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MASTER'S THESIS

Developing Social Awareness: *An Investigation into the Norwegian Curriculum in light of Socially and Culturally Diverse Picturebooks*

Marte Irene Fauske and Anna Grothaug Strand

Master's in Education and English Didactics

FLKI/HVL/MGUEN550-1

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School shall support the development of each person's identity, make the pupils confident in who they are, and also present common values that are needed to participate in this diverse society and to open doors to the world and the future (Ministry of Education, 2017, pp. 6-7)

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It is strange to think that we are finished with five years of studying and moving on to our professional lives. This Master's thesis has brought us knowledge that we will carry with us in the future. We both thought the degree would be a long process, but it ended much sooner than expected.

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Bergen, 15.05.2023
Marte Irene Fauske and Anna Grothaug Strand

Abstract

The new online connections and globalisation of the world lead to multiple interactions between different cultures. These new interactions led to Norway introducing a new curriculum in 2020 (LK20) that elucidates the new and globalised society more than previous curriculums. Today's education has to promote skills of thinking, communication and coexisting with others. These are necessary skills pupils need to become the good citizens that a society needs to evolve. LK20 does not adequately explain the different ideals and goals; they give no explicit instructions for teachers. Theory of social awareness can help teachers to understand how one might achieve the wanted results in education. Therefore, we have chosen to investigate how teachers, through the social awareness theory, can interpret LK20 and understand its ideals and goals. We have also looked at six aspects of social awareness; inclusion, reflective thinking, implicit bias, identity, emotional connection and cultural position, and connected them to four different picturebooks; Pink is for Boys, Where Are You From?, Sulwe and The Color of Us. With this in mind, we have chosen to write our master thesis on how social awareness can guide teachers to help pupils develop positive social skills regarding the core curriculum and the English competence aims. Conclusively, we found that through affiliation and representation in picturebooks, teachers can educate their pupils to think reflectively on ideas about identity, cultural positions, emotional connections and inclusivity to minimise actions of implicit bias. These aspects within the theory are represented strongly in LK20. We also deduced that picturebooks contribute to pupils gaining social awareness, which relates to the understanding of how people live, think and act based on their cultural heritage and social position through the representations of diverse characters' narratives. In conclusion of our thesis, the social awareness theory can be a guide to understanding the goals and ideals presented in the core curriculum and the English competence aims, and culturally and socially diverse picturebooks can be tools to use as teaching materials in education to achieve the educational goals and help pupils develop positive social skills.

Samandrag

Internett og globalisering har nyleg ført til mange nye møter mellom ulike kulturar. Desse nye møta gjorde at Noreg innførte ein ny læreplan i 2020 (LK20), som satt meir lys på globaliseringa i samfunnet enn tidlegare. Utdanning i dag må fremje ferdigheitar som reflekterande tenking, kommunikasjon og medborgarskap. Desse er eigenskapar som elevar må ha for å bli gode samfunnsborgarar som er naudsynt for at samfunnet skal utviklast. LK20 forklarar ikkje dei ulike ideala og måla tilstrekkeleg, og det er ikkje gjeven nokon klare instruksjonar til lærarar. Teorien om sosial medviten kan hjelpe lærarar med å forstå korleis ein kan nå utdanninga sitt ønskeleg resultat. Derfor har vi valt å undersøkje korleis lærarar kan forstå LK20 og deira mål gjennom teorien om sosial medviten. Vi har også sett på seks aspekt innanfor sosial medviten; inkludering, reflekterande tenking, implisitt skeivskap, emosjonelle koplingar og kulturell posisjon, og vi kan kople desse aspekta til fire biletbøker; Pink is for Boys, Where Are You From?, Sulwe og The Color of Us. Ut i frå dette har vi valt å skrive vår masteroppgåve om korleis sosial medviten kan leie lærarar i å hjelpe elevar i si utvikling av positive sosiale eigenskapar knytt til den overordna delen av læreplanen og dei engelske kompetansemåla. Vi fant ut at gjennom tilhøyrsle og representasjon i biletbøker, kan lærarar hjelpe elevane sine til å tenke reflekterande rundt idear om identitet, kulturell posisjon, emosjonelle koplingar og inkludering for å minske sjansen for utvikling av implisitt skeivskap. Desse aspekta innanfor teorien er sterkt representert i LK20. Vi fant også ut at biletbøker bidrar til å oppnå sosial medviten hos elevar, noko som heng saman med å forstå korleis menneske lever, tenkjer og handlar basert på deira kulturelle arv og sosiale posisjon gjennom representasjonar av mangfaldig karakterar sine narrativ. For å konkludere vår masteroppgåve kan vi sei at teorien om sosial medviten kan føre til ein forståing av måla og ideala presentert i den overordna delen samt i dei engelske kompetansemåla. Vi kan også konkludere at det kulturelle og sosiale mangfaldet i biletbøker kan vere reiskap lærarar kan bruke i undervisninga for å oppnå måla og hjelpe elevar med å utvikle positive sosiale ferdigheitar.

Table of contents

1. Introduction

Over the last decades, globalisation and migration have rapidly changed societies and the world. This change entails new forms of identity (White Paper, 49 (2003-2004)), and, therefore, "school (should) support the development of each person's identity" (Ministry of Education, 2017, p. 6). Children growing up in today's society will have to adapt to this modern globalised world. Their education has to promote skills of thinking, communication and coexisting with others for them to become the good citizens that a society needs to evolve. As a consequence of migration, the global population grows, reshaping countries and communities with increased social and cultural diversity (OECD2030, 2018). The diversity that came with globalisation and migration is one factor affecting Norway's society today, which is why teachers should "present common values that are needed to participate in this diverse society and to open doors to the world and the future" (Ministry of Education, 2017, pp. 6-7). Therefore, it is vital to illuminate that one needs to respect and understand each other in today's global world. Interaction between humans is a necessity for survival (Norris, 2019). When one interacts with others, one needs to understand how other people act and why they act as they do. For this, one needs a particular awareness of social norms. This ability is called social awareness (SA) (Kumar, 2010; Sprenger, 2020).

Norway introduced a new curriculum in 2020 that elucidates this new and globalised society more than previous curriculums had done, resulting in a change in how teachers have to educate children. One of the new competence aims after year ten asserts that the pupils should be able to "ask questions and follow up input when talking about various topics adapted to different purposes, recipients and situations" (Directorate of Education, 2020, p. 9). The Ministry of Education's ideal is for Norway's citizens to become reflective human beings that work to maintain peace and harmony in our society where everyone feels represented and has a voice. They also encourage pupils to be kind and understanding of others and have an open mind. A skill pupils need to have is a social awareness of others in relation to themselves. One of the ways teachers can educate pupils in social awareness is through the use of diverse literature.

With this in mind, we write our Master's thesis on how social awareness can guide teachers to help pupils develop positive social skills regarding the core curriculum and the English competence aims. Within the competence aims, literature is a central aspect, which is why we are utilising socially and culturally diverse picturebooks as examples of teaching materials in this thesis. We have chosen to structure our thesis with five sections. The first section consists of background information on our thesis, where we present our focus aspects and explore their relevance to our field of research, as well as presenting the research gap for why we choose to look into and investigate LK20, our aim of the thesis and our research question. In section two, we will explore the relevant theory of our research that will be a foundation for further investigations. The third section will provide a methodological base for our chosen analyses that provides a framework for discussing our findings. Our analyses and discussion, which answer our research question, can be found in the fourth section. Section five consists of a summary of our findings from section four to conclude our research question.

1.1 Background

A curriculum guides teachers' education, which makes the development of curricula interesting to us. The educational course in Norway has changed rapidly in the last century, starting with a public school built on religion run by the church, which developed into the school we have today. In the period between 1739 to 1940, the school progressed from a church-influenced school to a school for democracy (Thuen, 2017). During this period, Norway introduced the first public school, allowing everyone the opportunity to attend. In the 1900s, the school was further sectioned into elementary, unity and private schools. The political influence was also more potent in this period leading to a school more concerned with autonomy, solidarity and the system. A focus on people's equality and welfare grew between 1945 and 1982 based on human dignity. The school changed in duration from seven to nine years, and high schools appeared: the unity schools' extension. The school has further prospered into a school for achievement where knowledge is central (Thuen, 2017). There have been several reforms within this era. Examples of the different reforms the government has installed are *Mønsterplanene* in 1974 (M74) and 1987 (M87), the *Reform of 1997* (R97), the *Knowledge Reform* in 2006 (LK06) and the *Renewal of the Knowledge Reform 2020* (LK20).

Today, Norwegian schools focus more on science and research than religion. However, Christianity is still central in *The Objectives Clause* in *The Education Act*.

Norway developed M74 through a democratic process, aiming to create a synthesis between the individual and the social (Thuen, 2017). The individual student and the school community are equally dependent on each other, and the concept of 'equality' was established. All the following curricula use this concept. M87 focused more on pupils developing knowledge and learning about the English-speaking world than previous curricula. Religion had a significant role in M74 and M87, and The Objectives Clause in The Education Act at that time specifically mentioned Christianity.

In the early 21st century, the reports from Organisation for Economic Co-operation and Development (OECD) and Programme for International Student Assessment (PISA) influenced Europe and the rest of the world (Molstad, 2015; Thuen, 2017). The Reform of 1997 (R97) and the Knowledge Reform from 2006 (LK06) have been thoroughly researched. Scholars and politicians criticised R97 because of its origin. The Minister of Education at that time, Gudmund Hernes, created the R97 curriculum independently without seeking guidance from other politicians or professionals, such as teachers. This criticism, combined with the average result in OECD and PISA reports, led to the Norwegian government deciding in 2006 that a change had to happen leading to the implementation of the Knowledge Reform. This reform is seen as the first Norwegian outcome-based curriculum, where the focus was on learning, measurable competence and direct learning results, rather than the previous focus on 'traditions' and subject content (Molstad, 2015; Hilt & Riese, 2022). The influence that OECD has had on LK06 is also relevant for the Curriculum Agency for Knowledge Promotion (LK20), which is a renewal of the Knowledge Reform (LK06) (Speitz & Myklevold, 2022).

The *Knowledge Reform* has also been criticised, this much due to the lack of 'freedom' to teach; instead, there were competence aims that needed to be reached. Further on, Molstad (2015) talks about this lack of freedom, where she argues that "in recent years, the trust in and autonomy of teachers have been challenged by policies with increased emphasis on student outcomes and external control of teachers' work" (p. 444). Furthermore, similar to M87, LK06 focused on learning about knowledge in the English-speaking world. Within the English subject, the emphasis was mainly on pupils gaining perfect pronunciation in either

British English or American English. Both of us are examples of these pupils, and throughout our journey from first grade to high school, we were assessed by how well we achieved one of the accents rather than focusing on communication competence. The closer one gets to the newest curriculum; the more one can see the shift towards communicative competence. Today pupils learn that it is more important to be able to communicate with others than to achieve a perfect British or American accent.

Subsequently, after the *Knowledge Reform*, the teachers were responsible for ensuring that the pupils mastered the competence specified in the competence aims and curriculum (Engelsen, 2015). This is called accountability, which is a theory that Biesta (2015) first introduced. He argues that professionals, in this case professional teachers, need to be accountable "both to the immediate clientele they serve and to the wider public" (Biesta, 2015, p. 83). The government and the pupils' parents held teachers accountable for pupils' education. There are divided opinions on what the teachers should be held accountable for, and Biesta (2015, p. 83) argues that "there is a crucial difference between democratic forms of accountability [...] and the bureaucratic forms of accountability". Democratic forms of accountability are interested in the exchanges between professionals and their associates, what they think a good education is and what the frameworks for identifying good education are. Bureaucratic forms of accountability focus most on providing data in order to show how and if the education meets the aims set in the curriculum (Biesta, 2015). It is here that the focus on accountability is shown at its strongest; this is due to the bureaucratic view on education, where "questions about whether the standards that are being applied are accurate and meaningful expressions of what good education is supposed to be are no longer at the centre of the process" (Biesta, 2015, p. 83). Bureaucratic forms of accountability have guided LK06 because of Norway's average results in PISA where the importance is to document good results rather than receiving good results.

Molstad (2015) supports Biesta's arguments about teachers being held accountable for pupils' education; however, she divides this responsibility into three categories; (1) management by placement, (2) management by expectations and (3) licensing. With *management by placement*, Molstad thinks it is the teacher's responsibility to "define problems and identify which problems require what kind of treatment" (p. 442). The second

responsibility is based on "well-defined expectations of what has to be achieved by whom" (p. 442). This responsibility makes *management by expectations* concentrate on achieving results according to the anticipation. Moldstad's last category is called *licensing*. By this, she claims that licensing is a process dividing the responsibility of content and methods, which suggests that "a teacher has the methodological freedom and abilities to handle whatever content is required" (p. 442). This approach is relevant to the LK20, where the teachers have gained more freedom to teach what they want in their classroom, whereas LK06 had a set of conditions that needed to be accomplished, known as competence aims.

The term 'licence to teach' resulted from the strict framework in LK06. Due to the results being lower than expected, Norway did no longer trust teachers to educate pupils. Subsequently, this resulted in a bureaucratic form of accountability. In the years between the two curriculums, the government was affected by several complaints from teachers and politicians. In addition, OECD's new education project: *Future of Education and Skills 2030* impacted LK20, where the focus was on making a common framework that prioritised learning instead of results. Norway is between the two forms of accountability today because one now has a curriculum that tells teachers what the goal for the pupils is but not precisely how to accomplish it. By saying LK20 is between democratic and bureaucratic accountability, is to state that the government is more interested in forming citizens that benefit the community without the need to document it. This changes the licence to teach so that the teachers are more trusted in what they teach because they know best as scholars in the field.

1.1.1 Culture in Norwegian Schools

As mentioned, the world has become more globalised over the past decades making societies more multilingual. Norway is also experiencing this, and there is a growing need to learn and gain knowledge about culture, social inclusion and intercultural communication (Speitz & Myklevold, 2022). This growing need for change led to the new curriculum focusing on society's culture and diversity. Culture can be defined in multiple ways; one is to see it as "facts, events, attitudes and identity" (Byram, 2012, p. 88). This definition is relevant for individuals. Another way to view culture is through society as a unit, where the result of socialisation leads to "dispositions or tendencies with regard to how members of a group tend to think and behave" (Dypedahl & Lund, 2020, p. 17). Building on this, we can divide

culture into two elements, by a big C or a little c. *Culture* is when one is interested in literature, arts, history, cultural phenomena and cultural heritage. However, *culture* can be seen as the way of life where one is focused on the values, attitudes, beliefs, norms and practices that people acquire as members of society (Dypedahl & Lund, 2020). The different ways of looking at culture can affect how people understand it, and it is vital to be aware of this in light of how teachers can understand curricula.

When looking into previous research on old curricula, we saw that Byrams' (1997) pedagogical model was frequently used to analyse curricula. His five steps to understanding interculturality are often connected not just to language but also to culture. Byrams' pedagogical model encapsulates all aspects one needs to be able to achieve intercultural competence (IC), and this model describes several skills, attitudes and knowledge in order to achieve IC (Dypedahl & Lund, 2020). Byram (1997) refers to his five steps as *savoirs*, and they are (1) Knowledge (*savoirs*), which is knowledge "of social groups and their products and practices in one's own and in one's interlocutor's country, and of the general processes of societal and individual interaction" (p. 94). (2) Attitudes (*savoir être*), which means one is curious, open and ready "to suspend disbelief about other cultures and belief about one's own" (p. 91). The third one is (3) Skills of discovery and interaction (*savoir apprendre/faire*), which is to be able to "acquire new knowledge of a culture and cultural practices and the ability to operate knowledge, attitudes and skills under the constraints of real-time communication and interaction." (p. 98). Next is (4) Skills of interpreting and relating (*savoir comprendre*), which is the "ability to interpret a document or event from another culture, to explain it and relate it to documents or events from one's own. " (p. 98). The fifth and last one is (5) Critical cultural awareness (*savoir s'engager*), which is to have the "ability to evaluate, critically and on the basis of explicit criteria, perspectives, practices and products in one's own and other cultures and countries" (p. 101). These abilities can be connected to the theory called *social awareness* (SA), although Byram's five *savoirs* focuses more on communicative skills than social skills; social awareness main aim is to educate people in interactions with others while having the ability to step "into another's shoes and seeing a situation from their perspective (which) is critical to working together and learning more" (Sprenger, 2020, p. 123). The contrast in definitions of interactions is what differs intercultural competence from social awareness.

Moreover, Byram (2012) states that teaching about culture has changed in recent years, going from mainly focusing on "knowledge of another culture associated with the language being taught" (p. 83) to including skills and attitudes. This change in culture led to the concept of competence, one of them being intercultural competence. Drawing on the Common European Framework (CEFR), MacDonald et al. (2009) identify six component skills in intercultural competence. These are (1) Tolerance for ambiguity, which is the ability to deal with uncertainty, and (2) Behavioural flexibility, which is the ability to adapt behaviour. (3) Communicative awareness, where one can use effective and 'relevant' communication strategies, (4) Knowledge discovery, which means one is open to other cultures. (5) Respect for otherness, which is to accept the non-universality of cultural values, and (6) Empathy, which is the ability to see the other point of view. Closely related to MacDonald et al.'s (2009) six component skills are our outlook on which social awareness skills we find important in SA. These are skills of identity-building, inclusion, cultural positioning and understanding, emotional connecting with others and reflective evaluations to prevent implicit bias behaviour. These social skills lay the foundation for our aspiration to use social awareness to understand the Norwegian curriculum.

1.1.2 Previous research on LK20

There is little previous research on LK20 because it is a new curriculum. However, a few scholars have researched the curriculum, such as Speitz and Myklevold, Dypedahl, Hoff, and Heggernes. *Moving English Language Teaching Forward* (Dypedahl, 2022) is the newest book focusing solely on the new curriculum. The book looks at the core curriculum and the English subject and does this from different angles. We found three chapters in this book that are relevant to us. The first is 'Promoting 21st Century Skills through Classroom Encounters with English Language Literature in Norway: Theoretical and Practical Considerations' by Hoff (2022). The second is 'The Subject of English in LK20: A Catalyst for Multilingual and Intercultural Competence?' by Speitz and Myklevold (2022). Additionally, the last is Heggernes (2022) Intercultural English Teaching in Norway for the 21st Century.

Hoff (2022) talks about 21st Century skills: in-depth learning, cross-cultural communication, critical thinking, collaboration, creativity, problem-solving, innovation, and developing a comprehensive set of literacies. She further describes how these skills are present in the core

curriculum and the English subject. Hoff looks at the same parts of the curriculum as us, and, therefore, her chapter is especially relevant to our Master's thesis. However, our angle differs from Hoff's, where we will use the social awareness theory to analyse the curriculum. In addition, our focus is mostly on how to understand the curriculum in order to be able to teach it. Hoff's focus is, in contrast to ours, on interculturality and in-depth reading, and she uses the *Model of the Intercultural Reader* (MIR) to examine the curriculum. Her investigation showed that interculturality links to English language text in LK20. Hoff claims that "the curriculum reflects an understanding of culture and identity as dynamic, multifaceted concepts" (p. 187). In addition, she claims that working with English literature in education contributes to pupils achieving cross-cultural abilities in communication which can result in avoiding implicit bias. Her claim is helpful to our research because we are looking at how to avoid implicit bias behaviour by acting with the previously mentioned social skills.

Speitz and Myklevold (2022) have presented a content analysis of the newest Norwegian curriculum, specifically focusing on the core curriculum and the English subject. This chapter is more in alliance with what we want to do in our thesis. However, their analysis differs from ours; Speitz and Myklevold focus on multilingual and intercultural competence (MIC), in contrast to what we want to focus on; social awareness. Central in their analysis is Byrams' (1997) 5 savoir. The result of their investigation into LK20 was that both multilingualism and intercultural competence (MIC) are well incorporated into the English subject. Spritz and Myklevold (2022) also conclude that the subject of English can encourage pupils to develop multilingual and intercultural competence.

The last relevant chapter from Dypedahl's book is Heggernes (2022) which also looks at the new Norwegian curriculum. Her primary focus is on interculturality and how critical engagement with multimodal texts can enrich *English Language Teaching* in Norway and promote intercultural learning. She analysed the picturebook *The Day War Came* by Davies and Cobb. This research is closer to what we do in our thesis since we are looking into and analysing LK20 and four different picturebooks. In Heggernes' (2022) investigation, she found that Norway has moved from "being dominated by textbooks with a static and stereotyped presentation of cultures" (p. 158). However, today, "pupils grow up in what is a much more pluralistic society, which requires adopting a more dynamic and critical approach to

intercultural education" (p. 158). Heggernes argues that picturebooks, specifically Davies and Cobb's, could promote respect and empathy between pupils and educate children on the values of human dignity, human rights and reflective thinking. These attributes and values can help pupils engage in the democracy that Norway has.

1.1.3 Research gaps

The curriculum in Norway is still new, which leads to a natural research gap. There is some previous research on this curriculum; however, most of the research we found on Norwegian curricula are of LK06, R97, M87 and M74. Hilt and Riese (2022) discuss how the new curriculum is considered in perspective to the older ones, specifically how they were implemented. They state that "as part of the global alignment in curriculum making, Norway, as other European states, has moved from being primarily based on inputs and *Didaktik*, to being more concerned with outputs and teacher efficiency" (p. 223). The trust in teachers has changed and is less present than earlier; this has led to teachers having to be licensed to teach, and there have also been political actions to reduce teachers' autonomy in their field. How LK20 presents this and what this leads to is interesting for new research due to its newness. In addition, the results of implementing LK20 will only be visible once the pupils have completed their full education based on this curriculum.

