzed in light of Bloom's Taxonomy (Armstrong, 2010) as well as using Table 2 to see how and if the pupils managed to produce their own work based on what they learned. I handed in many neat drawings, as you can see in the findings section, but after doing content analysis to see how the visual elements were used, findings showed that the pupils used colors as opposed to what they learned in the

lesson as well as what they answered on the questionnaire. That is, they drew without considering the meaning of the colors (Serafini, 2013). Thus, it indicates that they have not fully understood the task, or have a lack of competence after the lesson about visual literacy using the picturebook. However, what gave some interesting findings was that the comparison between the questionnaire and the drawing showed that form/shape was a visual element that the pupils demonstrated to a large extent. Five out of ten drawings contained "houses" that had round shapes, because the pupils connected this shape with something that was "cozy" or "safe". Question 6 on the questionnaire asked what they think about the rabbits' houses / buildings, and about six out of ten pupils answered that the sharp ends and the square shape itself made them look uncomfortable, powerful or "like a prison". Therefore, I think their drawings emphasize that the numbats had it the opposite, by making round shapes on their homes, like Serafini (2013) argues in the section on visual elements (2.2.4).

Findings that were made in my own notes should correspond to what I as a teacher learned from the project with teaching visual competence. These findings indicated that the pupils showed great commitment and engagement, and I as a teacher had a generally good experience with the project. The teaching lesson included good discussions between the pupils and the teacher, and they had many good answers. This is in contrast to the result of the questionnaire. There may be several reasons for this, such as that covid-19 split the first and second part of the project, or that we could set aside more time to carry out the project. More information regarding limitations can be found in section 5.3.

### *Drawings*

As an overall comment about my first impression of the drawings, I can tell that there are many common features that show clearly when I put all the drawings next to each other. Among other things, the use of colors is much alike, and furthermore, the fact that several pupils drew trees as the residence of the numbats, was surprising. The pupils were free to use their own imagination, but I believe that they were influenced by the illustration they were given (Appendix 1), where the numbats themselves are sitting in trees in the upper right corner, and not least that the text said, "they did not live in trees like we did" (Marsden and Tan, 2010, p.7-8). In this section, I will pick out a few of the drawings for a further discussion in order to see if the pupils are able to encounter the external visual representation and transform it into an internal visual representation (Eilam, 2012, p.5).



Starting with a discussion of pupil No. 1. This pupil used strong colors. Blue sky, green grass, a yellow sun, white clouds, a brown and green tree, a brown house with a red door and brown numbats. The use of colors gives the drawing a bigger impression. According to Serafini (2013), colors can be associated with varied meaning potentials. To measure the pupil's ability to use the learned knowledge to create their own product (Bloom's Taxonomy, 2010), I compared the pupil's use of colors, shapes, and sizes, both with what we went through in the lecture and what the pupil itself wrote in the questionnaire. For instance, according to Serafini, the blue color that the pupil has drawn in the sky gives the impression that it is restful, serenity and melancholy, which in my opinion the drawing gives an impression of. However, compared to what the pupil answered on the meaning of colors (question 5), the pupil said that the color blue meant "sadness". The pupil also answered that orange meant happy, while Serafini on the other hand, claims that orange is associated with autumn, changing of seasons, and fire (2013, p.58). In addition to the drawing, the pupils were also asked to say something about what they have drawn. This pupil wrote that it had drawn the numbats in a hut "that hangs in a tree because it is safe and good, and they like trees".

I would like to bring back pupil No. 1's drawing. If we concentrate on the round hut that the pupil drew, it is designed with a round shape, in contrast to the rabbits' buildings which were square and described by the pupils as "modern, masculine, or threatening". In the visual literacy lesson, we talked a lot about shapes and how they can make us feel, and we also



talked about how the round shape was described as something that is comfortable and safe, which Serafini (2013, p.57) also briefly talked about in section 2.2.4. But going from shapes to sizes, the pupil seemed to have used different sizes in its drawing, to mention the size of the numbats once again. According to Table 2, the sizing should be used to show the degree of power, but since the pupil did not write anything about the sizing, I will have to guess based on my own interpretation. In Appendix 1 one can see that the numbats are smaller in size than the rabbits, which makes the rabbits look more threatening and powerful. According to Serafini (2013), objects that are large

have more power and draw attention to the eye before smaller objects, and tend to overshadow them. In pupil No.1's drawing, the numbats are suddenly bigger and perhaps more powerful when they are in their own, safe, environment? The pupil used the colors blue, green, brown, pink, and yellow, in addition to white clouds in the blue sky. The colors showed natural shades, but do not reflect much else. Looking at what the pupil said about the meaning of colors, found in question 5 in the questionnaire (figure 3), the color blue is said to be a sad color, while orange means happy. This contradicts the blue color used in the drawing, if blue means sadness and the pupil's drawing illustrates something that is supposed to be safe and sound. Also, the pupil drew the numbat's mouth upwards looking like a smile, perhaps referring to it being happy, although the pupil mentioned the color orange as a happy color, however there is no use of orange in this drawing which might show lack of production-competence.

Next, I want to discuss pupil No. 3's drawing of what seems to be a numbat, an Aboriginal, and the house they live in.



This pupil shows little sign of understanding visual literacy in light of Serafini's (2013) analysis of visual elements, or Bloom's Taxonomy (Armstrong, 2010). In the center of the drawing is drawn an Aboriginal, a human. If the object is placed in the center of the image, it will pay more attention than if it is located in the bottom corner (Serafini, 2013). The human being is also larger than the numbat itself, and when discussing sizing as an element in picturebooks, it is crucial that the object has something to relate to. That is, if something is large, it must be seen in the context of something smaller. Generally, objects that are large have more power and draw attention to the eye before smaller objects, and tend to overshadow them (Serafini, 2013, p.58-59). Finally, I will address Eilam's (2012) view of internal visual literacy. Internal visual literacy represents mental elements in the minds of the

individuals, which in this case is the connection between the story of the picturebook and the real story behind the Australian Aboriginals and the British invaders. By looking at the drawing in the light of Frey & Fisher (2010), something indicates that the pupil is able to make this connection between history. This pupil is the only one who has drawn a human, who in this case is illustrating an Aboriginal, the indigenous people of Australia. What this pupil did is that it thought about the connection in the story of the picturebook, with previous Australian history learned in school. The reason for that, I think, is because previous to this project, we talked about Australian history, including the Aboriginals.