Throughout earlier research we found on curricula, there were many mentions of *Bildung*. It is explained by Hoff (2014), "from a philosophical perspective, *Bildung* is a continuous and lifelong process of moving from the known to the unknown and then back again, leading to an ever-increasing understanding of the world and ourselves" (p. 509). Hoff's view on *Bildung* is tied closely to the social awareness theory, which can be seen as a central theory connected to LK20. One can interpret the goal of *Bildung* as education that leaves the pupils with autonomy and growth through individual engagement in the subjects (Hilt & Riese, 2022). Today, the goal of *Bildung* has changed towards education, leaving pupils with a learning process that forms a common desire to partake in society. Hoff (2022) also states that *Bildung* has a significant impact on Scandinavian educational practices, and "self-expression, critical thinking, and intercultural and democratic citizenship have, in different ways and to varying degrees" (pp. 170-171), occurred in curricula for the English subject. This statement correlates with the social awareness theory because of the focus on reflectively

thinking about society's common community and citizenship. By interpreting LK20 through the theory, teachers seek to educate pupils to become socially and culturally aware.

Furthermore, Hilt and Riese (2022) claim that *Bildung* in LK20 differs from the past because this curriculum understands it as a lifelong learning rather than a process of autonomy. LK06 significantly focused on developing people who feel obligated to the framework our government determined. This has, today, evolved into a hope to develop people that desire to partake in the norms and values of our society and "the selection criteria no longer refer to the 'inner value' of the educational content, but to what degree the content enables pupils to practice their 'abilities to learn'" (Hilt & Riese, 2022, p. 235). Hilt and Riese further state, "seemingly, at this point, LK20 does not create the same asymmetrical binary between new and old curriculum" (2022, p. 235). This asymmetrical binary occurs because the new curriculum is a continuation of the value basis and *Bildung* of LK06, in contrast to how LK06 is different from R97, as seen in the paragraph on curriculum history in Norway.

1.2 Aims of the Thesis

When first looking at LK20, we found little to no given references, making it difficult to understand how the goals and aims are developed and formed. The second thing we noticed with the curriculum was that there were a lot of pretentious words that did not entail a single meaning. After researching the matter, we found that Engelsen (2015) claims the reasoning is that Norwegian curricula tend to use pluralistic compromise formulations that are difficult to transfer to concrete educational practices. These formulations occur because the process of making these curricula are heavily influenced by politics. Furthermore, the curricula are declarations regarding schools and education that the political authorities want to generate. We have noticed this when trying to understand LK20 and looking into how to implement the curriculum in education.

While school used to be heavily influenced by the church and its values, it has moved on to reflect today's global society. Schools today are influenced by a goal for achievement and connection to the English-speaking world. In light of the previously mentioned change in

focus of subject content in the newer curricula, we have noticed that democratic values, identity, equality and diversity are essential in LK20. In addition, we found a focus in the core curriculum on pupils developing skills that contributes to an inclusive society. Concerning the grandiloquent words in the new curriculum, we found that many of these pluralistic compromise formulations can be understood through the social awareness theory. This theory builds on the relationship between humans in our global society.

Social awareness (SA) is understanding multiple social and cultural groups and reflecting on how people live, think and act based on their cultural heritage and social position (Sprenger, 2020; Kumar, 2010). This theory of abilities helps us achieve the goals of connection to the English-speaking world in our global society. We saw that the theory of social awareness covers pivotal elements in the curriculum, such as inclusion, human dignity and ethical awareness. Through this theory, teachers might get a better base for interpreting the curriculum, and through critical thinking, pupils might be able to achieve the goals and aims of LK20. Democratic values, such as equity, participation, and democracy, stand firm in the Norwegian school system. These values are taught from early childhood and follow pupils throughout their education and later in life.

When looking into the core curriculum, we found a direct connection between LK20's critical thinking and the reflective thinking social awareness promotes. The terminology 'critical' correlates to a starting point of inquisitive thoughts and might entail a negative interpretation. We think the word 'reflective' is a more neutral terminology than 'critical'; therefore, we will use the terminology reflective thinking from now on, although these two terms are not interchangeable. It is essential to avoid having a critical view of others; instead, one should reflectively understand others. In the theory of social awareness, no one has more value than others; all are different but equal, nonetheless.

The Norwegian curriculum also wants to achieve social equality, and they use the term 'human dignity'. As we have mentioned, LK20 does not define this, and we have to look elsewhere to grasp the understanding of this term. Kateb defines human dignity as "the equal dignity of every person, charters of human rights are promulgated, and appeals to it are made when people all over the world struggle to achieve their claimed rights" (2011, p. 1), which correlates to the social awareness theory's position on equity. Within the term

'human dignity' we found that when the components of individual identities are present in society, human dignity is then reflected in the community, which is fundamental. This is another connection between LK20's ideals and SA's goal for society.

In order to value human dignity, one needs to be 'ethically aware' where one is capable of facing dilemmas that require reflective resolutions that might defy one's moral values. Ethical choices are complex; it is substantial to fathom the factors influencing moral perceptions and following ethical behavioural decisions. Recognising the proper response to an ethical dilemma is complicated, which supports that we need reflective thinking to make choices regarding human dignity. Ethical awareness is present in LK20, where it argues that it is necessary to be a responsible and reflective citizen where one can balance "different considerations" (Ministry of Education, 2017). We found that this definition needs elaboration, although it shows that LK20 can formulate definitions. However, there are no references to the definitions' origin. Ethical awareness is also prominent in social awareness, where the ability to reflect and assess how people live, think and act is related to human dignity (Sprenger, 2020; Kumar, 2010).

After M74 introduced equality, it has been present in all the later curricula. In LK20 social equality is represented with all pupils being equal regardless of what makes them different. We claim that classrooms that are inclusive towards all pupils become a haven for good learning when teachers facilitate adapted education. Along with a safe classroom environment, teachers have to establish a non-tolerance for hateful acts or utterances towards other social or cultural groups. There should be no room for implicit bias towards groups and no room for divisional phrases such as 'us', 'them', and 'race'. Race is a biological concept that classifies people based on similar physical features and heritage. It is also a word that typically projects implicit bias behaviour, stereotypes and false assumptions (Sage, 2007). Neglect and false assumptions cannot exist in a classroom when the goal is inclusion, where pupils' social and cultural backgrounds are represented. Most classrooms in Norway are multicultural, meaning multiple representatives of specific social groups exist. A broader definition of multiculturalism talks about factors that can help strengthen the fight against racism (Pope et al., 2019). These factors include ethnicity, biological gender, sexual orientation, gender expression, social status, and religion. They are all cultural factors

represented in societies worldwide and can be viewed as a compliment to social awareness because they include different cultural aspects. All these factors of culture make up the foundation of social equality, where everyone should treat all pupils equally regardless of what makes them different.

Furthermore, we find that the cultural factors mentioned above influence pupils' identity. Because ethnicity impacts people's identities, "children from mixed marriages and those living in countries where they are not native often have difficulties with identity" (Sage, 2007, p.9); this portrays one of the struggles of viewing culture as a unit. Cultural borders are versatile, and people can feel belonging to more than one culture or social unit. When we use terms like multiculturality, people that feel belonging in multiple ways can understand their self-identity better. Connecting this to education in places that work for multiculturalism, it "is not seen as an accommodating gesture toward immigrants and ethnic minorities but rather as defining" the pupils as a whole (Tseung-Wong & Verkuyten, 2015, p. 680). To achieve a well-functioning educational environment with an opportunity for identity development, schools need to facilitate pupils to feel like they belong.

We know that literature can be one of the ways to implement SA in education. Picturebooks can give pupils visual support to the verbal text and might promote emotional connections. The pictures can build on the words to create a holistic story with different modes to explore. We chose to look at four different picturebooks in our thesis: *Where Are You From?* by Yamile Saied Méndez and Jaime Kim, *Pink is for Boys* by Robb Pearlman and Eda Kaban, *The Colors of Us* by Karen Katz and *Sulwe* by Lupita Nyong'o and Vashti Harrison. These picturebooks depict various social and cultural dilemmas that pupils can learn from. Although we will be analysing these four picturebooks, they are intended as examples of how one can use literature in education. Using literature in education can lead pupils to reflectively think about inclusion, implicit bias, identity, cultural heritage, and equality by feeling affiliated with the story, finding representations in it or both, resulting in emotional connections. Children can find known or unknown situations that reflect and/or represent the classroom environment through literature. Using picturebooks in the classroom can support adapted education because they are suitable for most of the pupils.

1.2.1 Research question(s)

Our Master's thesis focuses on the Norwegian curriculum (LK20) and how we through the social awareness theory (SA) can interpret and understand the goals presented in the new curriculum. In addition, we will be using the aforementioned four picturebooks to help make sense of the connection between SA and the goals LK20 wants teachers to convey based on the English competence aims. All the picturebooks we have chosen have different diverse characters and plots: a girl that faces the question of her origin; a girl that is unsure of her skin; a girl that is curious about colours; a book about all the colours of the rainbow. They cover aspects in SA that we found correlated to LK20 the most. Derived from this, we will be trying to guide teachers through LK20.

As mentioned, LK20 has diffuse pluralistic compromise formulations for their goals and ideals, which we will further examine in our analysis of LK20 in 4.1.4. Teachers are told to educate pupils but are not given clear instructions on teaching about these ideals presented in the curriculum. We found that the theory of social awareness can help us understand how one might achieve the wanted results in education. Previous research on this topic has used another theory to comprehend the Norwegian curricula: intercultural competence and Byram's five *savoiurs*. We have chosen to use SA because we think it suits our purpose due to the clear connection between SA and parts of the new curriculum. Our focus is more on the cultural understanding between people rather than the communication of intercultural competence. Through a theoretical background, our analysis and discussion seek to answer the following:

> *How can social awareness be a guide for teachers to help pupils develop positive social skills in relation to the core curriculum and the English competence aims?*

We further expanded the research question with three sub-questions, which also define more concretely the direction of our thesis:

1. *In what way(s) is social awareness represented in LK20?*

2. *How is social awareness portrayed in the aforementioned picture books?*

3. In light of the two questions above, in what ways can these findings help to develop social awareness and avoid implicit bias?

Consequently, we base our thesis on the idea of SA elucidating the terms and goals in LK20 and how picturebooks connected to the theory's aspects can provide a guide towards education in the English subject. In sub-question 1, we will analyse LK20 through a curriculum analysis, following a model created by Dmitriyev and Lerner. This can provide us with an insight into how the curriculum works in light of how teachers should understand it. We will utilise a model for picturebook analysis formed by Painter (2018) to analyse our four chosen picturebooks that might contain exemplified aspects of SA to answer sub-question 2. Our third sub-question will connect the findings of the analyses in a discussion. We will then examine how teachers might use picturebooks as tools to develop positive social skills.

1.2.2 Potential Weaknesses of Our Study

We know that our Master's thesis has potential weaknesses, the most obvious being that we only look at our investigation from a theoretical point of view without going into the field. By not investigating in a classroom, we will not get a complete picture of how literature can be used as a tool for promoting positive social skills. With this said, we are writing a Master's thesis with limited time and resources and adding field work would have made this a greater task than we could have managed. It does, however, give future researchers the chance to investigate our thesis in classrooms. We have restricted our research to four picturebooks that we considered to be good literature representations in light of the theory SA. We could have chosen different books that could have enlightened the aspects of SA, and choosing such might have ended in other outcomes than what our thesis will end in. Based on our ideas about the theory, we chose picturebooks we wanted to investigate. Again, we have limited time and resources, so to analyse more than four picturebooks would have taken too much time. A more extensive selection of literature combined with field work might give more of an elaborated result. Another potential weakness that might affect our results is that our interpretations of the picturebooks are affected by our cultural position. Although we try to be as objective in our analyses as possible, our personal background and upbringing might affect our findings. Our education is modelled by LK06, subjecting us to the result-based

educational effects of OECD and PISA. However, we are training to be teachers following LK20's goals and ideals, and we do not think LK06 will influence our interpretation.

As mentioned, when looking into previous research done on curricula, we found that the most used theory was Byram's five *savoirs* and his theory of intercultural competence. Considering that we were more focused on the behavioural relations between pupils than how they communicate, the theory of SA is more suitable for our thesis. We also found in our theory research that Sprenger (2020) researches social awareness in light of educational uses, which is one of our main theoretical bases explored further in section 2.1, which led us to find the theory interesting considering LK20. Due to LK20 being new in 2017/2020, a new theory might be beneficial when understanding the terms and ideals, which strengthens our choice of theory. Our study might give teachers practical information to guide the implementation of these ideals in education, which further supplements why the results of our thesis might be relevant.

2. Theory

In this chapter, we will define the central theories of our study. The theoretical descriptions are presented with educational values in mind. The theoretical concepts are narrowed down to portray our understanding of the different theories that support the value basis of LK20. Prominent theories we will look into are the social awareness theory, theories on identity and inclusion, and theories on picturebooks. Our main focus throughout this thesis is social awareness, and the other theories used are relevant to our methodology. We will present our theoretical research on SA and other theories connected to the concept. We will also introduce our chosen definitions and reasons why they are relevant. The connected theories presented are cultural identity, implicit bias and inclusion. In addition, we are looking at relevant theories on picturebooks.

2.1 Social Awareness

Social awareness (SA) covers all aspects of social interactions. Our focus is on the cultural aspect and how one can use this theory to understand the Norwegian curriculum. However, there are many different ways one can use the theory. Even though the theory of social awareness is new to us, it has been used by other researchers since 1996. One of the first researchers on the theory is Durlak (1996; in Pérez & Alexánder, 2013), and he argues that "social problems can be addressed if people are taught to think and to look for solutions to their own difficult realities" (p. 185). This reflective thinking of dilemmas is central to the theory. Pérez and Alexánder also discuss the theory of social awareness and define iLK06t as being "related to the understanding, behavior and commitment of a person with his or her society" (p. 185). Both Durlak and Pérez and Alexánders' definitions address the concept of social awareness as processes where social difficulties occur, which happens when people are unaware of their place as members of a community. Pérez and Alexánder observed some of these difficulties that may occur in society. They argued that the main reasons for conflicts often are "aspects like culture, ideologies, differences and other tendencies that make interaction among students more difficult" (2013, p. 186). While the scholars talk about difficulties in holistic settings of social awareness, we will focus on how one can use social awareness to understand and accept all people in a multicultural society.

Through SA, teachers can get an elevated comprehension of how pupils can gain the ability to empathise with others through reflective thinking. A researcher who has investigated the social awareness theory connected to education is DeAngelis (2010). She relates social awareness to emotional skills by discussing the significance of social-emotional learning (SEL) and states that the two skills might give pupils the tools to succeed. In addition, she claims that working on social awareness is important, and she explains this importance by stating that "social awareness may help in reducing the violence index" (2010). DeAngelis explains that a person can be socially aware, but it is emotions that make people react violently because of situations that get out of control. This is close to our investigation into how social awareness can avoid fostering implicit bias; however, our focus is primarily on social awareness in connection to how we can use this theory to gain a higher understanding of LK20 and how through using the theory one might help pupils gain the ability to empathise with other humans.

Social awareness deals with situational-based knowledge, which focuses on how one understands social groups in light of one's own experience of the world. In our thesis, we will connect SA to different social and cultural aspects in LK20 to gain a perspective on the Norwegian SEL. We define social awareness as reflectively thinking about one's actions concerning others in light of social and cultural backgrounds. Our definition correlates with both Van Huynh and Sprenger's definitions of SA. Van Huynh defines SA as "the ability to recognize, empathize with other people from different backgrounds and cultures" (2018, p. 7), while Sprenger defines it as the "ability to take the perspective of and empathize with others, including those from diverse backgrounds and cultures" (2020, p. 114). These two definitions are strikingly similar in both contents and wording. They focus on the cultural aspect of SA, how the diverse world affects our understanding of the term, and how it is connected to empathic skills. Pupils need to navigate through thinking and behaviour in light of their emotional and cultural position. Further on, Sprenger claims that social awareness consists of walking into a room and understanding "the climate and the inner states of people, and knowing whether to speak and, if so, what to say and how to say it" (2020, p. 114). To be socially aware, pupils need skills such as emotional connection, respect for others, perspective taking and reflective thinking.

Furthermore, our definition can also correlate to how Kumar explains social awareness. He argues that SA is a skill taught through reflectively thinking about how the world is constructed and why society is the way it is. Moreover, social awareness can be cultivated in various ways, such as in school and interpersonal interactions. In these ways, one learns about society and its various components through education. Interacting with members of different cultural and social groups can acquire first-hand experiences with diverse cultural expressions (Kumar, 2010). These interactions are the best ways to develop social awareness. Kumar further states that one should "be aware of the various social processes and components of society and their functioning" (2010, p. 2). This ability to think reflectively about social norms in society, and the need to gain knowledge about people's culture, social class and social relations are necessary aspects of the theory.

Within SA, one can find cultural awareness, and one needs this ability to become socially aware. We can state that how humans interact can be viewed in connection to cultural awareness. In the same way that social awareness is the ability to understand others based on knowledge about social groups, cultural awareness is "the ability of standing back from ourselves and becoming aware of our cultural values, beliefs and perceptions" (Quappe & Cantatore, 2005, p. 1). As aforementioned, the world has become more diverse, making cultural awareness essential for our understanding of expected ways to interact. Different cultures have individual appropriate social norms, which makes appropriate behaviour in one culture inappropriate to others. Misconceptions of others occur when people are unsympathetic towards cultures that are different to theirs. Quappe and Cantatore (2005) exemplify this by stating that "misunderstandings arise when I use my meanings to make sense of your reality" (p. 1). In the absence of knowledge about diverse social norms, people tend to deduce their truth instead of inspecting the reason for people's behaviours. Because culture is subjective but also contains shared meanings within a group of people, it is a complicated concept that needs to be explored. Hence, it is a concept that is important for teachers to take into account when teaching pupils about SA, and the abilities should be taught in relation to pupils' understanding of the world.

As we have presented in the paragraphs above, the researchers within the field of SA agree that social awareness is a theory that covers how society is constructed and how people

interact. Seeing as Norway is a multicultural country, pupils need to learn how to be socially aware when dealing with multiple cultures. In the Norwegian teaching practice, the competence aim focusing on developing "attitudes towards other countries and cultures" was first introduced in R97, and it entailed "fostering empathy, tolerance, and respect for other cultures (Heggernes, 2022, p. 144). This curricular aim introduced a goal for developing pupils' good discernment. Pupils gaining this competence can achieve "awareness, knowledge, and skills needed to work with others who are culturally different from one's self, as well as those who are culturally similar in meaningful, relevant, and productive ways" (Pope et al., 2015, p. 37). Therefore, social awareness concerns how people are open-minded, inclusive and understanding of everyone, regardless of ethnicity, gender or sexuality. Further on, we will look into relevant terms within SA in order to achieve the ability to create inclusivity in a culturally diverse society.

2.1.1 Cultural identity

Connected to cultural and social awareness is identity. As previously mentioned, identity connects to LK20 in their subheading 'identity and cultural diversity', which makes this term relevant to our thesis. Every pupil has their own identity, and this is culturally formed by the society they live in. Correlated to our main focus on the social and cultural aspects within LK20 is cultural identity. Furthermore, we have to define what cultural identity is to understand how it relates to people's views of the world. According to Sage (2007), cultural identity is defined as "the traditions and lifestyle shared by members of a society, including their ways of thinking, feeling and behaving" (p. 9). This definition connects to the term *culture* presented in 1.1.1. The members of a society can understand their place and identity in different ways, which is a dilemma when dealing with cultural identity. The group is not homogenous, and the identity will, therefore, not be seen in the same way by all the members of society. Another dilemma is that the fear of not belonging to the group might lead someone to act indecently and not think reflectively about their actions. Their actions might form their identity. Regarding this, we can state that society influences pupils' identities. Kumar (2010) agrees with our statement by arguing that "various components of society such as various institutions (like family, religion, schools and colleges, etc.),

associations, customs, traditions, conventions, etc." (p. 3) correlate, and they impact pupils' interaction with each other.

As seen in the paragraph above, identity is consequential for pupils, especially during their school years; this is due to the strong influence on pupils' development from outside factors surrounding them and their physical and psychological changes. The concept of identity can be divided into two elements, the first one as *identity* being "the characteristics, feelings or beliefs that make people different from others" (Oxford Learner's Dictionaries, 2022a), and the other one is *self-identity* which is "the way somebody considers their characteristics as a particular individual, especially in relation to the social environment they live or work in" (Oxford Learner's Dictionaries, 2022b). Concerning social awareness, self-identity is interesting due its reflective perception of identity. Self-identity is determined by what people conceive as belonging in light of "the way people look, their behavioural styles, their customs and, very commonly, their language" (Gilbert, 2010, p. 80). How pupils view themselves is vital for their development as citizens in an inclusive society. In addition, pupils can find their own shared identity in a safe psycho-social classroom environment. By a psycho-social classroom environment we mean the holistic functions surrounding all aspects of the school and education, for pupils and teachers. Both how teachers and pupils perceive each other and how they are perceived are considered the key aspects of identity connected to social and cultural awareness.

2.1.2 Implicit bias

When pupils are socially aware, they cannot fear the unknown, and there is little room for implicit bias. To be socially aware, one has to gain a deep awareness of "values, beliefs, attitudes, biases, and assumptions" that affect one's judgement, which makes the connection between social awareness and how it affects implicit bias (Pope et al., 2015, p. 35). Implicit bias happens every day and has developed as a part of society. We, therefore, need to find a way to stop this behavioural pattern. To understand how to avoid implicit bias, one needs to know how the process works. The behavioural phenomenon of 'implicit bias' is described by De Houwer as "implicit group-based behavior, which is behavior that is influenced in an implicit manner by cues that function as an indicator of the social group to which others belong" (2019, p. 836). Implicit bias is something that people do rather than something that

people possess. It is a behaviour formed by fear and lack of knowledge about diverse cultures and societies. If someone acts quickly and unintentionally by being fearful of people with different ethnicities than them, they are showing implicit bias (De Houwer, 2019). It is this fearful behaviour that teachers should work to eradicate. Pupils should be taught the ability of social awareness to understand "how culture, privilege, identity, systemic oppression, and experiences may influence" their worldview (Pope et al., 2015, p. 35). Structural prejudice and discrimination must systematically change for pupils to gain the competence to act socially aware and avoid implicit bias.

Implicit bias is closely connected to stereotyping, where one cannot stereotype without having an implicit bias behaviour, and one cannot have an implicit bias behaviour without stereotyping. This is due to implicit bias being an "unconscious association, belief, or attitude toward any social group" (Cherry, 2020). Stereotyping is a phenomenon where people attribute certain qualities or characteristics to all members of a particular group. We can therefore argue that stereotyping is an aspect of implicit bias. Implicit bias and stereotyping can create a prejudice that can be dangerous if wrongfully placed. Continuously, Cherry argues that there is a contrast between implicit bias and racism, stating that "overt racism involves conscious prejudice against members of a particular racial group and can be influenced by both explicit and implicit biases" (2020). There are several benefits of being aware of the potential impact of implicit bias; some of these benefits are that one takes on a more active role in overcoming social stereotypes and discrimination, as well as being able to know how implicit bias can influence how one behaves towards some social and ethnic groups. The knowledge about implicit bias and the consequences of people's actions can be linked to important elements in the theory of social awareness. Implicit bias can be seen as an act of fear of the unknown, and this can explain why the knowledge of other cultures and social acts is vital for people.

2.1.3 Inclusion

The world adopted the Universal Declaration of Human Rights in 1948, where education became free in the fundamental stages, and everyone got the right to an education (United Nations, n.d). In addition, the education that people gain should be a holistic development that consolidates the equitable respect for fundamental freedom for all human beings.

Subsequently, education should "promote understanding, tolerance and friendship among all nations" to establish the perpetuation of world peace (United Nations, n.d). Teachers' main priority should be to educate pupils so they can participate in society and continue this world peace for future generations.

Beneficial to the United Nations' goal for education for all is inclusion. This inclusion is not restricted to nations' cooperation because inclusion has to be part of all areas of society. Teachers in schools should facilitate a safe and inclusive psycho-social environment in the classroom, where all the pupils have room for development. Because of the relevance to our thesis, we separate inclusion into two units, political inclusion and educational inclusion. *Political inclusion* is inclusion in general and what the state/government thinks inclusion should contain. It accommodates ideological facets that permeate countries' attitudes towards inclusion. In contrast, *educational inclusion* is inclusion regarding education and the educational system (Hansen, 2012).

Pupils are future citizens in a diverse society; therefore, they have to learn how to act, think and behave inclusively. As we have established, Norway's identity is changing due to globalisation and migration, which makes Norway a diverse society that needs reflective citizens that partake in inclusiveness. This globalisation and migration are expanding peoples' understanding and expectations to embrace the multiculturality of society (Pope et al., 2015). When looking into official Norwegian government documents, we found that the value base of the government and their policy for diversity through inclusion and participation is incompatible with discrimination and racism (White paper nr. 49 (2003-2004)). One of the Norwegian government's goals is for everyone, both majority and minority, to have the will and ability to include others that are different from themselves.

Further on, political inclusion works towards a more heterogeneous society where everyone should have the right to participate (Hansen, 2012). This is how the ideological aspect of a democratic government is inclusive. In addition, it is aligned with LK20's views of inclusion because it argues that everyone should be represented and included in education. This idea of inclusion might be accomplishable through the utilisation of cultural and social picturebooks where all pupils either feel an affiliation with the story or can find representation, resulting in pupils acquiring the ability of SA. When discussing inclusion, we

will mainly focus on educational inclusion, which is more practical-oriented than political inclusion. In addition, we will also have to acknowledge the limits inclusion has.

UNESCO's idea of inclusion helped develop Norway's definition of inclusion. We can argue this because the foundation of LK20 is on papers of OECD, which originates in UNESCO. In UNESCO's report on inclusive education of 2008, inclusion is defined as a "process of addressing and responding to the diversity of needs of all learners through increasing participation in learning, cultures and communities, and reducing exclusion within and from education" (p. 10). This educational form of inclusion involves customised education, where teachers have to modify their content and how they structure it in lessons to cover all the children in a group. As we have suggested, this can be done by introducing picturebooks of diverse backgrounds. UNESCO (2008) goes on to state that "the ways and the modalities under which teachers and students interact with each other [can] generate mutual empathy and closeness" (p. 11). In this definition, we found that teachers and their pupils can embrace the diversity of their group and establish conditions for a safe psycho-social learning environment, which is accomplishable through SA. By having safe learning conditions, pupils can form their inclusive nature. Moreover, in the report on inclusive education, UNESCO states that "inclusive education implies the conception and the implementation of a vast repertoire of learning strategies to respond in a personalized way to learners' diversities" (p. 11). These personalised teaching strategies correlate directly to what we want to investigate: how SA can guide teachers through the ideals of LK20 and, more directly, exemplify picturebooks as tools to implement the competence aims in the English subject.

2.1.3.1 Limits to Inclusion

Corresponding with Norway's new diverse society, newfound strategies that prevent exclusion in schools are needed. One of the most significant aspects of education is to "try to minimise the marginalising processes and the exclusion of pupils in public schools" (Hansen, 2012, p. 90). Furthermore, there must be no limits to inclusion; however, if the limits exist, it is due to individual struggles, teachers' attitudes or shortage of knowledge, or the absence of strategies to facilitate a more inclusive environment (Hansen, 2012). Even though there should be no limits to inclusion in education, one cannot talk about an inclusive society without mentioning the limits of

inclusion. Exclusion makes inclusion possible, but at the same time, infinite inclusion is impossible (Hansen, 2012). To include, one has to accept that exclusion is the opposite. In other words, inclusion presumes exclusion because if exclusion does not exist, there would be no need for inclusion. Hansen formulates a fascinating argument: "in order to develop a limitless inclusive culture, we need to be tolerant and then we also have to tolerate intolerance, which could lead to an intolerant and exclusive culture" (2012, p. 93). This tolerance for intolerance means that teachers have to create strategies that form an understanding of these limits; simultaneously, every pupil must be included.

Continuously, the concepts of inclusion and exclusion are intertwined and dependent on each other. For Norway to be inclusive, the community must also accept exclusiveness to a certain extent to preserve the nation's actuality of human dignity. We have to accept that people have different opinions and beliefs that might be exclusionary because, without those beliefs, there would be no inclusion. Also, freedom of speech is part of our human dignity, and we can, therefore, not banish exclusionary behaviour. UNESCO (2008, p.12) argues that inclusive education might "be considered a pathway to attain social inclusion"; they also stress the significance of protecting minority groups. It is important to be aware of the limits to inclusion when dealing with education because of the interlink between inclusiveness and exclusiveness. UNESCO believes that education can contribute to fostering social inclusion, and we agree. Social awareness is an ability that acquires inclusive attitudes; therefore, using the theory when discussing the new curriculum is valid.

2.2 Picturebooks

When we looked up the word 'picturebook', dictionaries wanted to change it and separate the term into two words (Kümmerling-Meibauer, 2018). Our understanding of picturebooks is that the picture and text are intertwined, and one has to read and analyse both to get a holistic interpretation. Therefore, we chose to write 'picturebook' instead of 'picture-book' or 'picture book'. We found that researchers in the field will agree with our preferred spelling, more specifically, Nikolajeva and Scott (2006), Kümmerling-Meibauer (2018) and De Beeck (2018), which is why we chose to stick with this spelling of the word.

As seen in the English competence aims, literature is a tool in language education that can create an emotional connection between pupils and characters. As mentioned previously, our focus in this thesis is on the cultural aspects of LK20. We will, therefore, utilise culturally and socially diverse literature to show examples of material teachers can use to implement the goals and ideals stated in LK20 in light of the theory of social awareness. The picturebooks teachers choose for educational purposes should appeal to all learners in a diverse classroom. The literature ought to have a focus on inclusivity where pupils can relate to the themes within the book. In addition, the text-picture should also challenge them by providing multiple perspectives. Another essential aspect to consider when choosing a picturebook to use in the classroom is its adaptability. Using picturebooks for educational purposes should accommodate pupils at different levels and from dissimilar backgrounds (Heggernes, 2020).

When using culturally diverse literature in the classroom, teachers have to take into consideration that all pupils in a group are both represented and can feel affiliation within a variety of stories they read and are presented with. There is a research field on how texts can reflect experiences and identities and simultaneously bestow awareness of others' experiences and identities (Style, 1988; Bishop, 2015). This research is called 'Mirrors and Windows' and is relevant to how SA can be introduced to pupils utilising literature. We will use the terms 'affiliation' and 'representation' instead of 'Mirrors and Windows'. This is because to gain the ability of SA, one has to understand and find oneself (affiliation) in light of others' experiences and identities (representation).

There has been a shift in focus from picturebooks being read by children to being used in the classroom for educational purposes. In addition, the stories within today's picturebooks are significant to use as teaching materials. This is because they can be used to create social bonds between children and introduce them to "the principles and pleasures of literacy and literature" (Painter, 2018, p. 420). Recently there has been an increasing acknowledgement of how picturebooks are the best examples to utilise in classrooms to gain an understanding of the relationship between words and pictures that simultaneously convey meaningful communication (Painter, 2018, p. 420). Subsequently, picturebooks have become more complex, and the focus on examining the interaction of word and image has, as mentioned, enlarged. Furthermore, the focus on the picture and word relationship is not new to

research, and analysing the visual-verbal aspects continues to be an area within picturebooks that is ever developing. However, utilising picturebooks for educational purposes is reasonably modern; we determine it to have been introduced in the late 1900s (Haugen et al., 2022).

Nikolajeva is one of the most prominent researchers on picturebooks. One of the aspects she has focused on is emotions in picturebooks (2014; 2018), which is a relevant theme for this thesis because we will be looking at how picturebooks may help pupils achieve social awareness. Further on, Nikolajeva (2018) claims that picturebooks are presumably the first type of literature children encouter. They might offer "a powerful tool for understanding one's own and other people's emotions, in particular for pre-literate readers with a limited ability to make connections between the experiencing of an emotion and its verbal signifier" (p. 110). In other words, children need to have the ability to empathise and take the perspective of others (SA) to gain an understanding of social connections. One way to define empathy is to put oneself in other people's experiences and understand what other people feel and think (Hilt & Torjussen, 2021). This definition is similar to how the social awareness theory is worded, but the focus is more on empathising and accentuates comprehension of feelings. Additionally, Nikolajeva (2014) states that humans' ability to empathise with each other makes us different from other animals, as well as being one of our most valuable abilities for social interaction.

Furthermore, fiction can be used to teach pupils about different types of emotions and help them to gain empathy and achieve social awareness (Nikolajeva, 2014). However, these abilities do not "appear automatically, but develop gradually and can be enhanced and trained" (Nikolajeva, 2018, p. 114). Literature can convey to pupils how emotions are represented through characters, and fictional picturebooks can depict how these emotions are portrayed as well as how different characters interpret them. Consequently, picturebooks might "evoke emotional engagement through images as well as words, through amplification of words by images, and through ambiguity created in the interaction between media when conveying a character's emotional state" (Nikolajeva, 2018, p. 114). Hence, we can state that teachers can utilise picturebooks to create emotional engagement in pupils to achieve social awareness.

2.2.1 The verbal-visual

Pupils are from an early age "surrounded by verbal-visual communication in print and digital media, and making meaning from diverse texts feels second nature to us" (De Beeck, 2018, p. 19). This verbal-visual communication can be found in contemporary picturebooks, and common for contemporary picturebooks is "its particular use of sequential imagery, usually in tandem with a small number of words, to convey meaning" (Salisbury & Styles, 2012, p. 7). Moreover, picturebooks create a composed story from pictures and text, unless it is a wordless picturebook. In addition, a common feature of picturebooks is that they often contain a low word-to-page ratio (Bird and Yokota, 2018). Furthermore, picturebooks might evoke pupils' learning processes, and they might discover the pleasure of reading because of the different textual and visual forms contained (Kümmerling-Meibauer, 2018). This can lead to picturebooks being a support for pupils who are not motivated to read.

When looking into the theory of picturebooks, we found that picturebooks are closely related to illustrated books but have a few prominent differences. Illustrated books differ from picturebooks because they can apply to any children's book that contains at least one image (Kümmerling-Meibauer, 2006). In addition, pictures in an illustrated book may "enhance, decorate, and amplify the text, but the narrative is not reliant on their presence" (Bird & Yokota, 2018, p. 281). A key difference between picturebooks and illustrated books is that one can remove the illustrations in the latter, and the writing alone would make the story. Additionally, there is a higher word-to-page ratio in illustrated books versus picturebooks. With this in mind, our choice of material in this thesis is four diverse picturebooks covering a range of themes. This is because picturebooks might have an impact on pupils if the pictures create visual support that can contribute to pupils' understanding and reflection.

Picturebooks can be constructed regarding verbal and visual relations in five ways. These are; symmetrical, complementary, expanding, counterpoint and sylleptic (Nikolajeva & Scott, 2006; Dypedahl & Lund, 2020). With a *symmetrical* composition of picturebooks, the text and picture narrate the same story. When the images provide additional detail to the text, it is called a *complimentary* composition. In picturebooks with an *expanding* composition, the visual expands the verbal by, for example, including a side story in the pictures that can provide other interpretations of the story. The next way a picturebook can be composed is

through a *counterpoint*, which means that text and images challenge or contradict each other. The last and fifth way, and most uncommon composition for a picturebook, is the *sylleptic* approach, where the text and images are entirely independent. It is important to know about these five ways one can compose a picturebook because the different choices can form interpretations for the readers by adding meaning in the comparisons of the visual-verbal aspect.

As aforementioned, in picturebooks, the verbal and the visual have equal importance to the story, which implies that these books consist of two forms of communication (Nikolajeva & Scott, 2006; Kümmerling-Meibauer, 2018). The two forms can communicate a story that is more "plot-oriented rather than character-oriented" (Nikolajeva & Scott, 2006, p. 82). This means that because of the short story with little text, the picturebooks tend to be oriented around a plot instead of character building. Characters in picturebooks are often more represented through pictures that visually describe their looks and attributes. The plot is also limited because of the scarcity of longer textual descriptions, which does not contribute to extravagant character development. Therefore, most of the characters in picturebooks have a constant state instead of a variable one (Nikolajeva & Scott, 2006).

2.2.2 Contents of picturebooks

Picturebooks can be constructed differently from other literary works. Some elements are included in all picturebooks, although they are not always represented similarly. These elements consist of covers, titles, and endpapers, as well as texts, images, colours and frames. The term *paratext* includes covers, titles, and endpapers. These three features are meaningful for pre-reading understanding and can contain much information. Furthermore, titles are important to the reader; as Nikolajeva and Scott state, "many empirical studies show that young readers often choose (or reject) books because of titles'" (2006, p. 242). The understanding of titles can either work with the story's content or in opposition to it, such as when the narrative differs in the title versus the text.

The cover pages' function is usually to provide information about the story. A few elements are always included, which is a title on the cover page and at least one picture featured (Nikolajeva & Scott, 2006). Further on, the cover quite often refers back to a picture within

the book itself, which implies that the picture on the cover needs to be examined and correlated to the title. Moreover, an increasing number of picturebooks have featured additional meaning to the endpapers that provide extra information to the story in different ways (Nikolajeva & Scott, 2006). This way of creating endpapers can potentially add meaning to the picturebook. For example, if the endpapers have images that are not included in the story, they can affect the reader's comprehension of what will happen or what has happened. The endpapers can also give a foreshadowing to the reader of the story's plot. In many picturebooks, one can find that the front cover continues on the back, creating a whole picture if spread out. This means that the back cover often works in the same way as the front cover. Furthermore, the picturebooks' title pages usually are covered with a picture to complement the covers and/or the story.

Page layout in a picturebook can be of interest when one is to decode the meaning behind the choices an author makes. The layout has illustrations that either connect on a double spread or appear on single individual pages. Through the use of a double spread, one might determine the durations and pace of engagement within the narrative. This is supported when Nikolajeva (2018) states:

> Words may prompt readers to hurry, in order to follow the plot and confirm the emotional resolution, while the abundance of visual details encourages readers to stay on the spread and explore, possibly discovering clues not revealed by the words that add to the overall emotional experience. (p. 113)

When the pictures continuously cross the pages, they create a still picture that might not move in time or place, but when the pages are separated by framing, they can tell a story that crosses time and space (Lambert, 2018). In addition, pictures can stand independently and work separately as modes to support the text, for example as a timeline. Within the layout, the feature of the pictures' size and shape can add an interpretation of place, time, movement and emotion to create meaning.

Through text, one has to understand and interpret time, space and interactions, often specifically shown through verbs of action. This is because "while words can only describe space, pictures can actually show it, doing so more effectively and often more efficiently"

(Nikolajeva & Scott, 2006, p. 61). Descriptions can be understood differently by people reading them because of cognitive predispositions. Similarly, readers interpret the pictures based on their prior knowledge. Additionally, the author's intentions have to be explored for the readers to make sense of the images as they were intended. Sometimes pictures can 'bleed' out of the page and, therefore, can continue in the reader's imagination or be framed within the page, distancing the reader and the story (Lambert, 2018). The illustrators always consider how they place the images and how they might be represented to the reader. When looking at how images are placed, illustrators use vectors to show people's actions and relations to others (Kress & van Leeuwen, 2006). In illustrations, actions and relations between characters can be presented through visible or invisible vectors, such as an arm, a sword or a gaze. These vectors often point from one person to a mark and create a dynamic in the picture.

How the characterizations are implemented in picturebooks can vary from how they are done in books without illustrations. When verbal text works alone, the narrative can be "involving both external, visual detail (what do the characters look like, how do they move, what are they wearing) and emotional, psychological, and philosophical characteristics" (Nikolajeva & Scott, 2006, p. 81). However, when one has illustrations or pictures, they can help the text to create the narrative. The additional images can provide the reader with visual support to create meaning connected to the verbal text. This means that when reading picturebooks, one can read the verbal through the pictures. However, as Nikolajeva and Scott (2006) argue, some characteristics are difficult to depict in picturebooks, such as "brave, clever, innocent". Others are easier to portray through the characters' "poses, gestures, and facial expressions", such as "happiness, fear, and anger" (p. 83). This use of abstract characteristics further shows that characterizations are implemented differently in images than in text.

2.2.3 Authors and illustrators

Picturebooks can be written and illustrated by different people or the same person. When the same person writes and illustrates a picturebook, they are called an *author-illustrator*, defined as someone that "writes and illustrates with equal or varying proficiencies of skill, creativity, and ingenuity" (Mallan, 2018, p. 12). On the one hand, this can prove to be an

advantage because the illustrator knows precisely what the author meant in the textual choices. On the other hand, when one reads a book created by an author-illustrator, there might be some gaps where the interpretations do not make complete sense to the readers because the same person does it. However, when the author is not the same person as the illustrator, Mallan argues that "each new reading of a text would elicit different meanings and significations" (2018, p. 11). Therefore, the pictures might not sufficiently support the text. All readers will interpret the text differently. This is also true when the book is illustrated and written by two different people, which can result in the illustrator interpreting the verbal text differently from what the author intended.

Authors have had a tendency to be treated as icons and celebrities, and this trend has been criticised. The trend pressures children to know and learn about the glorified authors more than it lets them read for pleasure. Mallan states that "young readers may be unaware of, or disinterested in, [the authors and illustrators], but may readily participate in the creative co-production of meaning, interpretation, and appropriation of texts for their own purposes and enjoyment" (2018, p. 14). Therefore, one should not pressure children to examine the paratexts of the picturebook but let them examine it for themselves. The authorship might not be necessary when reading a picturebook, at least if the child is not interested in it. However, suppose teachers choose to take account of the author's and/or the illustrator's backgrounds because of their authenticity regarding the story. In that case, they have to include the controversies of the icons and celebrities. These controversies are a part of the author's image and will somewhat affect the story.

2.2.4 Culture and diversity in picturebooks

The importance of having cultural and social diversity represented in pupils' literature is even more significant in today's growing diverse societies. Booth and Lim (2022) talk about the grassroots organisation for diverse books, *We Need Diverse Books* (WNDB, 2023) and how it has advocated for a representation of diverse experiences in children's literature. They utilise statistics from *Cooperative Children's Book Center* (CCBC, 2023). This is regarding characters of diverse identities, disabilities, sexualities and genders. Representing this diversity in literature is crucial to how the world is identified. Through the setting of a picturebook, the reader can relate to how the world is portrayed through time, place and manner in the story

(Nikolajeva & Scott, 2006). Therefore, one should pursue writing inclusively. Only presenting picturebooks that represent characters of privilege can be damaging to the local society. Pupils need to get the opportunity to explore a diversity of stories to achieve a holistic view of their world. However, the cycle of these characters can be broken by publishers, where the publications provide more opportunities exclusive to marginalised creators (Booth & Lim, 2022). Then the picturebooks can be written and illustrated with cultural and social diversity that reflects the global world.