Next, pupil No. 5 drew a green lawn with a path made of gray rocks leading to the house that has a cylinder form with bowed door and windows, a rectangular chimney, and a triangle roof.

According to Serafini (2013), all the elements mentioned above create patterns if they are repeated regularly, and they can suggest either a theme or meaning potential depending on how they are repeated (p.59). And according to Tønnessen (2014, p. 134-143), these elements



combine sections and angles that make the reader choose the focus. The pupil itself says that it has drawn “a house made of straw, because it seems safe and cozy”, and does not refer to anything about the choice of elements and the reason for using these elements in the drawing. However, the adjective *safe* reappears, as for the other pupils. It seems like it is important for them to show that the numbats are no longer being threatened by the rabbits, and is therefore creating a safe space for them in their own drawings. It seemed like they understood somewhat that round objects may refer to something that is safe

(Serafini, 2013, p.57), and are therefore making homes with round shapes.

### 5.1.1 Differences in results between the questionnaires?

From the answers on the questionnaire, the answers were characterized in light of Table 2, and show which answers gave a low degree of competence, a medium degree of competence

and a high degree of competence. The pupils started by filling in the questionnaire right after the lesson on introducing the picturebook followed by the lecture on visual literacy, and will give an image of what competence the pupils acquired from the study. By looking at the graph in Figure 5, it is clear that the green bars are both the largest but also repeated on all the questions. The green bar illustrates the number of low competence scores.

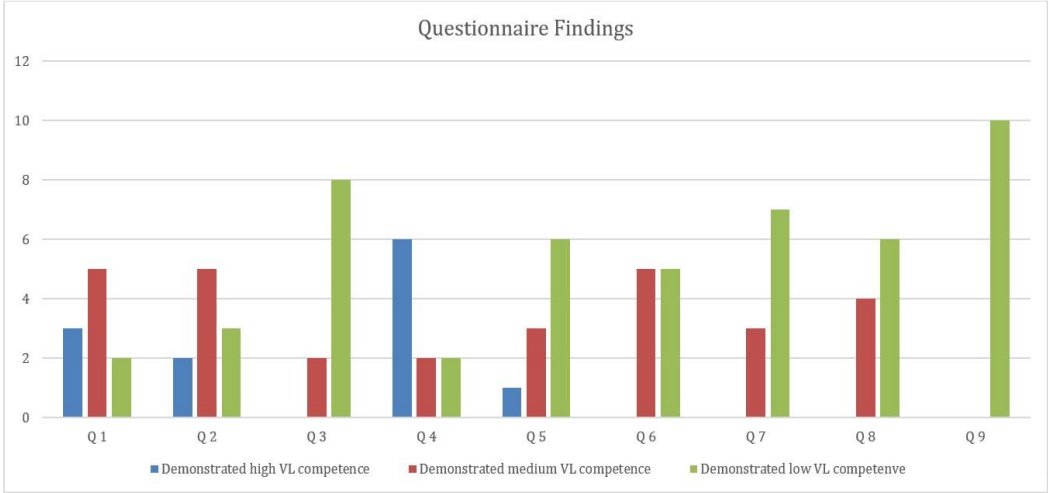


Figure 5 - Pupils' degree of visual literacy competence after the classroom study

In contrast, the blue bar, which represents a high demonstration of visual literacy competence, is showing clearly on four out of nine bars, which means that the pupils to some extent understood what to look for and not least the significance of it.

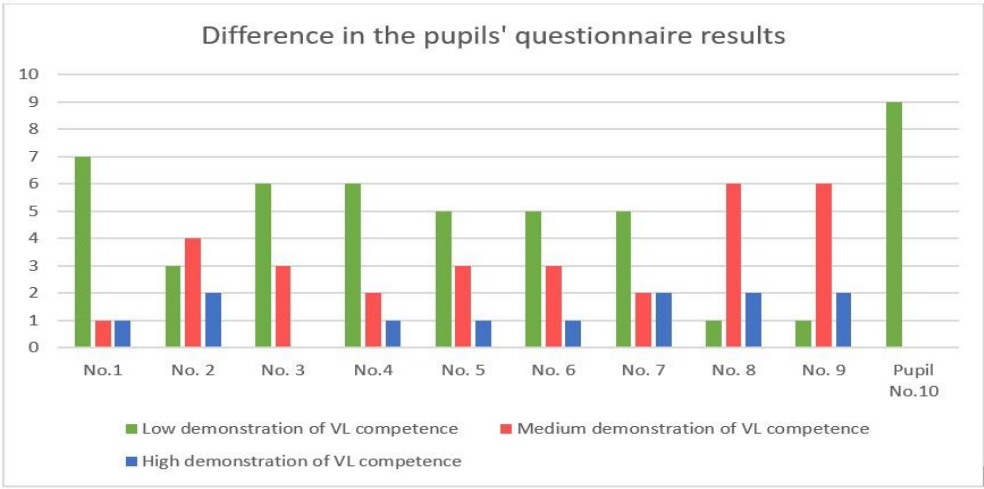


Figure 14 - Pupils' results in the questionnaire

Figure 14 gives an illustration of each pupil's results in the questionnaire. Starting with pupil No. 1 at the far left, whereas you can see, the green bar is very high stating that seven out of nine questions were marked with low demonstration of visual literacy competence, one was marked with medium demonstration of competence, and one with high demonstration of

competence. In order to see which of the questions were low, medium, or high demonstration of competence, one can look at Appendix 5. Pupil No. 2 had most questions marked with medium demonstration of competence, with four out of nine questions. Pupil No. 3 had no questions marked with high demonstration of competence, this is because the answers contained simple and non-complementary answers that made it difficult to decipher what the pupil had gained of knowledge from the study. For example, on the questions that contained the meaning of image and text, the pupil gave an answer that indicated little or no interpretation of either image or text, or the connection of the two.