The concept of 'challenging' picturebooks has been growing in research over the last decade and has elucidated the importance of contemporary picturebooks open to new themes and approaches. What is defined as challenging themes in picturebooks varies between cultures and countries because of their perceived subjectiveness (Madalena & Ramos, 2022). The interest in ways of presenting newer themes, such as the deconstruction of gender roles, has increased along with the social changes following globalisation and migration. This is because children are at a disadvantage when presented with an overrepresentation of stories that delineate their local environment. As a result, children in these situations "are denied a rich and diverse reading experience, as well as the opportunity to see themselves and their peers depicted" (Booth & Lim, 2022, p. 65). If pupils are presented with situations that give them a rich and diverse reading experience, they can learn how to take the perspective of others and comprehend a variety of situations. Hence, introducing pupils to different concepts and social representations through affiliation and representation in literature can lead to achieving social awareness more easily.

3. Methods

We chose to use two different qualitative methods of analysis in our thesis. They are curriculum analysis and picturebook analysis. Both methods are needed for the analyses because of the different materials that will be analysed and discussed. There are different methods of analysing curriculums and picture books and when utilising the different methods, one must look into the relevance they have regarding the material used in the research. Both the curriculum and the picture books are materials based on communication and therefore discourse analysis is relevant to our thesis. Discourse analysis is a research tradition that mainly deals with linguistic units uttered or expressed in a given context. It is a tradition that communicates across different fields of research (Grue, 2021). Therefore, we have narrowed down methods of analyses focusing on curricula and picturebooks.

Different accounts need to be considered when working with and analysing discourse. Brown and Yule (1983) have looked into discourse analysis and found that the term "has come to be used with a wide range of meanings which cover a wide range of activities" (p. 8). Different fields of discourse research use multiple methods of analysis because they cover a variety of manners within the field. The common ground in discourse analysis is "to give an account of how forms of language are used in communication" (Brown & Yule, 1983, p. 9). Choosing the methods for the discourse analysis comes after one has chosen which type of discourse that will be looked into. Further on this chapter will be divided into three sub-chapters that describe our chosen methods. These subsections are: qualitative research method, curriculum analysis and picturebook analysis

3.1 Qualitative research method

We chose to use a qualitative approach in our research because we want to extract meaning from our data. The questions asked in our thesis start with words like how, why or what, all of these are typically for qualitative research. Having a qualitative approach to research facilitates a particular way of problem-solving by asking unique questions. The focus of qualitative research is often on the social meaning people attribute to their circumstances and experiences, and what interpretations people get from the text (Dörnyei, 2007; Hesse-Biber & Leavy, 2010). Concerning our thesis, the qualitative research method is, therefore,

highly relevant because we focus on the social aspect of people's self-identity and how they view others around them.

Furthermore, qualitative research is often open and fluid and non-numerical, which is predominantly analysed with non-statistical methods. This results in research that is flexible to new details that may occur during the process of investigations (Dörnyei, 2007). Subsequently, this type of research allows the researcher to investigate "with a completely open mind and without setting out to test preconceived hypothesis" (2007, p. 37). Qualitative research lays the foundation for the research focus being narrowed down gradually, where the concepts are defined during, rather than prior to, the process of the research. In addition, qualitative research works with a wide range of data, such as documents and images. This method of research is "fundamentally interpretive, which means that the research outcome is ultimately the product of the researcher's subjective interpretation of the data" (Dörnyei, 2007, p 38). The reason for relying on a research method that is interpretive and subjective is to explore new, uncharted areas. We chose this method because qualitative research does not rely on previous literature or prior empirical findings (Dörnyei, 2007). This leads us to our material on the newest Norwegian curriculum, which is an area untouched by researchers before 2020.

3.2 Curriculum analysis

Curricula can commonly be defined as central means of teaching that give a better design of the general competence aims set for schools, and it gives instructions on timetables, subject content, working methods and assessment (Engelsen, 2015). This definition came in the 1970s, however, it is still relevant for describing LK20. One of the facets of this thesis is to analyse the new curriculum of 2020, and therefore the method of curriculum analysis is relevant to us.

Curriculum analysis is a process of multiple functions and can display the value curricula bring. The analysis can also shed light on the advantages and disadvantages of utilising the curriculum (Ariav, 1986). Curriculum analysis can be a process of making it easier to follow the curriculum's instructions and make decisions that will benefit the pupils, which is what we set out to do in our thesis. Further on, one might question the subjectiveness of

curriculum analysis, since it is done from the perspective of a person or a group of people. The goal of curriculum analysis is for it to be a guide for teachers to use rather than a prescription to follow, which is why the subjectiveness of the content can be helpful. Consequently, when analysing a curriculum, people are more interested in judging it rather than how successful it might be. Moreover, curriculum analysis provides research on "issues such as structural coherence, match among various curricular components, design characteristics, epistemological assumptions and theoretical or ideological framework" (Ariav, 1986, p. 142). The goal of curriculum analysis, and our research, is to look into and analyse the curriculum, and not to do any research on the curriculum's impact on society.

Working with curriculum analysis requires that "the process must be guided by a scheme with which the analyst is familiar" (Ariav, 1986, p. 140). The scheme that will be our guide in this research analysis is grounded in Dmitriyev and Lerner's five levels of curriculum (1990). The first level is considered the theoretical level, and it deals with the curriculum's composition. Level two is related to the subject, this one has to do with the general outline of the activity branch in the syllabus or teaching manuals. Then there is the third level which is considered the level of resource materials, and it takes concrete learning activities and items of information into account. These three levels of analysis look into the curriculum before teaching it and the results of this are taken into consideration. The last two levels are the interactional levels, the fourth one of teaching and the fifth one of what the students learn (Dmitriyev and Lerner, 1990). For this curriculum analysis, the focus will be on the two first levels of this model: the theoretical level and the subject-related level. Firstly, we will utilise the theory of social awareness to understand parts of the curriculum. Secondly, we look into the picturebooks as a curriculum subject support in learning, and the picturebooks will be analysed as well.

3.3 Picturebook analysis

A picturebook consists of multiple modes and is therefore multimodal. Interactions between modes cannot be understood without looking at the non-verbal communications in the language. Multimodality is the way different modes affect people's sensory perceptions (van Leeuwen, 2011). This means that the text and images in picturebooks work together to

create meaning. One cannot understand the text without looking at the pictures and images to complete the story; one has to look at other distributions such as images, layout, typography and colour. Multimodal texts, such as picturebooks "integrates information received by different senses" (van Leeuwen, 2011, p. 668). The different aspects of a picturebook can contribute to an understanding of communication, when one analyses the meaning behind text and images working together.

Multimodality and the use of picturebooks can be connected to education when looking at how multimodal learning can be essential for developing pupils' versatile knowledge where multiple modes enable "the representation of different aspects of, and perspectives on, the objects of learning" (van Leeuwen, 2011, p. 671). This versatile knowledge is important to have in mind when working with picturebooks, because the different modes work together to communicate a message, and they can, therefore, be utilised to understand different ways of communication. When pupils analyse visual communication in multimodal picturebooks, they have to decode what is communicated. This is because "visual communication is always coded" (Kress & van Leeuwen, 2006, p. 32). The message of the pictures can be interpreted by the reader, because they might know the code already, at least implicitly. Pupils need a language for talking about the images and what they convey in a story for the pictures to be deciphered.

In a picture, several features must be explored and deciphered to be able to understand the actual meaning behind it (Kümmerling-Meibauer, 2018). They can be defined as the colour scheme, the artistic technique, the placement of objects and the representation of the figures, and these might refer to specific artistic styles. These styles that the illustrators choose need to be explored to try forming an understanding of what the artist intended for the interpreter to gain from a picture. Painter (2018) created a model for analysing picturebooks that explores these artistic styles, giving the interpreter a tool to use for producing meaning behind the picture features. This model can be used to analyse all picturebooks, from the simplest to the more difficult ones. Onwards, Kümmerling-Meibauer states that "a quite 'simple' picturebook may encompass artistic, historical, political, interpictorial, and cultural references that open up new ways of looking at the history and theory of the picturebook, thus broadening our knowledge of children's culture and

conceptualizations of childhood" (2018, p. 3). These references that Kümmerling-Meibauer presents are the reason behind our choice for utilising picturebooks as examples in our thesis. By looking into picturebooks we want to understand how they can be a tool for teachers to use in teaching to help pupils gain a social awareness in order to positively interact with others. The knowledge pupils get from education can facilitate an understanding of the world surrounding them. Teachers and pupils need to decipher the codes of the pictures to understand the meaning they entail.

When conducting a discourse analysis that looks at the multimodal text, one has to take into account that almost all actions done by humans are of a communicative purpose. Regarding picturebooks, the communication happening is between the characters in the picturebooks or between the reader and the story. This communication can be planned or unconscious, and it is always based on cognitive processes (Norris, 2019). This means that picturebooks can be a tool to accomplish cognitive learning, and "different disciplines have discovered the crucial role of the picturebook in the child's developing cognitive, linguistic, moral, and aesthetic capacities" (Kümmerling-Meibauer, 2018, p. 4). Further on, one has to analyse the cognitive causes behind an action to understand it. Subsequently, multimodality is related to social actions (Norris, 2019), and therefore also social awareness. Significant for all pupils are social actions represented in different multimodal forms, such as picturebooks. An awareness can be formed by utilising social forms to understand characters' actions. Having the background of their actions in mind when interpreting the communication is related to developing the ability of social awareness.

When we looked into research on picturebooks, we decided that Painter's (2018) model for picturebook analysis will be our base for analysing our chosen picturebooks. The model formulates elements of actions, characters, settings, affiliations, feelings and page layout, and it can be utilised to structure the analysis for a multimodal work. Painter separates them into three categories, which are *ideational metafunction* (action, character, setting), *interpersonal metafunction* (affiliation, feeling,) and *textual metafunction*. These categories will guide our analyses of our four chosen picturebooks and are explained further in section 4.2.

4. Analysis and discussion

In our thesis, the main theory and theoretical background is social awareness, and this theory will be the basis of and central to our analysis and discussion. Within the social awareness theory, we found six aspects that we think represent its foundation, and these are: inclusion, reflective thinking, cultural position, avoiding implicit bias, emotional connections and cultural identity.

The analysis and discussion seek to answer the research question in this thesis and its three sub-questions:

> *How can social awareness be a guide for teachers to help pupils develop positive social skills in relation to the core curriculum and the English competence aims?*

> 1. *In what way(s) is social awareness represented in LK20?*

> 2. *How is social awareness portrayed in the aforementioned picturebooks?*

> 3. *In light of the two questions above, in what ways can these findings help to develop social awareness and avoid implicit bias?*

This analysis is divided into two parts. In the first part, we will analyse the Norwegian curriculum (LK20) in light of SA. We will systematically go through the sections of the core curriculum and the English subject that we find relevant to the six aspects connected to social awareness. The analysis is a critical one that will focus on diffuse parts of LK20. The second part will be a picturebook analysis of four different picturebooks. These picturebooks are relevant to the aforementioned aspects within SA and include different social and cultural settings. The analyses are done on our subjectiveness and present our ideas of the contents. After we have carried out the curriculum analysis and the picturebooks analyses, we will discuss the findings in light of SA. The picturebooks will serve as an educational guide connected to the English subject goals that are analysed in 4.1.

4.1 Curriculum analysis

We hope that the result of our curriculum analysis can create a foundation for how to interpret LK20 as a guide for teachers. As mentioned in 3.2, we will interpret LK20's diffuse terminology following Dmitriyev and Lerner, and Ariav's schemes on curriculum analysis. This is to understand the goals the curriculum presents in light of the theory of SA. We hope that examining the goals and ideals through the theory will give a better understanding of how teachers can implement these goals and ideals in the classroom. Therefore, we will base our analysis of LK20 on SA and how we can elucidate its terminology and ideals through the theory. In doing this, we will answer sub-question one of our thesis, which hopefully can provide insight into how the curriculum works and how teachers can understand it.

The curriculum consists of a core curriculum that focuses on general knowledge that the pupils should learn through their education and the different subjects in Norwegian education. The knowledge presented in the core curriculum and English subject, specifically the competence aims after year 10 in LK20, will be examined with social awareness as a theoretical foundation.

As mentioned above, our scheme for this analysis is established in Ariav's (1986) definition of curriculum analysis and Dmitriyev and Lerner's (1990) curriculum analysis model, where this section will focus on the first level, which is the theoretical level. Within the theoretical level, we have chosen to focus on the five aspects that Ariav argues are important to consider in the process of curriculum analysis. These five aspects are (1) structural coherence, (2) match among various curricular components, (3) design characteristics, (4) epistemological assumptions and (5) theoretical or ideological framework (Ariav, 1986).

4.1.1 Structural coherence and design

The homepage for the curriculum is simple and straightforward, and it is divided into categories which are easy to utilise. The categories are divided further into subcategories. Generally, the design of the platform is organised and orderly. One is introduced to the core curriculum as values and principles for primary and secondary education. There are two sections on the circumstance and purpose of the core curriculum. It is further organised into three categories, and they are: *core values of the education and training*, *principles of education and all-round development* and *principles for the school's practice*. These

categories all have subcategories that indicate what the contents include. In addition, there is curricular support, mainly in the form of film clips. Knowing how the curriculum is constructed will help us to use the platform and find what sections are relevant for the education connected to gaining social awareness. At the same time, teachers should be familiar with how the curriculum is constructed to navigate through it due to them being educators of this curriculum.

The English subject after year 10 is divided into four sections: *about the subject*, *competence aims and assessment*, *type of assessment*, and *validity and implementation*. In the *about the subject* category, one finds the relevance and central values, interdisciplinary topics, as well as core elements and basic skills. These are all relevant to how pupils gain skills that help them interact with others. It is a section that implements the core curriculum's values in the English subject. *Competence aims and assessment* is essential to teachers because it lists the aims they are meant to teach their pupils in English lessons. This section is relevant to our thesis because we wish to use SA to understand teachers' aims and exemplify picturebooks as educational tools. The two remaining sections are pertinent for teachers because the sections are supposed to give teachers instructions on how to assess and implement the competence aims and the ideal and goals. In addition, the sections are presented as helping guides to help teachers to assess pupils' work and to give subjective grades.

4.1.2 Epistemological assumption and theoretical framework

As mentioned in 1.1, Norway started a process to renew LK06. The renewal of this new curriculum began with the White Paper 20 (2012-2013), translated to English: *On the right way* (Hilt & Riese, 2022). This led to the Ludvigsen committee (NOU 2015: 8), which recommended different competence areas that needed to be focused on throughout education (Hoff, 2022). This report laid the foundation for LK20. In addition, the White Paper 28 (2015-2016) and the OECD (2018) project are relevant documents for the work towards a new curriculum (Hilt & Riese, 2022; Hoff, 2022). In 2015 OECD announced the project *Future of Education and Skills 2030*, which they published in 2018. Both of these documents are closely tied to the origin of LK20. The first step of the process was to redesign a curriculum that could work as a framework for learning, and the second step will be to implement this framework (OECD, 2019).

LK20 does not reference these reports, projects and documents on which it is based. To know the origin of LK20, one has to research the background. This is not something one can be certain a teacher will do when reading the curriculum. Subsequently, the credibility of LK20 is questionable. However, the curriculum has credibility when one conducts research.

4.1.3 Curricular components in light of social awareness

When we started looking into the curricular components in LK20, we found the headings of the subsections interesting. This is because the terminologies used in LK20 can also be found in the social awareness theory, and their presence in the curriculum is what made us look into the theory in the first place. These subheadings included *human dignity*, *identity and cultural diversity*, *critical thinking and ethical awareness*, and *democracy and participation*. From the definitions given by Kumar (2010) and Sprenger (2020), we have, as mentioned previously, selected a few traits that we are looking into; these are *inclusion, reflective thinking, cultural position, avoiding implicit bias, emotional connections and cultural identity*. As we mentioned, these traits can be found in the newest Norwegian curriculum, and that is why we chose to focus on them in our thesis.

The core curriculum opens by referring to the *The Objective Clause* (The Education Act, 1998, § 1-1). Some of the aspects found in this clause can be perceived as connected to the main traits of SA, where both focus on the importance of humanity and fair treatment of all people. The act communicated that pupils' education should lead to their knowledge and respect for cultural diversity in a democracy that stands for equality and denounces discrimination. When this is implemented in education, pupils gain social awareness. Further, the act states that the "pupils and apprentices must learn to think critically and act ethically and with environmental awareness. They must have joint responsibility and the right to participate" (The Education Act, 1998, § 1-1). This statement correlates directly with SA, where one should learn to think reflectively, respect others, include everyone, gain emotional connections and, because of these traits, learn to avoid implicit bias behaviour. The core curriculum and the objective clause claim that education should promote learning environments where pupils are met with trust, respect and demands. In this way, they learn to make their own choices based on ethical decisions formed by social awareness. This education promotes the human dignity of our society.

As seen in the paragraph above, human dignity is important, and this is the first topic that LK20 references. The Ministry of Education (2017) states that an important part of our democracy is human rights. Our democracy is based on ubiquitous values that apply to everyone, regardless of their identity and background. This can be linked to *The Education Act* and Norwegian society's equality-based morals. Equality is also established in social awareness in regard to how inclusivity is incompatible with the belief that one is worth more than others. Another significant aspect of SA is cultural position, which entails people's belonging and acknowledgement of their heritage. This correlates to the core curriculum, where the Ministry of Education argues that "schools must consider the diversity of pupils and facilitate for each pupil to experience belonging in school and society" (2017, p. 5). Due to globalisation and migration, diversity is an integral part of pupils' education, which has made Norway's population more multicultural. For human dignity to be valued, education must facilitate for all pupils to engage with their heritage connected to multiple socially and culturally diverse backgrounds.

The second subheading is *identity and cultural diversity*, where the curriculum argues that "in a time when the population is more diversified than ever before, and where the world is coming closer together, language skills and cultural understanding are growing in importance" (Ministry of Education, 2017, p. 5). This understanding of diverse cultures in the world is promoted through the ability of social awareness when people can emotionally connect and empathise with others. The ability of SA is gained by acquiring knowledge of multiple cultures around the world. Additionally, to empathise with others connected to being socially aware is relevant to Spenger, DeAngelis and Van Huynh's view on what SA contains. They all argue for taking the perspective of and empathising with people in society, which is crucial when engaging with a diversified population. Further on, *cultural diversity and identity* deals with the same concepts as *human dignity*, which is the pupils' cultural positions. However, the second subheading focuses more on pupils' identities than the previous one. This can be seen when the Ministry of Education states that the focus of education should make pupils "confident in who they are, and also present common values that are needed to participate in this diverse society and to open doors to the world and the future" (2017, p. 6). Moreover, one of the goals of tuition is to work toward Norwegian

pupils' ability to develop their own identities to interact with others. Pupils' identities are connected to the cultural diversity of their environment.

Having a safe psycho-social classroom environment where one focuses on attaining inclusivity in diversity allows pupils to get "historical and cultural insight that will give them a good foundation in their lives and help each pupil to preserve and develop her or his identity" (The Ministry of Education, 2017, p. 5). One must be comfortable and confident in one's own identity to be able to interact with others and respect everyone's identity and cultural heritage. This correlates with people's emotional connections, which is another aspect of SA. A common reference framework is a critical factor in pupils' sense of affiliation in society. LK20 argues that this is substantial because it "creates solidarity and connects each individual's identity to the greater community and to a historical context" (2017, p. 6). A common cultural identity may lead to feelings of belonging in a community and experiencing emotional connections within this community. However, how one defines the cultural identity in society may lead to exclusivity. If everyone does not fit into this definition, they might feel like outsiders in society. There are different kinds of aspects within the term identity, and it can be divided into how one perceives one's own identity as well as others' identity. One might, on the one hand, find a shared community where one achieves the feeling of belonging and being included and where one finds a common identity. On the other hand, one might experience being on the outside and feeling excluded because of the limits to inclusion. These different ways of understanding people in the society can "generate mutual empathy and closeness" (UNESCO, 2008) when facilitating the underlying emotional connections between pupils. The exception is when pupils already feel excluded from the group. At the same time, teachers need to understand how inclusion works to facilitate it.

For teachers to be able to lay the foundation for achieving an inclusive and diverse classroom environment, LK20 argues that one needs a common framework. Further, it states that "pupils must be given insight into how we live together with different perspectives, attitudes and views of life" (2017, p. 5). Here we can see a clear link to the social awareness theory, where pupils need to learn the ability to understand where people are coming from, which correlates with Sprenger's definition of SA. One of the ways one can achieve a common framework is through cultural awareness. When one is "aware of the various social processes

and components of society and their functioning" (Kumar, 2010, p. 2), it is easier to work towards a common framework in a classroom.

LK20 argues that critical thinking and ethical assessment are pertinent when dealing with learning about the world. Further on, it states the importance of being able to "assess different sources of knowledge and think critically about how knowledge is developed" (Ministry of Education, 2017, p. 7). As mentioned in 1.2, critical thinking is related to reflective thinking, which is essential when pupils learn to take the perspective of others. Self-reflection on how pupils develop their knowledge is important when dealing with authentic materials. They need to be aware of what information they are presented with and how they can verify its reliability. This is connected to the need to be able to reflect on others' situations to apprehend individual cultural diversities. Another aspect of *critical thinking and ethical assessment* is for pupils to understand that one's own opinion and belief can be incomplete and incorrect. In addition, a requirement for reflective thinking is to learn in different contexts, which will help pupils develop good judgement (Ministry of Education, 2017). Continuously, the ability to think reflectively is not only learnt by thinking critically and ethically; it can also be taught through creative activities. The Ministry of Education claims that "pupils who learn about and through creative activities develop the ability to express themselves in different ways, and to solve problems and ask new questions" (2017, p. 8). Being inquisitive can lead to activating pupils' thought processes, which might give them the essential skills that are relevant in SA.

In a group of diverse social and cultural backgrounds dissimilitudes occur, which might lead to incongruities if the education does not prepare the pupils to interact with social awareness. The Ministry of Education claims that the English subject should help pupils to develop an understanding "that their views of the world are culture-dependent" (Directorate of Education, 2020). LK20 continues to claim that if the English subject achieves this understanding, it can promote curiosity and engagement, as well as new ways of interpreting the world, and might prevent prejudice. Social awareness is an ability that can facilitate democratic values that counteract prejudice and discrimination, which is vital to a multicultural society, where respect for differences can promote peaceful conflict-solving (Sage, 2007; Tseung-Wong & Verkuyten, 2015; Ministry of Education, 2017). This is relevant

in educational situations where teachers should promote these values to avoid implicit bias behaviour, which De Houwer (2019) relates to fear and lack of knowledge about diverse cultures and societies. In addition, as stated above, one of the features that the new core curriculum focuses on is teaching pupils how to avoid implicit bias behaviour and stereotyping.

Additionally, LK20 is committed to avoiding promoting hateful utterances that show a lack of respect for other people. They argue that to achieve this, pupils "must be trained to act in a considerate way and develop awareness of their own attitudes" (2017, p. 12). When pupils are aware of their attitudes, they can ethically judge their choices in consideration of others' contradictory opinions resulting in pupils becoming socially aware instead of attaining implicit bias.

4.1.4 Connotational features in LK20

As we have established in our introduction, LK20 does not elaborate on the connection between their diffuse ideas and claims or how to acquire them. These diffuse connections are present throughout the core curriculum. Some words tend to inhabit a strong assertiveness, which should be backed up by a source. Words like 'must' and 'shall' are often phrased in sentences, making them directional without further explanation. An example of this is when LK20 claims that "the teaching and training <u>must</u> develop the pupils' ability to make ethical assessments and help them to be cognisant of ethical issues" (Ministry of Education, 2017, p. 7). This direct instruction of what the teaching and training must make the pupils develop does not further explain how teachers can accomplish it. LK20 also discloses that "school <u>shall</u> present knowledge and promote attitudes which safeguard these values" (2017, p. 5), the values in question being equality and equal rights. There are no further indications towards what knowledge is and how to promote these kinds of attitudes. If the teacher is to effectuate this, they must be given guidance on how to do so. These diffuse ways of stating direct instructions might lead to different acquired knowledge and development across the nation, which will result in a society that does not give all its citizens equal opportunities.

One of the claims LK20 makes is that all pupils must be given equal opportunities due to their ability to "make independent choices" (Ministry of Education, 2017, p. 5). Having equal

opportunities does not directly correlate to making independent choices. Even though pupils are given the same tools to succeed in the classroom, it is not predetermined that they will all develop independence. This mismatch is something we have noticed that often occurs in the curriculum. Further on, the Ministry of Education states that "ethical awareness, which means balancing different considerations, is necessary if one is to be a reflecting and responsible human being" (2017, p. 7). This statement in itself entails good content, but it has no reference for the term ethical awareness. They give definitions without referencing back to where they found them. Where did they find the definition, and why have they chosen to utilise this specific one in the curriculum? As mentioned before, this is common in the core curriculum, where they claim to be the primary source. However, this is not true when they use terms that they have not invented themselves. Furthermore, how can the Ministry of Education state that ethical awareness will lead pupils to be reflective and responsible human beings? And where have they found that ethical awareness is necessary to achieve this? These two questions might be answered if we look at the theory of SA and how it correlates to what LK20 expects of teachers. With knowledge of and interest in multiple cultures and social aspects, teachers can educate pupils to be ethically aware and give them tools to become reflective and responsible. This can further make the pupils socially aware, where they make their independent choices.

Another example of incompatible connections between claims and ideas in LK20 is when they state that "a good society is founded on the ideals of inclusiveness and diversity" (Ministry of Education, 2017, p. 6). The claim and idea are inconsistent because it depends on a common knowledge of what a good society is and what the ideals of inclusiveness and diversity are. As mentioned previously, throughout the curriculum, there are no sources to back up their claims unless you, as the reader, research other sources that have looked into the curriculum. If it was referencing a theory or study, there could have been a common framework of inclusiveness and diversity. As we have found through our research, LK20 has a lot of shallow statements that need to be further explained for it to be credible. Phrases like "the real world" and "we want to study" (Ministry of Education, 2017, p. 7) can be diffused and difficult to understand. What is the 'real world'? Who defines it? Who are 'we'? What does it imply in connection to 'we want to study'? These are questions that the LK20 neglects to answer. These are also examples of how there is a lack of common understanding concerning

what the terms and ideas mean. If the curriculum had conceptualised the ideas of their terminology, all teachers would have a better base for their teaching. Furthermore, LK20 continues with diffuse phrases when they state that "the teaching and training must <u>create understanding</u>" (2017, p. 7). Here there is an affiliation to "create understanding", but how can teachers ensure that this is the outcome of their teaching? Following this, we can see that the curriculum does not give any explanations as to how teachers should perform these tasks. That is why social awareness is interesting. Facilitating social awareness education can create understanding when teachers work towards teaching this ability to their pupils.

While the curriculum's wording has a strong assertiveness, they also come with statements that are important for teachers to remember, such as "all pupils <u>shall</u> be treated equally, and no pupil is to be subjected to discrimination" (Ministry of Education, 2017, p. 5). As already established in the paragraphs above, these statements are not referenced, which makes the usage of words like 'shall' too assertive. The lack of reference makes the statement bold due to how one understands the concepts, and without background to the claims, one can overlook the actual meaning behind what is stated. The Ministry of Education claims that "the education and training given <u>must</u> comply with human rights, and the pupils <u>must</u> also acquire knowledge about these rights" (2017, p. 5). Equal opportunities for all pupils are relevant in holistic education and essential to teachers' tuition. We can link this to social awareness, in the sense that one should know society's social processes to be able to make moral choices. Although the statement is relevant for education, they utilise 'must' without explaining why these claims are crucial. As a teacher, one can end up with questions as to why the claims are relevant and how they can be achieved. Without research, they might not get the answer.

4.1.5 English subject competence aims

We found that the competence aims in the new curriculum are open to interpretation, and teachers can use different tools for pupils to gain the abilities they should learn. When looking into the *English subject's* competence aims after year ten, we found that social awareness is represented in many of them without being directly stated. SA can be found in the competence aims that focus on learning English connected to how people from different backgrounds act and behave towards each other in a diverse society. In addition, the aims that

focus on language learning, such as reading and reflecting on cultural aspects, are also highly relevant in connection to SA. This is because reading can facilitate different emotional connections, and reading about cultural aspects can develop the knowledge needed to interact with diverse communities. Examples of aims that connect to this are "explore and reflect on the situation of indigenous peoples in the English-speaking world and in Norway" and "explore and describe ways of living, ways of thinking, communication patterns and diversity in the English-speaking world" (Directorate of Education, 2020, p. 9). Additionally, these two aims are connected to the aspects of inclusivity and avoiding implicit bias in how they focus on minority cultures and diversity in the world. Continuously another competence aim states that the pupils should "explore and present the content of cultural forms of expression from various media in the English-speaking world that are related to one's own interests" (Directorate of Education, 2020, p. 9). Here, the pupils have to reflect on everyone's cultural relations in light of one's interests, which is central to being socially aware. This relates to the aspects of reflective thinking, cultural position and emotional connection and how they are represented to the pupils.

Moreover, literature is a central factor in the English competence aims. Children are to read and reflect on their acquired knowledge related to social actions, which is central to attaining the abilities within the social awareness theory. Linked to this is the aim that formulates how children should "read, interpret and reflect on English-language fiction, including young people's literature" (Directorate of Education, 2020, p. 9). A vital element in achieving the ability of SA through literature is to reflect on what one reads. Reflective thinking creates cognitive connections between what the pupils read and the knowledge the literature contains and presents. To gain this cognitive skill, pupils should "ask questions and follow up input when talking about various topics adapted to different purposes, recipients and situations" (Directorate of Education, 2020, p. 9). Furthermore, pupils should use their previous language knowledge to understand and learn new languages, which refers to their cognitive learning. This is linked to the ability to emotionally connect with people's cultural positions through language learning.

4.2 Multimodal analysis of picture books

In this section of our analysis, we will seek to answer sub-question two of our thesis: *how is social awareness portrayed in the aforementioned picturebooks*. We hope that our analysis of our four chosen picturebook will give an insight into how one can utilise the theory of social awareness to understand what LK20 wants teachers to educate pupils from a cultural perspective. We have chosen to look at *Where Are You From?*, *Pink is for Boys*, *The Colors of Us* and *Sulwe*. These picturebooks serve as examples of teaching materials related to the English competence aims and they contain multiple features of social interaction. They have been selected based on a paratextual overview of picturebooks links to the various aspects of social awareness which is the focus of this thesis. These aspects are as mentioned previously: inclusion, reflective thinking, cultural position, avoiding stereotypes, emotional connections and cultural identity.

Our approach to the analysis, a multimodal discourse analysis of picturebooks, is to look into three different aspects of picturebooks' components. They are paratext, picture and text correlation, and picture features, such as actions, characters, settings, affiliations, feelings and textual metafunction. In doing this, we are using Painter's (2018) model, for analysing picturebooks that look further into these picture features. The picture features are divided into three categories, and these are *ideational metafunction* (action, character, setting), *interpersonal metafunction* (affiliation, feeling,) and *textual metafunction*. She explores the meaning behind different choices authors and illustrators make with this model.

In the *ideational metafunction* section, we find the actions, character attributions, and the setting of the story in time, place and manner. This analyses whom we are dealing with and where/when the story is set. Within the subcategory of **action,** we are looking at the movement of the characters and the story. This contains vectors of action, which include verbs of action and depictions of movement. Next are vectors of perception, which focus on gaze vectors and verbs of perception. Cognition consists of looking for thought bubbles and verbs of thinking. Closely related to this is talking, which focuses on speech bubbles and verbs of speaking. The last one is inter-event relations which focuses on juxtapositions of images and conjunctive links in speech. The following subcategories, **character** and **setting**, focus on

character attribution, such as depiction and descriptions, and circumstantiation of specifications and depictions.

The different *interpersonal metafunctions* are **affiliation** and **feeling**. These subcategories include focalization, power, social distance, proximity, involvement, orientation, ambience, affect and force. They describe visual realisations, such as the reader's gaze, angles of viewing, characters' relations to each other, colour choices and emotional attributions. The verbal realisations that are looked at further in these categories are linguistic choices, naming choices, specialised vocabulary and atmosphere through tone and evaluative language.

Framing, intermodal integration, focus prominence, and genre stages and phases are the contents of the **textual metafunction**. Within this category, we explore the different bindings of visual elements, margins, page edges and verbiage placement, compositional arrangement, and visual continuity.

We will look into these aspects to analyse the choices made by the authors of *Where Are You From?*, *Pink is for Boys*, *The Colors of Us* and *Sulwe* and why they make them. Further on, we will also try to formulate how one can perceive illustrations in light of Painter's different picture features. These features explore details of characters' depiction in stories, how they move, talk and think. We will utilise Painter's model and follow it closely in our analyses in the upcoming sections.

4.2.1 *Where Are You From?*

Where Are You From? is published in 2019, written by Yamile Saied Méndez and illustrated by Jamie Kim. It is about a young girl wondering where she is from. On the first page of the story, the children surrounding the young girl ask her, "where are you from?". When she answers, "I'm from here, from today, same as everyone else", the other characters insistently respond, "no, where are you really from?". This leads to her questioning herself and her heritage. The young girl decides to turn to her Abuelo (grandfather) for help with this ever-persistent question. His response is surprising to her, taking her on a mindful journey. He talks about all the places they are connected and related to, and his answer gives the young girl comfort and a feeling of belonging.

Yamile Saied Méndez was born and raised in Argentina with roots from all around the world. She went to college in the US and received a degree in arts there. Méndez is a founding member of Las Musas, the first collective of women and nonbinary Latin authors. Her books have received many accolades. In comparison, Jamie Kim was born and raised in South Korea and moved to the US in her late teens. She has received several acknowledgements for her illustrations in picturebooks. Her inspiration is, amongst other things, the landscapes from her childhood, and this has been reflected in her artwork.

Diving into the analysis, we saw that the front cover of *Where Are You From?* has an illustration of a winding road. In this illustration, we see an old man walking down the road with a young girl on his shoulders. They are likely a father and daughter or a grandfather and his grandchild. The author's name is placed at the top of the cover, indicating that she is of importance. Placed under this and next to the characters is the title, which is in a bigger and different font, making it the first thing one notices when looking at the cover. Under the title, we can see the illustrator's name in the same font as the author's. The colours of this cover are warm colours of red and orange. In addition, we can see birds flying towards the sky on the top of the cover. Furthermore, the back cover of this picturebook is a continuation of the front cover, where the field is empty, and more birds are flying in the sky. On this cover, there is no writing, which results in a focus on the illustration. We interpret that the birds seem to symbolise freedom and unity. Birds are herd animals and they, therefore, symbolise inclusion.

On the first two pages, we see a landscape consisting of mountains, birds, water and a rising sun, indicating the presence of dawn. The colours used are yellow, green and blue in colder tones, giving it a calm atmosphere. We also see birds flying towards the sun. On the left side of the page, we can see the same two people that were depicted on the front cover talking to each other and a summary of the story under them. These two first pages have the same theme as the cover, indicating that the story follows these two characters and their journey. Page three contains dedications of the author, illustrator and publishing details. The next page consists of a young girl illustrated walking down the stairs of a home. We can assume that this is her own home because of the pictures on the wall that presents her. In addition, we see her carrying a backpack indicating that she is going to school. We also get a repetition

of the title, written in the same font as the cover on this page. Underneath the illustration, we see the names of the author and illustrator, as well as the name of the publishing house. The last two pages of the book consist of the same scenery as the first two pages, but the colour scheme has changed into warmer and darker colours of orange, red and purple. This denotes that the sun is setting, which again signifies the presence of dusk and the end of the story. Additionally, texts about the author and illustrator are on the right side of the right page. These paratexts create a holistic perspective of the story, making us realise when it starts and finishes and what mood it presents. We can interpret that the mood is positive because of the colours used and the illustrations presented.

When we analyse the contents of the picturebook further, we start by looking at the ideational metafunction **action**. We can see that the <u>action</u> of walking is depicted through vectors such as one foot in front of the other, where the front foot is slightly lifted. This shows the <u>orientational</u> movement of the character, walking towards someone or something. Another vector is the birds, which are placed in a particular direction, and have their wings stretched out. They are always flying the same way within the story, from left to right. These two examples illustrate that the story is moving forwards through the motions of the character and the birds.

At one point, we see an example of when the illustrated action correlates to the verbal action "he points to his heart", as read on the thirteenth double spread. In the illustrations, Abuelo performs this action which brings verbal text and visual images together, showing the action. This action presents a theme of love and belonging that we will look into further, later in our analysis of this picturebook. Furthermore, vector <u>perception</u> is shown through motion, where the characters look at each other by the direction of their eyes. The exception is when Abuelo talks about where they are from, to his granddaughter. This is a moment in the book that shows both verbal and visual perception: "Abuelo thinks. His eyes squint, like he's looking inside his heart for an answer" (Méndez, 2019, p. 12). This specific visual/verbal representation of perception links to reflective thinking and becoming socially aware because it presents how Abuelo has to cognitively find an answer. In this excerpt, we also see the <u>cognition</u> vector through how his eyes are shut towards the sky as he thinks about their conversation.

As we can see in the paragraph above, verbal examples support the images; however, there are no speech bubbles. Instead, the images show dialogue through open mouths. This is an example of vector talking. The text refers to dialogue through verbs like 'ask', 'say', 'insist' and 'answer'. When Abuelo starts talking about the places they are from, we see a change in vector inter-event relations. We also see this through the story and characters moving from place to place. Moreover, the illustrations change colours and aesthetics, starting with light and sunny images and ending with darker colours. This is called a depiction of time, where readers follow the story from the morning until nightfall. Furthermore, the verbal text "where are you from?" starts a chain of events shown through Abuelo's story. His story can be formed as a representation for the young girl to reflect on her heritage in order to find a place of belonging. Subsequently, he leads the illustrated **setting** into the different places he thinks and talks of. We can see that the illustrations support the text as they imagine the places surrounding them, doing this without using speech bubbles.

When continuing the analysis, we discover that multiple ethnicities are portrayed at the beginning of the story. However, towards the end, the young girl and her granddad are the only ones portrayed. This is fascinating in light of both overrepresentation and underrepresentation in connection to identity and belonging. Another interesting observation is that the young girl is only asked where her mother/father are from by grown-ups, portrayed through a dance teacher and a parent. We interpret this as a portrayal of the innocence in younger people, and it can be used as an example of how to reflect on biases formed by societal contexts. This gives a clear opportunity for teachers to educate pupils on social awareness because it represents a situation where the readers can take the perspective of the young girl's insecurity. These examples are both of character attribution, which show how the characters interact with each other.

Even though the textual phrasing is "where are you from?" the pictures show characters of more than one ethnicity. This can give teachers an opportunity to talk about belonging and cultural backgrounds. Additionally, this diversity in ethnicities is interesting because the main character is excluded from the group, even though the group consists of multiple ethnicities. We can deduce this through the pictures because the text never states their roles in the story. The phrase alone might not be meant in an excluding way, but it is perceived as such

by the main character, as well as by the reader. She does not understand why she cannot belong with the group because it is her home too. This situation creates an opportunity for teachers to talk about the social and cultural background of people, and how some might feel that their belonging is not formed by their origin. In addition, the diversity of ethnicities portrayed can connect this situation to inclusivity in SA. When looking at the second double spread, we find that the main character is placed far from the other characters to show that she does not belong. This choice of proximity gives the characters relations to each other and creates the idea of exclusion. Moreover, the young girl tells us through her words that her Abuelo does not belong like her.

The choice to use contrasting words such as 'you' at the beginning of the book and 'us' at the end shows us how she eventually realises that she belongs somewhere and is therefore included. The inclusion she feels shows a direct connection to social awareness, where her heritage creates a natural belonging. This is also illustrated by her in relation to the people around her. At the beginning of the book, she is outside of the group, and at the end, she is part of the group. This leads her to the realisation of having an emotional connection with her ancestors' cultures. Teachers can utilise her different feelings to elucidate what is gained from inclusion and the young girl's situation might lead to pupils finding empathy and understanding the exclusion the girl feels in the story's start. Her cultural heritage is verbally portrayed in the sentence, "from this land where our ancestors built a home for all, even when they were in chains because of the color of their skin" (Méndez, 2019, pp. 23-24). In this example, Abuelo and the young girl are situated on a hillside that looks like a person who might be indicating their ancestor. Because of the descriptions of 'chains' connected to the 'color of their skin', we interpret this sentence as referencing the colonisation period in our history and the slave trading that occurred. In addition, we argue that this portrayal is important because it makes us reflectively think about a significant time in history that shows the injustice done by white supremacy. This injustice laid the foundation for implicit bias behaviour, and as teachers one can use this situation to teach about social awareness and how this ability can lead to avoiding injustice and implicit bias behaviour. As formulated by the social awareness theory, we have to know the underlying functions of society and its history to be able to take the perspective of and empathise with others.

Throughout the book, we found the **setting** <u>circumstantiation</u> of the story in the different scenes illustrated. It is going from being situated in the young girl's local environment, where she goes to school, dances and visits friends, to her and Abuelo walking down a road together. He starts talking about the places they are from and the situations their ancestors have been part of, as referenced in the paragraph above. While he does this, the young girl listens intently, which we can see through her expressions. Abuelo talks about a specific place when he names the Pampas and a specific people, the gaucho. At one point, he also mentions Señor Cielo, which means the lord of the skies. This is the <u>involvement</u> of their specialised vocabulary and also a reference to their culture. In an educational setting, pupils can get a representation of their cultural heritage through this specialised vocabulary. Additionally, we see the images of the places he names and images of mountains, oceans, rivers and lakes. Continuously, we found one of the double spreads intriguing, this being when Abuelo and the young girl feed the doves. This situation is interesting because one can see a statue in the middle of the square with the date '25 Mayo 1810', a reference to the week-long war that led to the independence of Argentina (Roede, 2022). As aforementioned, it is important to understand people's culture and that this reference is part of Argentina's cultural history, which is why it is relevant for educational purposes. However, this is not the only thing in the double spread that catches the eye of the reader. The headpieces that can be seen flying with the doves might represent a newly formed peace, which again is a reference to the week-long war and, more specifically, the end of it.