As Eilam (2012) states, the term “visual literacy” relates to individuals’ knowledge about various visual representations and the individuals’ abilities to interpret and use them efficiently (..). If the pupil does not show this ability, it represents that the pupil has not gained enough competence in order to qualify as high visual literacy competence (p.15). Many perceive visual literacy as a learned ability to interpret visual messages accurately and to create them (e.g., Brill, Krim & Branch, 2007; Burbank & Dennis, 1983; Heinich, Molenda & Russell, 1982; Pettersson, 2000). Pupils’ No. eight and nine stands out with higher red bars, which demonstrated medium competence. These pupils had more solid answers that showed signs of understanding the term visual literacy. The sentence structure was more solid, and the pupils reflected to a certain extent on the meaning behind the visual elements. These responses were characterized as internal visual literacy, which represented mental elements in the minds of the individuals, which are created to store, retrieve, and manipulate as needed (Eilam, 2012 p.5; Reiner, 2008).

Finally, I would like to comment on pupil number ten, which consisted of a single green column. The pupil’s answers had little reflection, and hence difficult to understand if the pupil understood it. Based on Table 2, the answers were not solid enough to be characterized as either medium or high level of competence. Nor can I base these answers on the statement of Frey and Fisher (2010), that by using visual literacy the pupil is able to create connections, determine importance, synthesize information, evaluate, and / or critique. The pupil must be able to interact with both verbal and visual text to form a more complete understanding. However, the pupil is unable to show this kind of understanding, and is therefore characterized by a low level of competence.

### 5.1.2 Interaction between text and drawing

One goal was for the pupils to remember what we went through in the lesson, another goal

was to see whether they actually understood what was being taught. Therefore, a comparison between verbal text and drawing is important in order to see whether or not they understand the use of visual elements in pictures. According to the findings, there was a large proportion of the pupils who did not connect their answers from the questionnaire with the drawing they made. Something that was repeated by several pupils was the misunderstanding of the colors. The color blue was mentioned as something sad, while they themselves used the blue color to color the sky with. In addition, they were asked to write a short description of their drawings. These descriptions clearly showed that the knowledge from the lesson on visual literacy was not transferred and used when they made the drawings. This may have had an effect that the project was paused in the middle, which can be read about in the limitation section (5.3). However, something that seemed more understood was the basic forms as a visual element. In the lesson about the picturebook, we talked about how the shapes could have different meanings, including that round shapes were associated with comfort, protection, and endlessness (Serafini, 2013, p.58). In several of the drawings, the pupils drew the numbats' houses using round shapes, and referring to in the description that they are comfortable or *cozy* (direct translation by me). Especially pupil No. 10's description of the drawing: "I drew this because they seem very calm, and they have it very cozy and calm around them", "they live in anthills because they are round, and I see that as something cozy" (direct translation by me). This indicates that the pupils captured the round shape as something that is safe and comfortable in contrast to the rabbits' square buildings which were rather "masculine" and "modern".

### 5.1.3 Drawing as a method for production competences

According to the findings, results show that pupils are somewhat capable of producing a product from their competence after a classroom study. The discussion points to how specific visual elements are used to show competence after the study. According to Arneson & Offerdahl (2018), learning should be structured in steps from easy to difficult. The point of using Bloom's (Armstrong, 2010) way of structuring the learning journey is to create a system that helps classify learning so that teachers can help pupils develop skills. Using information from the lesson, they must answer the tasks, then they must interpret the picture and use the knowledge from the lesson to understand the content also in other situations than what was learned. The creation requires pupils to design and assemble a product to construct and create their own work, using the elements in new patterns.

Drawing is a great way to demonstrate something, because one can easily symbolize and show what one is thinking. When we draw, we make traces on a surface, and express ourselves visually (Ching, 1994, p.7). The pupils were given the drawing-task from what they read, but by using a new pattern. Thus, they were given a relatively clear task that opened up many opportunities where pupils could apply what they learned. We can say that the pupils were creative in this process, in that they recreated and worked from a clear task, but with opportunities to put their individual and personal touch to it. Some pupils chose to draw from their own thoughts and imagination, while others chose to draw from the perspective the book was told in. The focus of the task was on what elements they used and how they used them, which as the findings revealed, some pupils drew the round shape, which according to Serafini (2013), could associate comfort and something comfortable (p.57), which they used to show that the numbats were not bothered by the rabbits in their version of the story. The findings also indicated that colors, as a part of the visual elements, were used in other ways than to demonstrate the knowledge from the lesson. This was proved when the pupils themselves described the meaning of the colors in one of the tasks, but which was used in contrast to the meaning they had set for this color. Serafini (2013, p.58) says that colors have varied meaning potentials, and can be connected to many emotions, expressions, and communications. Therefore, it can be argued that based on the use of the colors in the drawing, this element was not particularly well received by the pupils after the study. Such findings from the analysis of the drawings makes it easier to see what the pupils had acquired of knowledge and what not. However, these results may be characterized by the unplanned pause they had in between the lectures and the drawing itself.

## **5.2 How do picturebooks contribute to visual literacy in ESL classroom?**

### **5.2.1 Picturebooks in EFL-education**

“Picturebooks are a part in EFL that has one of the most exciting and innovative types of authentic texts teachers can use” (Birketveit, 2013). Sipe (2008, p.132) points out that picturebooks create a wholeness by having different "jobs" where one uses both text and pictures to create the full story and works together to produce total effect. He also points out that in a well-made picturebook, neither words nor pictures alone can make a story by itself. An important implication of these various text-pictures relationships is that, as a reader, one must always interpret the words in terms of the pictures and the pictures in terms of the words. Sometimes words and images tell the same story where they support and complement

each other. Agreeing with Sipe, these are qualities that build on good principles for language learning (2008, p. 135). These qualities for language learning are also good principles for learning visual literacy as a skill. Through the interaction between image and text in picturebooks, one must create a connection that makes meaning. In addition, you learn to determine importance, synthesize information, evaluate, and critique (Frey & Fisher, 2010). The visual expressions one meet in the picturebook, motivates creativity and linguistic experimentation as well as it invites the reader to contribute to the story. This way, pupils comprehend their own understanding of the content and contribute to different narratives emerging (Birketveit, 2015; Arizipe, E. and M. Styles. 2003). How do pupils develop and practice visual literacy skills while reading and discussing a picturebook? The study findings reveal that the pupils needed the teacher-prepared discussion questions to help them focus on specific illustrations and elements in the spreads, and to encourage them to reflect upon how the visual images may convey information about the topic. The 7th grade pupils were capable of reading the book as a picturebook by themselves, however, they were not capable of connecting text and pictures to develop a complete understanding. This finding indicated that in order to fully take advantage of the potential and benefits of picturebook readings, it is necessary to increase learners' awareness of how to interpret relations between words and images.