One of the reasons why culture is prominent in this story is due to the story being told and portrayed by the young girl. This results in the story's <u>focalization</u> being a first-person point of view, where the young girl refers to herself as 'I' both when talking and thinking. The person(s) that talks has the attention of the listener(s); this is shown by their gazes' directions, marking who is in focus. Another way the focus is shown is when all the characters align in almost every image. The exception is in the middle of the picturebook when Abuelo and the young girl look in different directions when feeding the doves. Following the alignment, we read this book from left to right, which is the horizontal viewing angle. Additionally, from the point of <u>power</u>, all the images are placed at a vertical point of view. However, one of the double spreads can be read both vertically and horizontally. This is when Abuelo talks about the lands on which their ancestors built their homes, and here we can see

that the mountains are aligned to a form of a human face. The face can only be seen if you look from the right bottom corner to the left bottom corner of the double spread. This is an interesting observation because it is the only anomaly from the vertical point of view. We interpret this as another example of how culture is prominent in the story because it represents the culture of the land and how this is important for people's belonging.

All the double spreads have different focuses showing social distances where the characters can take up the whole frame or just a small fraction of it; this is called a long shot, medium shot, or closeup. When the illustrator uses long shots, she puts the setting in focus, showing that nature is more important to the story than the characters. This happens when Abuelo talks about the setting that is shown in the pictures. In the closeups, the characters are given more emotive impact. This puts the characters closer to the reader, which allows room for an emotional connection between the reader and the characters. The main focus of the closeup where Abuelo points to his heart is the emotional support of the 'symbolic love' represented. This 'symbolic love' is the representation of how a family can give an affiliation because of heritage. In this example, the reader can get an understanding of how cultural positions are related to family ties. When he points to his heart, it can also be interpreted as self-love and self-identity. This example can, therefore, directly connect to the social awareness theory. Further on, the medium shot of the young girl asking Abuelo where she is from shows the importance of facial expressions. An example of this is his squinted eyes, which is also supported by the written text: "his eyes squint". This type of shot allows the illustrator to convey emotion and character while at the same time including the environment. This can also be called affect, where emotions are shown in the character's expressions. The emotional connection between characters can work as either an affiliation or a representation for them and works as an example of how important these connections are to humans. This is a direct link to social awareness, because it sheds light on how the characters can lead to readers taking the perspective of others.

Another way the illustrator can show different focuses and multiple emotions is through the feeling ambience, where the use of colours creates a certain atmosphere or feeling. The different colours used, such as yellow, orange, and pink, can create a happy and warm atmosphere. However, colours can generate feelings of uneasiness, exemplified in how Kim

has used bold colours such as red, dark pink, dark blue and green to show extreme weather and spectacular nature. Additionally, a prominent colour choice is consistently used throughout the book when the illustrator has chosen various colours of the sky to illustrate different times of the day. Further on, an example of the use of contrasted colours is shown in the double spread where Abuelo and the young girl row a boat. Here there are light colours to show off the sky and ocean and dark colours to show the palm trees. Moreover, the choice of colour in the first and second double spreads is fascinating because of how it shows that these backgrounds are less meaningful than later in the story. It is shown through using darker colours as a contrast. This is due to the focus on exclusion, which leaves the background empty with only two colours. Here we notice that the young girl is on her own, placed on the left spread, and the remaining characters are facing her on the other, dividing them into 'her' and 'us'. Readers might feel affiliation to her situation or it can be a representation for them.

Furthermore, when we look at the tone of ambience in this picturebook, we notice that it starts as questioning and then becomes explanatory. This shift happens when Abuelo has convinced the girl of her belonging. At one point in the story, a character of the group asks the young girl, "where are you *really* from?" (Méndez, 2019, p. 8). The emphasis on 'really' in this phrase gives the reader a sense of hostility being directed towards the girl, which underlines the choice of placing her on a separate page. This is how the author shows an exclusion towards the young girl. The exclusion the young girl faces might be evoked by an implicit bias judgement from the group. Talking about this exclusion can lead to a discussion on Hansen's (2012) limits to inclusion, which we have presented in 2.1.3.1, which will lead to reflective thinking and ethical assessment of the situation the young girl is put in by the adults and her peers.

In addition, the word choices used by Méndez in the book are either negative, positive or neutral, and they can be conveyed as judgement or appraisal. Examples of positive words used are 'love', 'laughs', 'elegant' and 'home'. When looking at the negative words, we found 'doesn't', 'insist', 'sorrow' and 'chains'. Words such as 'and', 'the', 'or' and 'say' are examples of neutral words. When teachers work with these words, it can create a reflective thinking of how the words make the pupils feel, which can lead to an awareness of the social

connotation words entail. Another way the author can convey judgement or appraisal is by using repetitive phrases such as "where are you from?". Their inquiry led her to questioning her self-identity, which she had not done prior to these encounters. This directly shows how people affect how one views oneself. This repetition intensifies the meaning of the phrase and displays the verbal **feeling** of <u>force</u>. When the author intensifies the meaning in this way, the reader understands that it is vital for their interpretation of the story. The illustrator can also convey <u>force</u> through the emotions depicted on the faces and bodies of the characters. Continuously, the emotions depicted in this picturebook are quite neutral, except for the main character and Abuelo. He is always illustrated as happy and smiling, and the young girl looks confused until she gets to the point of belonging at the end of the book. These characters' emotions can lead to empathy in the reader, which relates to how they 'can walk in others' shoes'. This 'walk in others' shoes' analogy can be used as an example in the classroom for how teachers might utilise the social awareness theory to their pupils.

The last category of Painter's model is *textual metafunction*; here, the focus is on page layout. We discovered that all the double spreads are filled out to the edges of the pages. This captures the reader by 'closing' the gap between the reader and the story. Moreover, when Abuelo and the young girl walk through the story of the past, they are always depicted somewhere in the double spread, strengthening their prominence in the story. An enthralling observation is that there is only one instance where multiple scenarios are happening on the same page; this is also the only <u>framing</u> used by the illustrator. We interpret that these scenarios amplify the exclusion of the young girl, showing similar images of the question, "where are you from?". The repetition of this question underlines the importance of it in the story. On all the other pages, the pictures bleed out of the page without <u>frames</u>. Withal, we see that the illustrator uses the text to strengthen the images and the story with <u>intermodal integration</u>. An example of this is visible on the tenth double spread when the two phrases follow the mountain's shape. This is not the only verbal placement that we found interesting. The usage of larger font size in the phrase "where am I really from?" on the twelfth double spread increases the young girl's feeling of not belonging, because the phrase is highlighted in this way.

4.2.2 *Pink is for Boys*

Pink is for Boys is published in 2018, written by Robb Pearlman and illustrated by Eda Kaban. This picturebook is about diversity and that different colours are not expected to belong to any gender, race or culture. It contains all the colours of the rainbow and where we can find them in everyday life. The picturebook plays on the stereotypes of blue for boys and pink for girls. This is a simple picturebook where the illustrations bring extra information to the story, which means that it has a complimentary composition. It contains the importance of acceptance in a society where gender norms are prominent, and it encourages children to enjoy different hobbies that make them happy, regardless of society's expectations.

Robb Pearlman is from New York and lives with his husband and dog. He has written over 60 books and picturebooks for grown-ups and children and is an established author. Eda Kaban is a Turkish artist who has illustrated multiple picturebooks. She studied illustrations in the US and has worked with many famous clients.

Turning to our analysis of *Pink is for Boys*, the first element we will look at is the paratexts and their different aspects. On the front cover, we can see that the title holds the focus. The title is creatively formed as a painting on a white wall where two children are depicted painting it with pencils. Depicted are one boy and one girl of different ethnicities, which makes it representative. The colours of the title are in shades of pink, yellow, green and blue and are shaped as pencil strokes. At the bottom of the page, we see paint cans both on the sides and in the middle, as well as, seeing spilt paint on the floor. Under the paint cans, the names of the author and the illustrator are placed in a different font than the title. The author´s and the illustrator's names are equal in size; although, the author's name is placed above the illustrator´s. Having them in the same font and size shows us that they are represented as equal creators of the story.

Moving on to the back cover, we can see that it differs from the front cover. Here we see a colourful background with many smiling children being photographed, and we can see the representation of diversity among the illustrated children. In addition, one of the children is holding a unicorn balloon that two birds are looking at. We found this compelling due to unicorns representing innocence, purity, power, freedom and grace. This leads us to believe

that the story can be interpreted as a group of young and innocent children exploring and coming to terms with their identities. The symbolism of purity and innocence makes us think that the children can explore this without any influencing powers. This can be referenced to the innocence without influence from societal fronts, which we also talked about in *Where Are You From?*.They are free to explore their individual personalities, which is important in SA. Furthermore, there is no writing on this cover page which amplifies the characters along with the theme of belonging to a group with room to be unique. The illustrations of the group work as a representation of what the story's theme is: inclusion in a friend group.

Upon opening the book on the first pages, we are met with a colourful mess of paint that is spilt everywhere. The paint cans can be seen on the floor as evidence of the paint's origin. On the left side of the first page is a summary of the book's content. This summary contains a dedication to a celebration of boys and girls and the colours of the rainbow, which continues to point towards the theme of identity in this story. Above the summary, one can see a racing car with two children 'racing' towards the page, laughing and smiling. We think these children are setting the mood of laughter and enjoyment for the reader. On page three, we see an empty page completely coloured in pink. The following page contains the title and the names of the author and illustrator. This page is in the same fashion as the front cover; however, the children, the paint cans and the paint brushes are missing from it. Additionally, the next two pages show the publishing details on one side and the dedications on the other. Moreover, both the author and the illustrator are giving their separate dedication to the people that matter to them, which further confirms that the author and the illustrator are equal in making the story. Looking at the last three pages, we see the same build-up as the first three pages, only reversed, with one pink page first and then two pages with a colourful mess. This time the text is on the right side and contains information about the author and illustrator. With these different aspects of paratexts, we deduce that the story has a theme that follows self-identity, which makes this picturebook relevant in teaching social awareness.

The first thing we notice when starting the content analysis is that the story does not follow a timeline. However, it is a story with concrete examples of different colours that wraps up in the end with all the colours combined. Each section starts with the same intermodal integration where the text stands independently, and the images are separated by framing.

The next page is always a fully covered double spread. This means that there will be no story to affiliate with, but rather characters that represent identity development.

Diving into the contents of our analysis, we discover that the most common *ideational metafunction* is **action**. One of the ways Kaban depicts the vector <u>action</u> is through the way the children are dancing. We know this due to the way their legs have different postures. One girl has her legs straight; one foot is touching the floor with toes stretched. This can imply that she is a ballet dancer. There is also a boy who is playing the piano while one of his legs is bent showing movement. In the third double spread, we can see two children stretching; this can be seen by the girl lifting her arm over her head while leaning slightly to the right, and the boy is sitting down with his legs straight out while touching his toes. These are examples of how their identity is portrayed in their movements and, therefore, connects to social awareness. Further on, we are looking at actions described verbally. We found an example of a verbal <u>action</u> when Pearlman talks about the colour green, describing it as "grass to run on". In this sentence, the verb 'run' describes the movement, and it is supported by the illustrator, who depicts the children running on this grass. We see this when their feet are stretched slightly in different directions far above the ground. Other examples of action verbs are 'racing', 'dribbling', 'cuddle' and 'to pet'. All of these examples illustrate how <u>action</u> holds a prominent role in this picturebook.

We find other examples of **action** used to describe and illustrate the movement and consciousness throughout the story; one of them is the vector <u>perception</u>. This is shown through the characters gazing at each other and by the directions of their eyes. In addition, the vector <u>cognition</u> is represented through thought bubbles. An example of this is found in the yellow section of the picturebook when a boy and a girl are talking about wearing crowns. The vector <u>speaking</u> is seen through the way the children's mouths are wide open, signifying laughter and/or talking. All the illustrations in the sections show this. Furthermore, we can see the last vector <u>inter-event relations</u> in the construction of the picturebook, where every colour has its individual setting. All of the aforementioned examples of **action** illustrate how it holds a prominent role in this picturebook. The movements and gestures depicted by the characters describe different scenarios that the readers of the book might relate to and affiliate with. This is a direct example of social awareness.

Continuously, the two remaining *ideational metafunctions* are **character** and **setting**. We can see the character attribution through the diversity of the twelve characters portrayed in this story. The depictions are only of children, and there is always at least one girl and one boy on the different pages, indicating the inclusivity in the group of children. A concrete example of character attribution is an illustration of a boy in a wheelchair. This example, along with the multiple ethnicities illustrated in this book, shows how inclusive the environment in the story is without verbally mentioning the diversity. Moreover, each section has characters wearing clothes matching a specific colour. The only exception to this can be seen in the very last section, where all the characters are together, showing multiple colours. This scenario depicts the group as a whole and conveys that all the children are included. Withal, we noticed that the character descriptions are mostly seen in the pictures and that there are little to no verbal descriptions of characters. As mentioned in 3.3, this is a common characteristic of picturebooks because the illustrations tell us much about the character's features, and less about their dialogues and thoughts. The picturebook is more interested in showing identity inclusivity.

When looking into the circumstantiation of the **setting**, time, place and manner, we find that this picturebook does not indicate when or where it is situated, either verbally or visually. The depictions are there to describe situations connecting to the colours and the characters' identities and does this by playing on and breaking free from the typical stereotypes of colours connected to genders. This portrayal of stereotypes, and specifically breaking the social colour constructions, is a distinct example of this picturebook's potential to foster positive social awareness. The story's setting indicates that the children are in a group where everyone belongs, which makes this an inclusive environment that pupils can implement in their own classroom. An interesting observation is that all of the children are portrayed as happy and cheerful, seemingly having no worries, except for two instances showing feeling affect. One of them can be seen in the first double spread when the girl in a pink bow looks like she is happy in the scene but not in her mirror reflection. The other one is in the yellow section, where we first see the girl smile, and then she looks like she is malcontent in her thoughts of being a princess. Further on, there are only a few situational indications depicted. We deduce that one of them is a bedroom belonging to one of the children because of a picture that resembles the girl in the section. This interpretation invites further knowledge

about this girl, which can create a foundation of emotional connections between this character and the readers. Knowledge about characters creates these connections because the extra information can be relatable, giving readers an insight into the characters' lives. This is one way for pupils to feel affiliation with these characters and their stories. Additionally, teachers can use different situations to teach about representation and the importance of having the ability to empathise with others. This is a direct example of teaching about the social awareness theory.

Contrary to the fact that this picturebook does not focus on place or time, it focuses on the attributions of the characters and their relations to the reader. We observed this in examples of an *interpersonal metafunction*. Starting with looking into the **affiliation** focalization, we intuit that this story is written from a third-person perspective where the narrator is external, with no knowledge of the character's inner thoughts. Therefore, there are no main characters in this picturebook, making it a suitable tool to use in educational settings. This is because the lack of main characters creates a neutrality that all readers, whether male or female, can identify with and relate to. An example of how the illustrator shows the positions between characters is through the direction of their gazes. This can be seen in the blue section, where the team plays baseball. Here, we see the children engaging with other teammates and the bystander teammates cheering for the players. In another situation, the characters of the yellow section are looking at each other while constructing a thought of them being royals. The boy and the girl sit on the floor while a joint thought bubble appears on the right. Within this thought bubble, they walk down a staircase with crowns on their heads, while guards play trumpets for them, displaying their wish to be royals. Further on, we see the **affiliation** power through the depictions of the characters being aligned on each double spread. The alignment is further explored by the way we read this picturebook. We read from left to right, and it has a vertical angle of view. Additionally, the sections of this story do not depend on the order of reading.

Moreover, the **affiliation** social distance can be seen in how all the characters are equally important in all the sections. Because of the proximity between the characters, they seem to be friends. This is because they are depicted as friendly and cheerful and sometimes hold hands or hug each other. Furthermore, the **affiliation** orientation can be seen in the pink

section when the characters are dancing towards each other and not facing outwards. When the characters are not facing outwards, the **affiliation** involvement is created between the characters, where the reader is not included as a part of the story. These editorial decisions of **affiliations** lay the foundation for the relationships between the characters and can be used in education to teach about inclusion. It can start a reflective thought process for pupils and, at the same time, make room for teaching about how the ability of social awareness can lead to avoiding implicit bias behaviour.

Moving on to the *textual metafunction* in this picturebook, we found the illustrator's use of framing and colours interesting. One example is that the characters do not take up the whole frame, and the images are long shots, meaning one sees more than just the characters. This choice by the illustrator gives the readers a chance to discover the setting surrounding the characters resulting in multiple interpretations of the scene. In addition, the background used behind the characters holds a necessary role because it sometimes illustrates the additional information needed to fill out the text. Even so, the characters are the most important aspect of this picturebook because of the previously mentioned group dynamic creating inclusivity.

Another aspect we find interesting within Kaban's use of framing is how some of the images defy the structures of the frame, making them 'bleed' out of it. As mentioned in section 2.2.2, Lambert (2018) argues that this can create a connection with the reader, as it leaves room for their imagination. Because the reader can visualise their own expansion of the story outside of the double spreads' setting. We find specific examples of this in the picturebook where units are separated into frames. This can be seen in the third double spread, where the colour blue against the white is framed around the stretching children and binds this visual element into a unit. When the girl stretches out of this binding frame, it breaks the visual boundaries and might make the reader feel more included in the story. In addition, the text written on this double spread stands on its own, making this verbal seem essential. In this way Kaban puts a focus on the verbal because of its importance to the story of colours not belonging to specific genders.

Furthermore, something all the sections have in common is the use of repetitive verbiage placement within the layout of the colour sections, "(...) is for boys and girls" and "(...) is for girls and boys"(Pearlmen, 2018). This repetition is interesting because it switches between

who is presented first, underlining gender inclusion, as well as creating a **feeling** of <u>force</u> to intensify inclusion. It is, therefore, a good picturebook to use in education as a representation of inclusion and show the importance of this in the classroom. Further on, we can see that the illustrator has used happy colours, even when she is talking about the colours black and white. This is due to the atmosphere surrounding these two colours being cheerful and optimistic; this is an example of <u>ambience</u>. The colour choices used, along with the repetitive verbiage, amplify the meaning of the story.

4.2.3 *The Colors of Us*

The Colors of Us is about a young girl called Lena, who is interested in drawing all the characters of her surroundings. This is because she finds out that the colour brown is not 'just' brown but consists of many different shades. She mixes red, yellow, black and white to create the different shades of brown as her mom tells her how many there are. While she walked home from a shop that sells colours with her mother, they met all the different characters with various skin colours. In addition, they make different analogies for the different colours. An example of this is "my mom's the colour of French toast" (Katz, 1999, p. 8). *The Colors of Us* was released in 1999 by an author-illustrator named Karen Katz. It is a symmetrical picturebook where the text works with the illustrations to create a story. When Katz adopted a baby girl from Guatemala, she was inspired to start making picturebooks for and about children, which is the background for creating *The Colors of Us*.

When first looking at this picturebook, we discover a flamboyant cover page that shows three girls sunbathing, which leads us to our analysis of the paratextual features. The sunbathing girls have different hair colours and skin tones and are all wearing a range of varicoloured clothes. In addition, they have red cheeks and sunglasses, indicating that they have been lying in the sun for a long while. Furthermore, one of the reasons we chose this book is the title because it has an including representation by using the pronoun 'us', indicating an inclusivity. The title is in big purple-coloured letters written in a creative font, and the author-illustrator's name is in the same font and colour but is written in a smaller size. Following the front cover, the back cover contains the same scene with sunbathing children on the beach. They are not the same children as in the front, but they are in the same situation, also wearing sunglasses and having red cheeks. In the top right corner of this cover, we can see a

'box' that contains a review of the book, but there are no summaries of the story itself. The review includes that the story is going to contain different shades of the skin we have.

Looking further at the paratexts, we notice that the very first page of the book is white without any illustrations or text. The next three pages have white backgrounds and edges with hands of different skin colours reaching into the page. The fourth page contains the author's acknowledgements, where she dedicated the book to all the children of the world. We deduce that this is a reference to how the world is becoming more globalised, and she is by this including every child no matter their background. By doing this, Katz is acting socially aware. Teachers can point to this and indicate that it lays a foundation for the story's inclusion of SA. Further on, we are met with an untidy floor on the fifth and sixth page, where a girl is lying on her stomach with colouring equipment. The title covers the floor and is seemingly made by a stroke of a pencil in a wavy manner and red colour. There are different containers of paint on the floor around her. Additionally, we noticed a bed in one of the corners and a desk with a cat under it in another corner. Moreover, we think that the title, along with the girl's colouring, foreshadow the story's events. The title *The Colors of Us* indicates that there is more than one colour involved and that the characters, therefore, are of different ethnicities. Continuously, at the end of the book, we notice that the last pages are of the same white background and hands stretching into the middle, in the same way as the first four pages of this book. It is in this section that we get the publishing details. The paratexts in this particular picturebook are foretokens to the theme in the story and bring an understanding of the author-illustrator's intentions.

Lena's story begins with her and her mother situated in a shop that sells colours, and the story moves along to different locations as it progresses. These movements, along with other vectors, show the *ideational metafunction* **action**. We find the vector action through how Lena and her mother move as their feet are in front of each other. Their back feet are bent upwards, which indicates running. This also shows the **affiliation** orientation in the movement of the characters, where they are 'running' towards the playground. Their orientation is directed towards the following pages, indicating that the story is progressing in its **setting**. In this situation, Lena's mother says, "we go to the playground" (Katz, 1999, p. 10), which

describes their action with the verb 'to go'. Other examples of action verbs are 'meet', 'pass by', 'walk' and 'leave'.