With the help of the teacher-prepared discussion questions, the study findings reveal that the picturebook and the interpretation of it encouraged engagement and creativity from the pupils. They started to look for visual elements and find a connection that made sense for them. Also, by having some knowledge about the picturebooks' topic in advance of the study, the pupils may have had it easier to make these connections, as revealed in the drawing from pupil No.3. Birketveit emphasizes that picturebooks help develop learner's graphic as well as verbal skills (2013, p.17). Moreover, she argues that picturebooks are highly useful tools for teaching both language learning as well as visual literacy skills in primary and secondary levels (p.47).

### 5.2.2 *The Rabbits* by Marsden and Tan as a tool for teaching visual literacy

Through the review of the picturebook *The Rabbits* by Marsden & Tan, there were, as written about in the observation notes, a lot of engagement and discussions around each spread of the book. The pupils started by not recognizing the rabbits as actual rabbits, but as we zoomed in



and discussed all the different illustrations and elements in the book, the pupils also became more familiar with the book and got to experiment a bit with their imagination. This led the pupils to come up with suggestions for the meaning of the various visual elements. The first impression of the book was probably that the pupils thought it was somewhat childish, however, as the focus shifted to analysis and interpretation of the visual elements as well as interaction between verbal and visual text, the picturebook also became more interesting, according to my own observation. Prior to the project, as mentioned in the lesson plan, the pupils went through the history of Australia, and the picturebook became very relevant then. And because of this, I believe that the pupils saw the connection in the picturebook with the actual story to which it refers to. This is some knowledge they should acquire in visual literacy, according to Frey & Fisher (2010). They claim that through the picturebook the pupil should form a more complete understanding by seeing connections in the pictures and through verbal and visual text. Based on this, I believe the picturebook worked well for learning visual literacy as a skill. In order to analyze visual literacy, teachers must be able to locate relevant visual materials and evaluate their suitability for communicating, learning, and teaching purposes.

### **5.3 Limitations**

This section presents the study's limitations. Presenting the limitations is important both in terms of showing that you have insight into the disadvantages of what you have done, but also in terms of any further research. A new research study with researchers who are already aware of certain limitations could potentially give other results. Openness in research is a prerequisite for professional development, accountability, and possible criticism. Access to and publication of data, other research material and results is a prerequisite for being able to develop knowledge, compare research results and verify others analyzes, interpretations and results. Therefore, both material and results should be shared with other researchers as openly as possible (The Norwegian National Research Ethics Committees, 2019).

The main limitation of this project was without a doubt the corona pandemic, which split my project with one week between the first and the second part of the project. The project started on a Monday with a double lesson of English (90 minutes in total), where we went through the picturebook *The Rabbits* by Marsden and Tan together, we also went through the topic of visual literacy and got to discuss visual literacy through the use of the picturebook. Finally, they got handed out and started the first questions in the questionnaire. The further plan was

for them to continue the next day with the lesson about *The Rabbits* and visual literacy fresh in memory. However, covid-19 decided to hit me with illness, which resulted in the project having an unplanned one-week break. This break may have left its mark on the pupils' results in the questionnaire. Because the pupils also have several other subjects to participate in, the unplanned break contributed to the pupils forgetting much of what we talked about in the first part of the project. I believe that if the project had gone without the break between the first and second part, we perhaps would have seen completely different answers from the pupils in the questionnaire. I think this is because the pupils showed great commitment in the first lesson, but it was a lot of new information for them to learn, so I think it would be important to give them something that would remind them of what they just learned, such as giving them assignments and tasks that they could do for the next following English lessons. When we started up with the project again the following week, I tried to take a quick summary of what we went through in the previous lesson. As can be read about in the section about findings from the observation notes (section 4.2.3), the pupils were not quite as engaged and had lack of focus during this lesson. Pupils' ability to remain their focus is another limitation that one must consider, but will not be further addressed in this section.

Another limitation in this project was time. I had in advance of the project planned out approximately one lesson (45 minutes) to go through the picturebook and the lesson about visual literacy, and then one lesson to complete the questionnaire and the drawings. While I completed the project before reviewing it with the pupils, I figured that it is better to plan more time than less time, so I added another lesson in the first part of the project so that they could start on the questionnaire before transitioning to new lessons. During the project, I noticed that the pupils' involvement took more time than planned. The pupils came up with great suggestions and thoughts, which we spent a lot of time answering and discussing, this was especially during the review of the picturebook. When there were about ten minutes left of the class, they were given the questionnaires and started answering them. But since there were only a few minutes left of the class, I noticed that more pupils were already starting to get ready for the change of class. This resulted in the answers they gave in the questionnaire being rather deficient. In addition, the pupils spent much more time completing their drawings, and we had to spend more time than planned on finishing them. There were even two or three pupils who had to complete their drawings in a group room while the rest of the class went on with a new topic. In short, more time would be good for the completion of the questionnaire and drawing-task, so that they could take more time to go through every task

and answer the written tasks as well as their drawings with caution.

Another limitation I would like to address is the design of the questionnaire. Along with my supervisor, we outlined some possible questions that would contain every aspect of what we went through in the lesson about visual literacy using the picturebook. That is, there should be questions about the visual elements we went through, like colors, shapes, and size, as well as the connection between image and text. The plan was for the questions to have a simple set-up so that the pupils would understand them without asking what it means or what they should do. And although the questions were probably set up in a simple way, there were still many questions from the pupils about what to do for each task. In addition, I had to remind them that the questions were about what we just went through in the lesson about VL in *The Rabbits*. For further research, I would set up questions that were more specifically detailed, and that perhaps included an example. Otherwise, I would possibly have had a review of the questions in plenary before the pupils started with the assignments, but due to the time limitation, this was not time for. When it came to the task where the pupils were to draw, not a single pupil understood at first that they had to describe (write) what they had drawn and why. As a result, I had to return the answer sheet to the pupils so that they could complete the task.

Finally, I would like to briefly say a few words about the choice of image/spread to which the questionnaire was designed for. I personally felt that this image provided many opportunities for interpretation, based on several visual elements as well as the connection between image and text. Something I was not as aware of was that both the text and the image referred to the numbats living in trees. In question 10 in the questionnaire, they should draw their own interpretation of the numbats' houses if the rabbits never invaded. And when I collected these drawings, both my supervisor and I were surprised by everyone who had drawn trees as their homes. We had envisioned a more creative solution, but since the picturebook exclusively told them that they lived in trees as well as referring to it in the picture, it was of course a matter that the pupils drew trees. For further research, the researcher could have formulated the drawing-question differently, or chosen a different spread from the picturebook.

## Chapter 6: Conclusion

In this concluding section, I briefly summarize the most important findings within each of the thesis' three sub- RQ, and reflect briefly on how these shed light on the thesis' main research

question. Finally, I will make some final commentary and suggest possible topics for further research of the field.

## **6.1 How can *The Rabbits* by Marsden and Tan be used to teach visual literacy to 7th graders?**

My findings indicate that using *The Rabbits* by Marsden and Tan as a tool for learning visual literacy, was mainly positive. Their involvement and engagement in the book contributed to a good discussion around the topic as well as the elements found in the picturebook. Although this topic was all new to the pupils in addition to the fact that picturebooks were not widely used in school, it was experienced as something positive and different as this was a new way of using pictures and illustrations in a teaching context. This made it exciting, but also a little difficult for the pupils to acquire all new information. The pupils' answers to the questionnaire also indicate that the picturebook was understood through the meaning of the visual elements, which added a deeper understanding. The picturebook treated visual literacy in many ways, both interaction between image and text, symbols, colors, angles, lines, and other elements that were open to eternal interpretation. Because the pupils had talked about Australia a few weeks ahead of the project, it possibly gave a better picture of the story. But since it was visual literacy that was to be taught through this picturebook, the pupils' commitment showed that the book was overall well suited for this purpose.

### **6.1.1 Which visual literacy competences do 7th grade pupils demonstrate after a small-scale classroom study?**

The findings mainly show that after completing their studies with *The Rabbits* as a tool to teach pupils visual reading skills, of the ten pupils who participated in the study, about 13% of the pupils demonstrated high visual literacy competence, 32% of the pupils demonstrated medium competence, and about 54% demonstrated low or no competence. According to Figure 5, questions 1, 2 and 4 had the greatest effect on high demonstration competence, while questions 3, 7 and 9 had the greatest effect on low or no demonstration of competence. The area that seemed most understandable to the pupils was the element shape, while size but mostly colors were some elements that showed the least demonstration of competence.

### **6.1.2 What production competences did they show after the lesson?**

Through this study, I have concluded that drawing as a method of learning is influenced by pupils' competence. When pupils draw, they must process and reflect on the academic content in order to be able to express it through drawing. This provides a good learning outcome, and good conditions for remembering what they have learned. The pupils' understanding and competence are made visible so that the teacher can see what the pupils has acquired in terms of competence. In this project, it clearly showed what the pupils had acquired from information and knowledge from the lesson on visual literacy. The pupils' use of the various visual elements to bring out their competence was very similar. The color palettes were the most similar and were in this case used to justify and reflect their lack of competence. Nevertheless, many neat drawings were produced with several visual elements to support and express their expertise on the subject. In light of Bloom's Taxonomy, I argue that the production competence will be more solid after going through a topic using more time than what we had during this project.

### 6.1.3 What have I as a teacher learned from the project of teaching visual literacy?

During this project I have learned that picturebooks are a great and engaging tool for supporting reading skills. I have also seen that it takes time for the pupils to be able to interpret and discover the ability to use visual literacy while reading picturebooks. Also, by using drawing as a form of expression in teaching, pupils will be able to share their understanding of a topic. The pupils' motivation affects what they get out of the drawing as a learning activity. By using drawing as a learning strategy in teaching, it can acquire pupils both academic and methodological knowledge. They learn the academic content that is drawn, at the same time as they gain experience of using drawing as a strategy for learning. The tools the pupils acquire by using drawing as a learning activity will be able to help them see opportunities and be cross-border in the future. Visual literacy was not something that was taught and learned easily, and should therefore require more time to implement the topic for a deeper understanding. Plenary discussion on the visual elements in *The Rabbits* was something that gave most engagement from the pupils, and was what worked best in order to learn visual literacy. The following PowerPoint that was used after the presentation of *The Rabbits*, and contained only information about what visual literacy was, became too distant and too much repetition for the pupils which resulted in their commitment vanished.

## 6.2 Final commentary

Through this research period, a small-scale classroom study was conducted. The aims of the present project were to explore how the picturebook *The Rabbits* by Marsden and Tan could be used to teach visual literacy to 7th grade pupils. In addition, the project investigated how pupils' drawings could be used to show productions competence after the lesson. The study demonstrated that the pupils were very engaged in visual literacy through the use of the picturebook, but the questionnaire as well as the drawings showed that they demonstrated on average low competence on the topic. The analysis of the answers from the questionnaire and the drawings indicates that visual literacy through *The Rabbits* can function as an engaging teaching program, and that the picturebook can offer different interpretations that come in handy in the lesson. Different interpretations cause text and image to change their performativity and form a completely new understanding. According to Birketveit (2013, p.19), the skill of being able to read image and text and make additional meaning to the story, is becoming more and more useful in today's visual world.

When it comes to comments on method choices, I have been aware of how my methodological choices have been able to influence the results of the study. Therefore, I have discussed such matters during the thesis. Nevertheless, I see it as neat to briefly summarize critical reflections on the method, and also possible sources of error. In mixed methods, the situation is important for the research participants' contribution and sincerity. As this study examines subjective perceptions and understanding, data collection in a school environment may have influenced the results. By having a joint review of the picturebook as well as discussions in plenary, the pupils may have influenced each other. Furthermore, I have reflected on the choice of picturebook. Both goal form and narrative may have influenced the result. Several pupils pointed out that the book was childish. Maybe the pupils' attention could have been expressed differently if the book was different? The selection is not particularly large, but has still given me varied data. The results could have been different with another group of pupils, and the findings therefore do not show an absolute truth. Nevertheless, I have considered my method choices as well suited for the project's purposes, and have led to an exciting and complementary data material.