Furthermore, we see that in the **action** of perceptions, Lena and her mother regularly have their faces towards the reader. However, their gazes are not because we can see their pupils in the corner of their eyes, either facing left or right. Additionally, the characters sometimes have closed eyes or are wearing sunglasses. Moreover, there is a case where we do not see Lena's eyes because of her position on the floor, where she is lying on her stomach facing down towards her drawing. An exception to a character's gaze facing away from the reader is when Lena's best friend Jo-Jin gazes forwards. In addition, we can see an example of a verb of perception when they use 'to see', which is the only verbal mention of perception we can find in the text. By using this vector in this way, Katz invites the reader to feel an affiliation with the story. The reader might also feel like the characters are talking to them in some instances, where the characters are facing directly towards the reader. This happens when the characters in the book are presented. When characters are not depicted in this way, they might be depicted as having a dialogue; this does not invite the reader to 'join' the story in the same way if they were directly facing the reader.

In contrast to the few examples of verbal perception, we find multiple verbal examples of cognition; more specifically, the verb 'thinking' is presented often. One of these examples is when Lena explains that "I think about everyone" (Katz, 1999). This sentence that Lena says is connected to SA through its inclusivity by using 'everyone'. Interestingly, there are not many illustrated vectors of cognition, but Lena's hands in the second double spread might suggest that she is confused. This is also relevant for vector talking, where we discover that there are no faces or hand gestures that depict characters speaking. There are, however, often written verbs of this, such as 'to say'. Subsequently, we know that Lena and her mother are talking to each other because of the textual clauses used and not because of any illustrated indications of talking. Although, the illustrations of them looking at each other can be an indication of communication. Continuing looking at the *ideational metafunction* **action**, we see that the movements of the scenes are illustrated through the vector inter-event relations. In addition, the change in the story, moving from the shop to the park and then to their home, illustrates

these movements. In correlation to the visual aspect of <u>inter-event relations</u>, Katz uses "when we pass" and "after lunch" as examples of the conjunctive links between the sceneries.

Looking further into the *ideational metafunction*, we see that the <u>character attribution</u> in this picturebook is portrayed by characters having different shades of brown in their skin tone. As previously mentioned, this diversification of the characters' ascription is the story's main theme, and also invites identity inclusion that is directly linked to SA. They are also of different ethnicities and cultures, shown by their names and illustrations. An example of this is Mr Pellegrino, who is flipping pizzas; from this, we can deduce that he is Italian. By using both the pizza flipping, the character's last name, and the drawing of Mr Pellegrino, Katz plays on the stereotypes of Italians. Another example of stereotyping is Mr Kashmir, who sells different spices. His name, the spices and his appearance can hint at his origin being Indian or Pakistani. These are two of many examples where the characters have attributions connected to the stereotypes of their cultures, which is interesting in an educational purpose. Because one should talk about stereotypes and what affects it can have.

Connected to the characters is the **setting** <u>circumstantiation</u>, where we discover how, when and where the story takes place. As aforementioned, the story starts in a shop that sells colours, where Lena and her mother discuss the colour brown. Then the story progresses through Lena and her mother meeting different friends and neighbours, talking about what shades of brown they are and, indirectly, what cultural background they have. This refers to cultural heritage and self-identity, which are important aspects within SA. We can verbally place the story with words, such as 'playground'. In addition, the different places they go are depicted in the background as they talk about the different characters. One example is when they talk about Aunt Kathy, who owns a Laundromat. In this instance, the background portrays the Laundry. Further on, we notice that Katz uses the specification of time with the word 'when', showing that the story evolves over a duration of time. Another verbal example of <u>circumstantiation</u> is when Lena happily draws all the characters she meets throughout the story. We know this because of the text, "I am happy as I get out my paints". Additionally, we see the image of her lying on the floor, drawing pictures, which in this instance, means she is enjoying herself. Readers can affiliate to this feeling of enjoyment and 'step into her shoes'. Other examples of depicted manners can be seen when all the people Lana meets are

smiling, showing their happiness. Their happy manners can form a positive attitude for the reader, giving the story the potential for emotional connections.

Similar to *Where Are You From?* the story about Lena has a first-person point of view, which is the **affiliation** <u>focalization</u>. The difference between these two picturebooks is that in *The Colors of Us,* we become more familiar with the main character because we know her name. When the author gives characters' names, it gives them a position in the story, and the reader can get an affiliation with them. Although, when the character is nameless, as in *Where Are You From?* it can create a situation where the main character could almost become the reader metaphorically. Concerning the <u>focalization</u>, all the characters are illustrated when they are verbally mentioned. This makes a connection between the character attribution and which character is in focus. Moreover, we made an interesting observation where Lena and her mother are not illustrated in the images of the characters that are introduced indoors. However, they are depicted either in close <u>proximity</u> or in the same image as the characters they meet outdoors. When they meet characters indoors, we deduce that they stand opposite them, which would not place them in the illustration. We interpret this as a way for the reader to be 'led' through the story. Furthermore, another way Katz leads the reader through the story is through **affiliation** <u>power</u>. In this story, <u>power</u> can be seen when the text describing the people Lana meets is placed under the images of the characters. This results in our gaze being drawn vertically, from the bottom of the page and upwards. The reader's point of view is then moved from the text to the images.

Moreover, different shot sizes are used to portray the characters, which will affect how the reader reads the story. By using different shot sizes linked to the **affiliation** <u>social distance</u>, Katz can choose what information is focused on. We found that in the long shots of Lena and her mother, they are moving from one place to another, which puts the setting in <u>focus</u>. In contrast, all the character illustrations of the people Lena meets are examples of closeups. Here, the shot size impacts the characters and makes the reader feel closer to them. It also puts their identities and <u>character attribution</u> in focus. In this story, there is only one example of a medium shot, which can be found in the last double spread, where we only see half of Lena. By making this shot size choice, Katz conveys emotion and character attribution, but at the same time, she includes the environment. Lena is happy, which can make the reader feel

affiliated with her. Another way Katz portrays what information is in focus is by illustrating the feeling <u>force</u> in the images depicted on the last double spread. Here we can see that Lena and her mother are not vertically aligned because Lena is depicted closer than her mother. Furthermore, an example of <u>verbal force</u> is when Lena repeatedly says, "is the color of (…)" when describing her neighbours. This repetition makes the story progress in line with the theme of diversity. The different choices of viewing angle, relating to the shot sizes, affect how the reader reads/views each double spread, whether it is <u>orientational</u> or <u>involvement</u>. As mentioned, the different viewing angles and shot sizes impact the reader by either leading them through the story or drawing them in.

The Colors of Us is a book rich in colours, focusing on how they can create <u>ambience</u>. By this, we argue that the colour used invites feelings, mainly happiness and positivity. Even though Katz has used darker colours, they are surrounded by light and warm colours that establish a good environment. The author also creates an atmosphere by comparing food with colours. We find an example of this when Lena says, "I am the color of cinnamon. Mom says she could eat me up" (katz, 1999, p. 5). The way Katz makes an analogy to eating something up because of how tasty it is forms our interpretation of how colour comparison is made positively. In correlation to the colours creating a positive environment in the story, the **feeling** <u>affect</u> also does this. We can see it in how the characters are smiling all the time. This can tell us that the picturebook consists of positive emotions and that the characters are friendly. Although the story plays with stereotypes, the impression of happy characters makes the stereotyping less obvious, and the effect it has is not negativity towards groups. As readers, we interpreted this picturebook as positive towards diversity, which led us to find the usage of stereotypes as non-offensive. If teachers use this story, they might want to explore the stereotypes more and further discuss the theme of social awareness connected to stereotypes with their pupils.

We can verbally detect the happiness of the story in the attitude of positive language, which is seen in words such as 'us', 'delicious', 'happy' and 'wonderful'. For neutral words, we can find the common 'and', 'in', 'of' and 'the'. There are not any negative words in the evaluated language, as we can find, which further supports the positive attitude in this picturebook. However, we find the word 'different' when we look closer at the verbal aspect of <u>affect</u>, and

we wonder what type of evaluated language the word connects to. In the present time, the word has a lot of meaning and is often perceived negatively. Even though the word does not entail a negative tone, it is used by the author as a positive word to explain that everyone is perfect as they are. This makes us deduce that the word does not contain a negative meaning in this case.

An intriguing aspect of this picturebook is that all the double spreads are covered, either by illustrations of characters or nature. This creates a possibility for further reflecting upon ideas of what the surroundings outside of the pages of the book contain (Lambert, 2018). The exception to this is at the beginning of the book when the text is on its own on a yellow background with two small illustrations above it, creating a focus on the text, as well as framing the text. We find that this framing is done by how texts in this picturebook have sections to themselves. This is similar to how the text beneath the illustrations of characters on their own has straight lines surrounding it. Another example of framing used comes near the end of the picturebook, when Lena is on the floor colouring, and the text is given half a page. In this image, her bed is 'intruding' on the frame of the text, which splits the boundaries of the frame, and invites the reader closer. In connection with this kind of framing, we find that the texts are separated into units where the characters are described. We find examples of this when Lena talks about a specific character; the image of said character can be seen on the page. As mentioned, the text that formulates what she is describing stands alone, and it also includes a one-coloured background. These colours are always connected to a part of the illustration on the page. Furthermore, by separating the text from the image, the author-illustrator's verbal points come across more clearly, and we can see the *textual metafunction* intermodal integration. Additionally, having the illustrations on their own gives them a more prominent focus. The picture and text correlation, therefore, have equilibrium.

4.2.4 *Sulwe*

Sulwe is about a young girl named Sulwe who struggles with her self-image. She envies her mother, father and sister for their fairer skin and tries to change her skin colour to no use. Her mother then tells her that her name means 'star' and that her brightness is within her. A star greets her that evening and shows her a story of Day and Night and how Night did not fit

in. Through this story, Sulwe finds her inner brightness and learns to love herself and her skin colour. Furthermore, *Sulwe* is a symmetrical picturebook where the illustrations correlate with the written text.

This picturebook was published in 2019, written by Lupita Nyong'o and illustrated by Vashti Harrison. Harrison is a multicultural illustrator who has been part of the creation of multiple picturebooks. Lupita Nyong'o is an Academy Award-winning actress born in 1983 in Mexico. However, she grew up in Kenya before returning to America for college in the US. She has worked for cultural awareness in her career, both on screen and in writing. Nyong'o's fame might affect how and who reads the story, referencing Mallan's (2018) claim about authors as icons. As we stated in 2.2.3, the trend of glorifying authors pressures children to know and learn about who wrote the story more than it lets them read for pleasure. This is something teachers need to take into perspective when utilising this picturebook in education.

Starting with the paratextual analysis, we find on the front cover of *Sulwe* a picture of a young girl with her mouth open. The young girl is half-smiling and looks excited and in wonder. It looks like she is reaching for something or someone, which is giving a reflection of purple light on her face. The background is a blue and purple night sky with stars covering it. The title *Sulwe*, which is above the girl on the cover, matches the background with glitter and the same colours. It is also marked with black edges to make it stand out. The author's name is in gold capitalised letters and placed above the title. Under the girl, we find the illustrator's name, also in the same style as the author, only smaller in size. Our first impression of this cover is that the story is about the girl and that it might include dreams and fantasies. We interpret this because of the stars in the background and how the girl looks enthusiastic about someone or something. Moreover, the back cover is an extension of the front cover, where the background consists of the same colour pattern and the same stars as the front. At the top of this cover, we can see a picture of the author, where she is smiling. Having the picture on the back cover like this can invite us in as readers and make us connect to her story. There is a brief paragraph under the picture summarising the main character's origin. There are also two paragraphs of a positive review of the picturebook.

When we open the picturebook, the first page is in warm yellow with a pattern that covers the whole page. The pattern consists of geometrical shapes that seem untidy compared to

the 'clean' night sky on the covers. It is also a contrast to the second page, where the title is in white on top of a starry background consisting of blue and purple colours. Further on, at the end of the picturebook, we get two pages covered in texts; the first is the author's note. Here she explains her journey, which is similar to the main character's, and she explains that the knowledge she has learnt is valid for everyone. It is a message about accepting yourself no matter how you or others perceive you. This message is relevant to everyone who has experienced unease because of how they look; everyone is beautiful. This is a relevant aspect of accepting one's identity and, therefore, directly links to social awareness. The other page is of her acknowledgements, where she thanks all the people who helped with the creation of this picturebook. The last page of the book is similar to the first one in the sense that this page is also covered with a pattern of geometrical shapes, but the colour is blue. Our impression of the paratexts is that they tell us about the wonder and hope of the night sky, with its glorious shining stars. This is an introduction to the themes in the story, as the author's note tells us.

In contrast to the other three picturebooks, the text is more prominent in Sulwe, creating more balance between the visual and verbal aspects. This means that the textual aspect of Painter's (2018) model will be more in focus in the analysis of this picturebook than the previous ones.

Starting with the *ideational metafunction* **action**, we found several examples of <u>action</u> verbs, a few of which are 'hid', 'ate', 'grows', 'came' and 'crept'. This creates movement in the story and adds meaning to the illustrations. The vector <u>action</u> is illustrated on the second double spread through the children using a skipping rope. In addition, we see the <u>action</u> of running when the children in the middle of the double spread have their feet lifted slightly and both of their legs are bent. Further on, in the fourth double spread, Sulwe uses her mother's makeup on her body to try to change her skin colour. We can see the movement in this by her hand 'rubbing' makeup on her lifted leg. This situation can be used to show pupils a representation of someone else's feelings, or the pupils might affiliate with it. Being unsure about how one looks is normal for children in their development, and the teachers can, therefore, use this situation in education to talk about identities and self-identity. Teachers can also use Sulwe's uncertainty, shown through rubbing makeup on herself, to learn about

themes within the social awareness theory, such as self-esteem, empathy, and emotional connections. In addition, this situation can be used to teach pupils about cultural positions and how prejudice and discrimination have formed the world.

Furthermore, we see illustrations of the vector perception in how Sulwe and her mother look at each other. We also see it between the characters Day and Night. An example of this is on pages 33 and 34 when Day is looking up at her sister. When the characters look at each other, the reader can deduce that they are communicating. This is either by talking or gazing at each other. On the last double spread, we can see an example of verbal perception "and if she ever needed a reminder of her brightness, she could look up at the sky on the darkest night to see for herself" (Nyong'o, 2019, p. 42). We can tell that Sulwe is gazing through the usage of 'look up' and 'see' in this quote, and the illustrations correlate to the verbal without giving further details. This quote also gives an example of feelings that occur, even after one 'learns a lesson', which can be crucial for children to learn. They can feel an affiliation with this.

Continuing our investigation on *ideational metafunction*, we can see that the illustrator uses thought bubbles to show cognition **action**. The thought bubbles used have a contrasting illustrative function, and two examples of this are on the second and third double spreads. In one of them, we see that the thought bubble illustrated resembles the regular version of a thought bubble because the background of it is white, and the people are placed within the bubble. This bubble clearly shows what Sulwe is thinking and dreaming of. In comparison, the other one has a light purple colour surrounding the thought, almost like air. Additionally, the verbal realisation of this example supports the visual realisation when it states that "Sulwe dreamed of (…)" (Nyong'o, 2019, p. 7) within the text. In these images of Sulwe's thinking, we observe that she looks towards the thought bubbles with large, longing eyes. Related to this, we can also sometimes see that she looks thoughtful when looking at her reflection. These longing and thoughtful expressions show a character that is not yet sure of herself and can be connected to self-identity and the lack of confidence. As mentioned previously, this can be used in education for pupils to relate to and emotionally connect to the character's struggles, which refers to the perspective taking of SA.

In contrast to cognition, vector talking is more prominent in the verbal aspect. Examples of verbs that show utterances are 'asked', 'muttered', 'whispered' and 'told'. We interpret the visual of characters' open mouths as them talking in correlation with the textual mentions of speaking. Moreover, showing communication in both text and illustrations can make the reader understand how the pictures work with the text. In addition to the aforementioned thought bubbles in the illustrations, we also find direct speech between the characters. It is not shown in the illustrations but in the verbal section by using quotation marks. This substantiates why we consider this picturebook to have a more prominent text than the others. Finishing the *ideational metafunction* section **action** of our analysis, inter-event relation, we find a clear example of the setting shifting. This is when the story takes a turn from Sulwe's normal life to her dream. The shift in the setting is shown through the colours changing and the star that symbolises her dream.

Moving on in the analysis, we will focus on the characters and how they are represented in the story. We find an example of relations between Sulwe and the other characters when her family members are verbally identified through the nouns 'Mama', 'Baba' and 'sister'. These nouns refer to familiar connections that show relations between them and Sulwe, which can also be identified as their character attributions. These attributions can be affiliations for readers as they also have families. Another example of this is when Sulwe's mother gives her a comforting hug. This indicates that their relationship is close, and readers might relate to this parental affection. We deduce that their relation is familiar because the close proximity between characters often refers to either friendship, love or family. Furthermore, all the characters portrayed in *Sulwe* seemingly look to be from the same environment because all the children are wearing the same school uniforms. This can indicate a unity that pupils affiliate with. During our close reading, we found an example of verbal character attribution when Sulwe's mother explains that the name Sulwe means 'star'. This word is from Nyong'o's native language Luo, used in Kenya. We deduce from this that the characters' backgrounds are from Kenya, and it gives the story authenticity. Connected to this, we see a scene where Day stays behind and sheds light on the world. In this scene, multiple people are illustrated, seemingly from the same culture. From this, we interpret that they also are from Kenya. This works as a cultural representation for pupils in education, and to some, it might be an affiliation to their own cultures.

Connected to character attribution is the last *ideational metafunction* **setting**. In this story, the circumstantiation is described and portrayed with place, time and manner. We noticed that the characters are verbally placed, with nouns such as 'at school', 'Mama's room' and 'the world'. This is visually supported by the characters being situated in a school, in Sulwe's home and in her dreams. These placements help the reader to visualise the context of the story and understand the character better. Following the placement of the story is the time, where words like 'when', 'that night' and 'long ago' are all examples of how the author verbally expresses it. Further, Nyong'o uses adverbs like 'beaming' and 'badly' to express the manner. All of the examples of circumstantiation are portrayed in Sulwes' dreams when she meets the star that takes her on a journey. The star starts their journey by stating "long ago, at the beginning of time" (Nyong'o, 2019, p. 21), and it ends their time together by stating "together they make the world we know, light and dark, strong and beautiful" (Nyong'o, 2019, p. 38). This is an important aspect of time, place and manner in the story because this journey is what leads Sulwe to the realisation of accepting herself. This is also visually represented by how Sulwe goes from being sad about her looks to happily expressing that she is beautiful just as she is. Furthermore, this is an example of a situation where teachers can make pupils take the perspectives of characters, which is a direct link back to our theory.

We are now shifting our focus from *ideational metafunction* to *interpersonal metafunction* in our analysis. Starting with the **affiliation** focalisation, we find that this story is written with a subjective third-person point of view. This means that Sulwe is the main character and leads the story without telling it through a first-person point of view. Further, looking at the visual **affiliation** focalisation along with orientation, we saw that the characters are portrayed with each other, and for the most part, they are aligned. This shows that no characters are more in focus than others, except for Sulwe, being portrayed more often than the others because she is the main character. However, we spotted that there is one exception to this alignment when Day is being praised by the people and Night is being shunned. In this situation, Day is closer and more central, and Night is turned away and smaller. This gives an effect of confidence portrayed on Day and uncertainty on Night. Teachers can use this example to discuss emotions and form emotional connections between the pupils and the characters. Both **affiliation** power and involvement can be seen when reading this picturebook due to the reader reading horizontally from left to right. Additionally, what is interesting about *Sulwe* is

that one can also read it from a vertical point of view, where the characters are aligned. Moreover, when we explored the verbal realisation of **affiliation** <u>power</u>, we found the reciprocity of the two characters, Day and Night, in how they exchange the knowledge that they do not understand each other. They learn to appreciate that what makes them different from each other creates a better partnership. Readers can learn from this in an education situation and it gives a direct link to social awareness

Furthermore, when looking into **affiliation** <u>social distance</u>, we found examples of long shots, medium shots and closeups in this picturebook. Interestingly, we found that there are examples of all of them on page 12, where the images are separated into three individual frames. This is done to create focus on different aspects of the situation and add an emotional connection to the characters. At the top of the page, we can see a closeup of the mother where the illustrator creates a focus on the mother's inquiry about how Sulwe is doing. Following this, we see a medium shot of Sulwe looking at herself in the mirror and her mother in the background. This indicates that the focus is on Sulwe's emotions. Finally, we find the long shot at the bottom of the page where Sulwe and her mother hug each other, leading the focus to the action, and not to the emotional expressions. These illustrations are all relevant for teaching about how one's self-identity can create uncertainty in self-image. At the same time, the illustrations portray how one can, through relationships, work towards understanding uncertainties and mend negative feelings towards oneself.

Although we have deduced that they might be from Kenya, Nyong'o has chosen not to verbally mention where the setting is or specifically who the people are in the story. This makes the story apply to everyone, not just people of colour, who can associate to the dilemma in the story through affiliation. It might also make the reader feel affiliated with the story and theme because it does not isolate the situation to one specific group. Ethnicity is not the focus of the story, but the feeling of belonging is, which can make any reader affiliated with the story. However, the aforementioned naming choices of Sulwe, Mama and Baba are the only examples of culturally specific choices. This concludes our investigation of **affiliation** in the story.