### 6.2.1 Thoughts about future research of the field

The research field has many angles, which there has been no room for in this project. This

study has data material as great potential for further research. Based on my findings, I believe that there is a need for more competence in visual literacy and children's experience with the interpretation of images. In particular, my research indicates that there is a knowledge gap in the literary field related to reading skills and reading experiences. The picturebooks have qualities that can be used across levels, and may work even better with older pupils to contribute to a more solid picture of children's ability to use visual literacy, and interpret picturebooks and evaluate to a greater extent. It can also be useful to map the pupil's knowledge in advance of such a project, in order to be able to see the progression of knowledge in addition to what knowledge they have acquired after the lesson. It can also be interesting to compare children's perception of visual literacy based on which picturebooks they read. It can also be exciting to investigate how the school facilitates the pupils' demonstration of competence in a multimodal development. The new technological world offers many areas where visual literacy as well as critical visual literacy are relevant areas for further research, and may open up our eyes to new reading and interpreting skills.

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# Appendices

## Appendix 1



## Appendix 2

### Spørsmål til The Rabbits

1. Kva er det aller første du legg merke til ved biletet?
2. Kva kan bilete fortelje deg?
3. Kva kan teksten fortelje deg?
4. Kva fargar kan du sjå på biletet?
5. Kva trur du fargane betyr i dette biletet?
6. Kva trur du størrelsen og forma på bygningane betyr?
7. Kvifor er skyene forma slik, trur du?
8. Kvifor trur du firfisla er død?
9. Kva trur du numbatane tenkjer eller føler om det dei ser?
10. Teikn eit forslag til korleis husa til ville sett ut, dersom kaninane aldri tok over? Bruk fargar, og forklar kva du har teikne og kvifor.

## Appendix 3

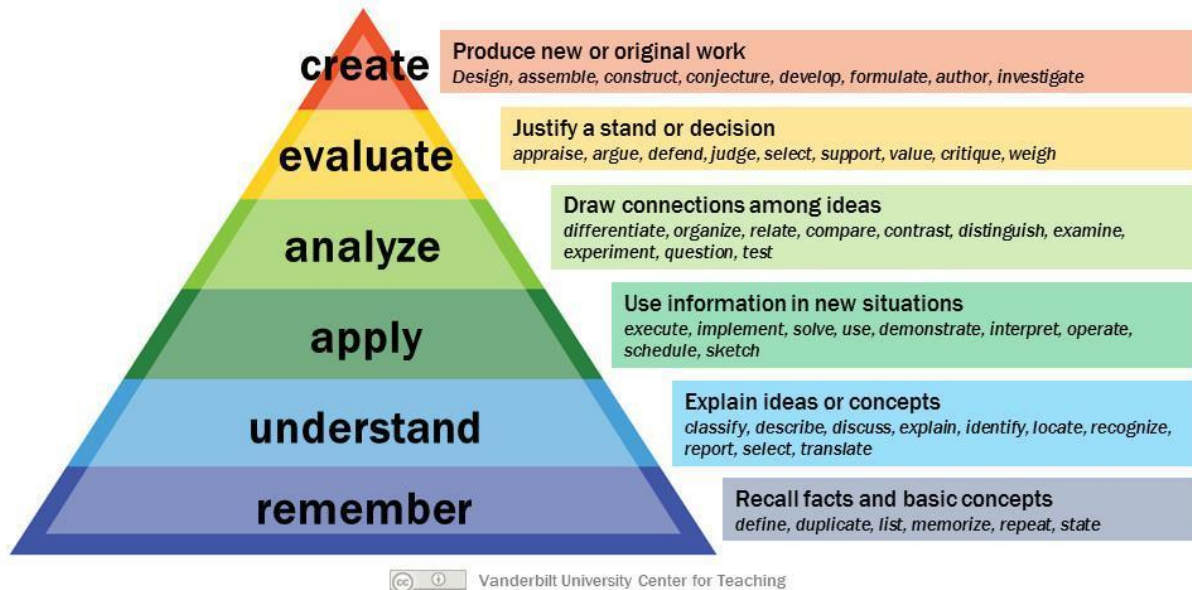
# Questionnaire

1. What is the first thing you notice in the picture?
2. What can the picture tell you?
3. What can the text tell you?
4. What colors can you see?
5. What do you think the colors mean?
6. What do you think the size and shape of the buildings mean?
7. Why do you think the clouds are shaped like that?
8. Why do you think the lizard is dead?
9. What do you think the numbats think or feel about what they see?
10. Draw a suggestion to what the numbat's houses would look like, if the rabbits never invaded their country? Use colors and explain what you have drawn and why.



## Appendix 4

# Bloom's Taxonomy



## Appendix 5

Pupils	Q1 - "what is the first thing you notice in the picture?"	Q2 - "What can the picture tell you?"	Q3 - "what can the text tell you?"	Q4 - "what colors can you see?"	Q5 - " <u>what</u> do you think the colors mean?"	Q6 - "what do you think the shape and size of the buildings mean?"	Q7 - "why do you think the clouds are shaped like that?"	Q8 - "Why do you think the lizard is dead?"	Q9 - "how do you think the numbats are feeling about what they see?"
No. 1	The sun	That the rabbits are invading	That the rabbits took over Australia	orange, blue, white, brown, black, red	Blue: sadness Orange: happy	"I think they are supposed to look like the rabbits"	" <u>because</u> they are sad"	"The rabbits ran it over on purpose"	I think they are sad and confused
No. 2	The picture in the middle, because it is large and <u>covers almost</u> the whole spread	The rabbits will build many houses to live in	That the rabbits are building their own houses and the numbats can't understand their language.	Blue, yellow, white, black, red and orange	Red: majestic White: clean Blue: day and water	The houses have sharp and round edges	More excitement and lifelike	The rabbits ran it over with the carriage	" <u>what</u> are they doing, they are weird".
No. 3	The painting	The rabbits are building a city	That the rabbits settled	blue, yellow, orange, red	" <u>new, future and blood</u> "	greatness	smoke	run over by the rabbits	sadness and confusion

No. 4	The painting	The rabbits did things their way and invaded the place	That they were different	orange, blue, black, red, white	that the rabbits are confident	the rabbits have power	It is smoke	The rabbits have taken all what they need	I think they are angry, scared and irritated.
No. 5	The painting	That the rabbits take over Australia and are building houses.	That they built houses and they invaded the homes of the numbats	Blue, white, gray, black, yellow, red and orange	Blue: cold, sad White: clean Gray: sad and boring Black: dark Yellow: happy Red: blood, danger Orange: flames	The buildings look large and <u>boring</u> and look like a prison.	Because there is leaking gas from the rabbits' machines.	Because the rabbit stepped on it.	They destroy their place/home
No. 6	The painting.. because it is large and in the center of the spread.	That the rabbits were thinking highly of themselves and are taking over Australia.	That the rabbits took control over Australia.	Blue, orange, yellow, red	That they are looking for a nice place to stay, but they pollute the air.	They are proud and thinking highly of themselves.	Because the air is polluted.	The lizard is dead because the rabbits did not care for it/them.	They are feeling threatened by the rabbits.
No. 7	The big painting because it is big and in	That the rabbits will build houses	That the rabbits don't want to live in	Blue, white, red, black, orange, yellow,	Blue: cold White: clean Red: love	They don't look cozy because of their sharp	The clouds come from the chimneys	Because they don't handle the smoke that	They think "what is up", "what are they
	the center.	alike where they came from.	trees	brown and gray	Black: sad	edges.	and create special shapes.	comes out of the chimneys, or the rabbits have run them over.	doing?".
No. 8	The sun in the painting	That the rabbits came and wanted to redo everything as they wanted it, even though the numbats were there first.	That some people are very greedy and don't think of <u>others</u> and are just letting them suffer.	I see brown, blue, white, black, gray, red, beige, yellow, orange, pink and green.	Dark colors are perhaps scary and threatening, and colors like pink and orange are <u>more neat/cozy</u> .	Big ugly buildings that steal the homes of the numbats. It would look better with many small houses with gardens.	Maybe the clouds are dissolved by all the dangerous gasses the rabbits are releasing.	The lizard is dead because the rabbits did not care for it and ran it over.	The numbats were surprised and afraid and maybe a little angry of the rabbits who came and invaded their home.
No. 9	The orange in the painting.. because it is bright and catches my attention	How the rabbits have a plan on building houses in Australia	How it was for the numbats to <u>experience</u> <u>new</u> animals with a new language they don't understand.	Orange, blue, white, black, red, yellow, green, gray	Orange: warmth and desert. Blue: ease, sad White: modern and clean Black: formal, scary Red: threatening,	Their legs might say that the rabbits are thinking highly of themselves, the buildings are white and clean meaning they are	Maybe there is too much gas from the machines which destroys the air and forms the clouds.	Maybe it died from hunger, but it is covered in blood, so maybe the rabbits have killed it by running it over.	They are afraid of the new creatures that steal their food and their land. They might feel confused and sad.

					anger.	great, and there are many floors meaning they are many rabbits.			
No. 10	That the buildings are standing on legs.	Their plan of how to build their houses	That the rabbits are taking over their country	Some happy and intense colors	That all will be <u>fine</u> and they are getting everything done.	Because there is room for many rabbits there	It looks like smoke	The rabbits have stepped on them	I think they are afraid and sad.

**Blue: Low degree of competence   Red: Medium degree of competence   Purple: High degree of competence**

Appendix 6



(Pupil No. 1)

Pupil's description of the drawing: *I have drawn a hut that hangs in a tree, because it is safe and good, and they like trees.* (Direct translation by me)



(Pupil No. 2)

Pupil's description of the drawing: *I have drawn a tree with holes in it because that is how I think the numbats lived, because they are not so smart so they made a hole inside the tree and decorated it with furniture.* (Direct translation by me)



(Pupil No.3)

The pupil has made no description of this drawing.



(Pupil No.4)

Pupil's description of the drawing: *They live in rocks because they are safer to live in if something happens. They have some trees that they can sit in. I have a lot of the colors green and blue because I think they seem like some very fresh natural colors (direct translation by me).*



(Pupil No.5)

Pupil's description of the drawing: *I have drawn that they live in thatched houses because it seems cozy and safe* (direct translation by me).





(Pupil No.6)

The pupil has made no description of this drawing.



(Pupil No.7)

Pupil's description of the drawing: *I have drawn a house made of tree and straw, and the tree is a playroom for the baby-numbats* (direct translation by me).



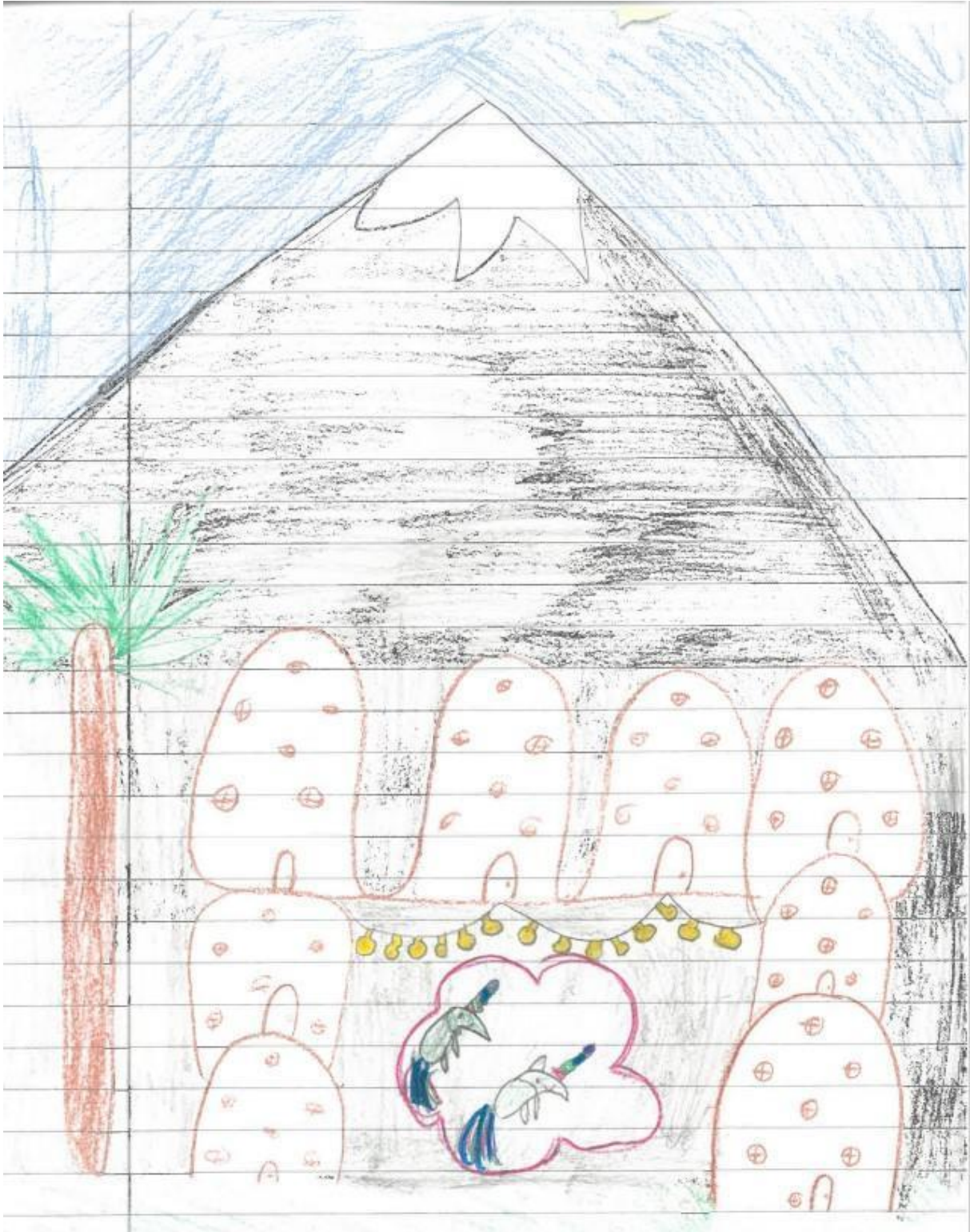
(Pupil No.8)

Pupil's description of the drawing: *I have drawn that they live in small houses made of wood and then they have some small gardens outside. There's a volcano there, and that's why there's not much grass there. They have rocks that they walk on and many soft cacti (direct translation by me).*



(Pupil No.9)

Pupil's description of the drawing: *I drew that they lived in a tree because then they have a good view of where things are, such as enemies. They can also camouflage themselves because the tree is brown and the numbats are brown. They eat insects which they find in the trees (direct translation by me).*



(Pupil No.10)

Pupil's description of the drawing: *I drew this because they seem very calm and they have it very cozy and calm around them. They live in anthills because they are round and I see that as something cozy* (direct translation by me).

## Appendix 7

### ~~Notat~~ Notater fra master-prosjektet

7/2 Mandag 2 x 45 min.

1. time: intro av The Rabbits: Her var elevene engasjerte i boka. Det tok lang tid før dei klarte å sjå at det var kaniner, og dei syns dei såg litt rare ut fordi dei i utseende likna på ekte kaninar. Dei plukka ut mange detaljar fra boka, og kom med tankar til kva og kvifor det var slikt.

2. time: intro av Visual Literacy: Her dabbja engasjementet av litt. Dei var litt lei av å sitte så lenge i ro, og at det blei litt mykje repetisjon av forgjeve time. Men dei hadde diskusjonar i par, fekk dei delt mykje gode tankar og idear. Dei starta med spørsmål, og jobba i ca 10 minutt.

14/2 Mandag 1 x 45 min.

1. time: Elevene var høge av energi, og det tok LANG tid før dei var nedpå. Nokon trengte heile timen til å finne fokus. PLUS, det er lueke siden sist, så me måtte bruke 10 min i starten til å hekte oss på med ein gjennomgang av elementa i VL. Dei fleste kom til det siste spm: teikning. Må nok bruke meir tid til å gjennomføre teikninga.

# NSD NORSK SENTER FOR FORSKNINGSDATA

## Vurdering

### Referansenummer

940274

### Prosjekttittel

Å skape visuelle leseferdigheiter i engelskfaget

### Behandlingsansvarlig institusjon

Høgskulen på Vestlandet / Fakultet for lærerutdanning, kultur og idrett / Institutt for språk, litteratur, matematikk og tolkning

### Prosjektansvarlig (vitenskapelig ansatt/veileder eller stipendiat)

Jena Habegger-Conti, jena.lee.habegger-conti@hvl.no, tlf: 55585735

### Type prosjekt

Studentprosjekt, masterstudium

### Kontaktinformasjon, student

Eline Asheim, eline.asheim@hotmail.com, tlf: 94891002

### Prosjektperiode

01.11.2021 - 15.05.2022

### Vurdering (1)

#### 28.03.2022 - Vurdert

#### 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 personvernregelverket.

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.

#### TYPE OPPLYSNINGER OG VARIGHET

Prosjektet vil behandle alminnelige personopplysninger frem til 15.05.2022.

#### LOVLIG GRUNNLAG

Prosjektet vil innhente samtykke 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 de foresattes samtykke, jf. personvernforordningen art. 6 nr. 1 bokstav a.

#### PERSONVERNPRINSIPPER

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

- lovlighet, rettferdighet og åpenhet (art. 5.1 a), ved at 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 deres 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.

#### 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).

Ved bruk av databehandler (spørreskjemaleverandør, skylagring eller videosamtale) må behandlingen oppfylle kravene til bruk av databehandler, jf. art 28 og 29. Bruk leverandører som din institusjon har avtale med.

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 typer endringer det er nødvendig å melde:

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

#### OPPFØLGING AV PROSJEKTET

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

Kontaktperson hos oss: Sturla Herfindal

Lykke til med prosjektet!