Diving further into *interpersonal metafunction*, we observed that the **feeling** <u>ambience</u> can be seen through the contrast in Harrison's colour choices. An example of this is illustrated in the

second double spread when Sulwe talks about how she looks compared to her family; the colours of the background reflect her miserable and unhappy feelings. Her family, on the other hand, has background colours that are warmer to reflect their happiness. This amplifies the contrasts of feelings between Sulwe and her family. The illustrator uses a variety of colours with different associations, such as how yellow stands for confidence, hope and excitement. Harrison uses the colour purple to show both envious emotions and Sulwe's imaginative dreams. By doing this, the readers can associate the colours with the emotions of the characters and get a better understanding of how the images work with the verbal text. Teachers might use this to deduce that colours can depict a meaning, such as if a pupil is wearing a set of colours, they might express a feeling with it. This can lead to the pupils' emotional connections and social awareness in expressions through colours. Subsequently, we see that in the contrast between Day and Night, Day is lightened up with yellow and light colours, while Night is portrayed with a darker colour scheme, where the blue can represent sorrow or despair.

Related to Harrison's choices, Nyong'o has verbally illustrated the ambience through phrases that create atmosphere by tone and elaboration of circumstances. On the twelfth double spread, we found an example of this where the author's choice of 'pet names' has given positive attitudes towards Day and negative attitudes towards Night, "People gave Day pet names like 'Lovely' and 'Nice' and 'Pretty'. People gave Night names like 'Scary' and 'Bad' and 'Ugly'. She felt hurt every time" (Nyong'o, 2019, p. 28). Additionally, the attitudes are supported by how the people are depicted on the page, where they look happy and glad to see Day but shy away from Night. Using 'pet names' in the way Nyong'o has can be transferred to education. Teachers can reveal how words can cause pupils' negative or positive attitudes that affect their self-image and self-identity. This is central to social awareness, where one has to reflect on how one's actions affect others.

We find that both examples in the two paragraphs above are also relevant for the **feeling affect**. This is specifically represented in the second double spread when all the characters are having fun and smiling except for Sulwe, who looks like she is uncomfortable. In addition, Night is portrayed as uncomfortable and surrounded by darkness, facing away from the reader, like she is trying to escape her situation. In contrast, Day is portrayed happily when

she is surrounded by light, looking like a goddess when facing the reader. Moreover, the people depicted under Day are smiling and holding their hands high and open like they are praising her, while the people under Night are showing disgust. We interpret this by their body language, as one of them is holding around themselves with their head bent down.

Concluding our focus on *interpersonal metafunction*, the **feeling** <u>affect</u> can be seen in the text through the evaluative language, which describes sadness and despair. Nyong'o exemplifies this on page 17, shown through Sulwe asking herself "how could she, as dark as she was, have brightness in her?" (Nyong'o, 2019, p. 17). Reading into this, we deduce that she does not believe she is beautiful. Visually, Harrison creates **feeling** by using <u>force</u> to fill out the frames, either with the characters or the background. Additionally, she uses repetitions to portray emotion. We observe this in the repetition of Sulwe portraying sadness, which lasts until the star comes to get her in her dream. Then the sadness is deflected onto Night, and the repetition continues. Concerning this, we interpret that Day reflects the other characters by being happy like them. All of these aspects within *interpersonal metafunction* create a relationship between the reader and the story, which can form emotional connections. This forming of emotional connections and the ongoing themes of identity, belonging and inclusion makes this picturebook a suitable tool to utilise in education when teaching about social awareness.

The third and last element in our analysis is t*extual metafunction*. *Sulwe* is a picturebook where the illustrator uses multiple <u>framing</u> methods. Harrison uses these framings to amplify the written story, either because Sulwe is thinking or because of different sequences happening at once. Throughout the picturebook, we noticed that some pages are fully covered as a unit on a double spread. This gives the effect of the images 'bleeding' out, which creates proximity to the reader. However, some individual pages are either fully covered or fractionated by framing, filling out more of the story and showing progress. This variation of framing gives the readers different ways of interpreting the story. As mentioned in 2.2.2, this ascertained progress creates the illusion of movement through time. From this, we interpret that the story starts at one point and ends at another, in this case, when the main character has learned a lesson.

Moving on to the verbal aspect of <u>framing</u>, we find an example of chunking of verbiage via tone groups per clause, which is "she crept into Mama's room and helped herself to her make-up" (Nyong'o, 2019, p. 9). This is shown through two illustrations of Sulwe doing the actions of the text and is therefore separated into two units on the page. Upon further looking into *textual metafunction*, we find that the <u>intermodal integration</u> of this picturebook can be seen in the way the text is positioned and connected to the illustrations. This is illustrated by the previously mentioned pet names for Day and Night, when the font sizes and colours used differ from the other text on the pages, showing that the focus is on the meaning the pet names convey. It also points out the effect of 'pet names' and why they should be avoided. This is directly linked to SA because pupils might affiliate with 'pet names' and, therefore, gain an emotional connection. In addition, it amplifies the meaning of the pet names.

Continuously, we find the compositional arrangements of <u>focus</u> illustrated in the symmetrical way that Day and Night often are portrayed. They are faced opposite each other like they are mirroring each other, showing that they are contrasting characters. The decision to place the text in comparison to the images intentionally supports the compositional arrangement. When looking into the verbal realisation within <u>focus</u>, we discovered a specific flow via tonic prominence that we found interesting. This was the usage of 'and' to list multiple adjectives instead of the comma marker, which intensified the focus on each adjective in these clauses.

This concludes our analysis of our chosen picturebooks, which included a lot of direct link to the social awareness theory and how this theory is connected to teaching materials. We will move on to the discussion part of our thesis. We will discuss our findings of social awareness in the curriculum analysis, compare that to the picturebook analysis and investigate why these findings are important.

4.3 Discussion

We will, in our discussion, connect the analyses of the curriculum and the picturebooks to social awareness. We will look at how the central aspects of the theory can be a guide for understanding the curriculum and how picturebooks can supplement implementation of social awareness in English lessons. This will be done by discussing the connections between

the two analyses and further developing ideas on teaching by exemplifying the use of picturebooks as tools to interpret the new Norwegian curriculum in light of SA. This entails that our analyses in 4.1 and 4.2 will be our premise for discussion. As previously mentioned, our research question: *how can social awareness be a guide for teachers to help pupils develop positive social skills in relation to the core curriculum and the English competence aims?*, has three sub-questions. We started by focusing on how SA was represented in LK20. Then, in our analyses of the four picturebooks, we looked at how they work as literary devices for educational values, and how SA is portrayed in them. Now, in light of the findings in sub-question one and two, we seek to answer the third and last sub-question: *In what ways can the findings of our analyses help to develop social awareness and avoid implicit bias?*

In this section, we will discuss how our six aforementioned chosen aspects of SA correlates with education. These are reflective thinking, inclusion, emotional connections, cultural position, cultural identity and avoiding implicit bias. We will also look at how literature, in our case picturebooks, are examples of social representations to be utilised in education. This section is structured with four subsections. In the first one, we will argue for the importance of authorship and characters' diversity, and how it influences the story's authenticity. Then we will look into how pupils can feel affiliation to or find representation in literature in light of our chosen picturebooks, as well as examine how affiliation and representation correlate and how teachers can use this to their advantage. In the third subsection, we discuss what LK20's 'good society' entails and how to implement the inclusiveness that the curriculum aspires to attain in Norwegian classrooms. Finally, we will discuss and argue for the educational values of social awareness, why the ability needs to be taught to pupils and conclude our arguments. We will discuss that education should contribute to pupils gaining social competence to create a society of good values that includes everyone regardless of background and culture.

4.3.1 Author and character representation

In 2.2.4, we mentioned that introducing pupils to diverse cultures can lead to achieving social awareness more easily. This can be done by using picturebooks of and by people from diverse cultural backgrounds. Furthemore, the author's cultural background impacts the authenticity

of the story. We claim this based on WNDB (2023), which shows the number of children's and young adult books written by and about BIPOC (Black Indigenous and People Of Colour) supported by CCBC (2023) diversity statistics. These statistics unveil a majority of white authors and characters in children's literature, which means that people of colour are underrepresented. This underrepresentation harms the reader because some pupils will not find affiliation to the stories they read, and others might not get the opportunity to learn about and understand other cultures. The CCBC statistics elucidate that almost all stories with characters of diverse cultural backgrounds are written by BIPOC. Therefore, it is crucial that teachers make consequent choices when finding teaching material to utilise in education. The statistics CCBC elucidates are valid for our chosen picturebooks, where both *Sulwe* and *Where Are You From?* are written and illustrated by BIPOC. *Pink is for Boys* is represented by an American author who identifies as LGBTQ+ and a Turkish illustrator, which arguably makes all these picturebooks representative. We find *The Colors of Us* difficult to call authentic because Katz is white; however, she is a mother of an adopted child from Central America. When the voices in the stories are authentic, it makes the characters believable, and one can identify them as a member of a particular social group (Bishop, 2015).

Consequently, when children feel underrepresented in the books they are presented with at school, in a way that, either does not represent them or they are misrepresented by images that are distorted or laughable, they are left with knowledge about how they are devalued in society (Bishop, 2015). At the same time, if children are overrepresented in the books they read at school, reading only about one social group, they endure the lack of accessibility to other social groups (Bishop, 2015). They will find affiliation in the characters; but, as mentioned in 2.2.4, when pupils are overrepresented in their stories, they are denied a diverse depiction of the global world and, therefore, are at a disadvantage (Booth & Lim, 2022). They are also excluded from understanding themselves and their peers through texts and illustrations. Furthermore, Lee & Low Books (2023), which is a multicultural publishing company, has surveys that show statistics on diversity in books. These statistics show an overrepresentation of straight, non-disabled, Caucasian female characters. As we have argued, overrepresentation is harmful to all pupils. Therefore, it is crucial for pupils to be represented with a variety of authentic literature. To gain both affiliation and representation

in the books the teachers choose for educational purposes, all the pupils in the classroom must feel represented, and the stories must contain multiple cultural backgrounds. In this way, the educational value is that the pupils might learn to be socially aware when meeting other people in the diverse world they are a part of.

Our chosen picturebooks represent a variety of situations that pupils can relate to. *Sulwe*, *Where Are You From?*, *Pink is for Boys*, and *The Colors of Us* can all be used in creative learning processes as tools for pupils' reflection on the content of social and cultural forms of expression. As already established earlier in our discussion, the authors of these four picturebooks write authentically because of their diverse backgrounds, which makes the stories culturally accurate. Their stories portray certain social and cultural controversies that everybody might not recognise themselves in; nonetheless, they might contribute to pupils' reflection on ways of living and ways of thinking, as analysed in 4.1.5. This authenticity might also contribute to pupils' desire to read, which has an influence on them in literacy education. In Nyong'o's case, she is also famous, which the teacher can play on when introducing the book. However, this might affect the motivation negatively because the readers might not be interested to learn about the author of the books they read. As mentioned in 2.2.1, Kümmerling-Meibauer (2018) discusses motivation in educational reading and how it can evoke learning processes. We interpret that facilitating motivation in reading by engaging in authentic, culturally diverse picturebooks can lead to comprehension of various social and cultural situations that promotes and encourages social aware behaviour in an inclusive classroom. In addition, introducing pupils to various social representations and concepts in literature can arguably lead to achieving SA because the pupils can learn to take the characters' emotional perspectives and empathise with them.

4.3.2 Affiliation and representation

As mentioned in 4.1.5, the use of literature in education can promote the ability to reflect on the content. This contributes to the pupils' ability to emotionally connect with their identity as human beings in society. An affiliation through characters in picturebooks can lead to acquiring social awareness because, through emotional connections with the characters, they can understand their self-identity and how to interact with others. Pupils can, through a variety of literature, learn about themselves and others as picturebooks can portray

representations of diverse situations that people experience. These representations can vary, as we have seen in our four chosen picturebooks. The emotions authors describe and illustrators depict can be an outlet for the pupils to experience emotions that they might be unable to express themselves and, therefore, they can attain a cognitive reference about the emotions others express. We referenced cognitive learning in 2.2.2 where we establish that children form connections unconsciously. The processes of references can lead to pupils connecting in a group, where there is room for developing identities and belonging for everyone.

Sulwe and *Where Are You From?* illustrate different identity crises that have a social or cultural nature. 'The young girl' and Sulwe both struggle with their feelings of belonging regarding their surroundings. Even though both of these picturebooks discuss affiliation, they do so from two different points of view. Their struggles differ in situations; Sulwe feels unhappy with her skin colour, while 'the young girl' is faced with the uncertainty of not knowing where she is from. Concerning education, these picturebooks can start a process where the reader reflectively thinks about their own identities. Young readers can relate to the struggles these characters face through the reader's own, others' or similar experiences, which can lead to the story creating a representation for the reader. This is an example of how representations in picturebooks can lead to pupils attaining the ability to take the perspective of others, and is, therefore, a direct example on how teachers can help pupils develop positive social skills.

Children unconsciously act on stereotypically formed perceptions, because stereotypes can occur cognitively through prior knowledge. This behaviour is not something one is born with but is often introduced by adults. As we mentioned in 4.2.1, *Where Are You From?* presents adults acting with an implicit bias towards the young girl when they ask her where her parents are from; it is not the children that perform this implicit bias behaviour. We can interpret that education deals with pupils that are not yet extensively influenced by a stereotypical opinion, and this can also be said of pupils' identity and self-image. This leads us to argue that pupils' identity and self-image, as well as their opinions and attitudes, grow in line with society's expectations, education and family values. Through experiencing different situations where pupils have to cogitate on their own life, they might understand that

different factors form their identity and other's identities. Their cultural heritage is an example of one of these factors, which they can reflect upon when reading *Where Are You From?*. When pupils read about the character's realisation of belonging to her family, they can find affiliation with their own heritage. It is important that they develop an understanding of their families' origin, because it is the foundation for their identity. This is why this picturebook is an example of how literature can contribute to pupils' identity development. Specifically, when teachers use *Where Are You From?* as a teaching material, it can contribute to the development of social awareness through interpretations. We can, therefore, deduce that this is one way our findings can help to foster social awareness.

Another way to feel affiliation with the characters' experiences can be seen in *Pink is for Boys* and how this book plays on identity and gender roles. Here the focus is on accepting everyone for who they are and what they like rather than being placed in a category based on their traits. Readers might feel an affiliation to the latter, feeling misunderstood and isolated, which this story tries to change. *Pink is for Boys* does this by communicating that everyone has a right to be themselves and associate with what they want, even if it contradicts social norms. Moreover, looking at how teachers can use this picturebook in education, we argue that it contributes to pupils' reflecting on ways of living and ways of thinking (Ministry of Education, 2017). Due to the story's structure, the lack of main character(s) and the neutral attitude towards colours, *Pink is for Boys* is suitable for starting a reflective thought process on social constructs. By using literature such as this picturebook, teachers can make pupils reflect on their environment's social constructions, and interpret how they affect people's actions and perceptions of others. This reflection might be a 'step into someone else's shoes', which can lead to social awareness.

Pink is for Boys is also a picturebook that covers the theme of stereotyping, which is important for children to learn about. When learning about stereotypes, pupils can discuss why the picturebook is needed and reflect upon how it can aspire to reduce prejudice. We mentioned in 4.2.2 that Pearlman's editorial decisions regarding affiliations in this picturebook lay the foundation for relationships between characters in an inclusive way. This editorial decision, along with Kaban's illustrative choices of the group, depicts the character's diversity without directly mentioning the variety of character attribution. The author

facilitates inclusion by talking about how colours can be inclusive; at the same time, the illustrator portrays the inclusion in the group and how their differences do not affect their relationships. This inclusion is a representation of a good social environment, and by reflecting on how all the characters are included, pupils can aspire to become inclusive. When teachers exemplify the inclusivity that the author and illustrator present, they can make room for reflecting on what that inclusivity gives the group as a whole, both for the characters and their classroom environment. Inclusive conditions make room for the pupils to explore their identities when they take the perspective of others. This is an example on how social awareness is portrayed in *Pink is for Boys*, and opens up to the opportunities for teachers to educate their pupils on the subject. Acting socially aware comes from understanding the social relations and how to act accordingly in a group. Their actions might benefit the classroom environment, where everybody feels safe, appreciated and included. Pupils should also know how these prejudicial conceptions might emotionally affect others and why categorically grouping others can negatively impact their relation to them. Subsequently, understanding how stereotyping can be damaging will contribute to fostering positive attitudes towards all pupils in schools. A safe school environment allows pupils a chance to develop their own identities without judgement.

In connection to the specific theme of neutral attitudes toward colours in *Pink is for Boys*, we see a potential for educational purposes. The construct of how certain colours are perceived as belonging to a specific gender is affecting the world. For example, blue is considered a colour for boys and pink is considered a colour for girls. Being socially aware of these constructions can guide pupils to understand the world and how they fit in better. Furthermore, the theme of gender roles connected to colours can be used as a topic starter in the classroom. This can be done by looking into the colour features of *Pink is for Boys* without stating the direct relation to stereotyping. By doing this, teachers can promote pupils' reflective thinking on how stereotypes are unconscious attitudes affecting society.

In addition, discussing the colour features in *Pink is for Boys* and comparing it to the colour features in *The Colors of Us*, teachers can enable the work towards avoiding hateful prejudice and promote respect for others, which, as we mentioned in 4.1.3, is what LK20 promotes. Consequently, through this discussion, children can get a sense of affiliation with the theme

through their experiences or understand others' experiences as the story is a representation of and for them. The pupils might work with the theme of colours and gender inclusivity in *Pink is for Boys* and be able to actively work towards changing social constructions that lead to implicit bias. In addition, working with colours and stereotypes in *The Colors of Us* will also benefit the discussion of how one can change social constructions and change prejudicial opinions.

However, we need to address the limits to inclusion regarding changing people's views. As mentioned in 2.1.3.1, Hansen (2012) discusses how exclusion is predetermined to achieve inclusion. To minimise this predetermined exclusion in the classroom, it is necessary to create a common framework for pupils where they are free to express their opinions and ideas in an inclusive setting. UNESCO claims, as mentioned in 2.1.3, that this common framework can be a pathway to social inclusion and lead to mutual empathy and closeness in groups of pupils. This is the reason why teachers should work towards a common framework. For inclusion in the classroom to exist teachers have to acknowledge that hateful utterances and meanings exist and, at the same time, create an understanding of how prejudice and implicit bias affect inclusiveness. Pupils will also have to learn that social awareness is an ability that can counteract exclusion in their social circle. We found in our analysis of the Norwegian curriculum, in 4.1.2, that UNESCO had an influence on the creation of LK20. Because of this, we can assume that this new curriculum also indicates that pupils in a group can generate good relations through inclusive actions.

Stereotyping, as mentioned in 4.2.3, is one of the themes in *The Colors of Us*. In contrast to *Pink is for Boys*, the theme in this picturebook is portrayed to explain the cultural diversity where Lena lives. Katz elucidates the representation of cultural diversity in a way that addresses the cultural aspects of multiple countries as stereotypical units. In our opinion, her examples of cultural aspects are stereotypical of different nations without being offensive towards them. Related to this representation, one can utilise *The Colors of Us* for educational purposes by bringing forth attention to how working with and understanding stereotypes can lead to avoiding implicit bias. Teachers can do this by illustrating what stereotypes are and how they occur, as well as talking about how stereotyping can lead to prejudices that are incorrectly deduced. For example, Katz describes and depicts Mr Pelegrino and Mr Kashmir

by focusing on stereotypes of their cultures. However, not every Italian owns a pizzeria and not every Indian or Pakistani wears turbans and sells spices. Stereotyping is a cognitive process that everyone does unconsciously, but reflecting on how it works might lead to avoiding it and, by this, also minimising implicit bias behaviour. Discussing cultural stereotypes with pupils can provide an understanding of how to avoid implicit bias and stereotyping concerning different cultural groups. This is because the pupils will gain a perspective of others' situations, instead of prejudging them.

Additionally, Katz writes about how diversity represents 'us'. This can make pupils feel an affiliation to the story of being part of an environment, regardless of whether the readers have a cultural connection to the characters or not. As stated in 4.1.3, the pupils' view of the world is culturally dependent; this makes teaching about stereotypes significant. This is because how stereotyping is presented to pupils can lead to either positive attitudes towards other cultures or biased views towards other cultures and ethnicities. Therefore, teachers should give lessons that elucidate how stereotyping affects peoples' views and why it is important to not act on these prejudicial views. The stereotyping in *The Colors of Us* is another direct way of how social awareness is represented in literature and can be used as a helping tool for teachers to interpret and implement the ideals and goals of LK20 and the English subject competence aims.

Furthermore, placing pupils in different situations that make them think about their self-image can allow them to grow as individuals and contribute to their self-identity development. Growing and developing self-identity is part of what society expects of its citizens. That is why pupils need to have the opportunity to develop themselves in a safe psycho-social learning environment, where the relationship between pupil and pupil, as well as teacher and pupils, is essential. This is backed up by Gilbert (2010) when he discusses self-identity and how it is crucial for constructing inclusivity among pupils. One of the ways to achieve a safe classroom environment where the pupils have this opportunity is through the use of picturebooks, specifically, picturebooks that are chosen for the pupil's feeling of affiliation and that portray a variety of representations, as previously discussed. The picturebooks we have chosen might be a representation for some, an affiliation to others, or

both. They can, therefore, in many ways contribute to identity development for children, which also can lead to guiding them towards social awareness.

The aforementioned picturebooks illustrate the difficulties that children from different cultural backgrounds face. However, this does not necessarily mean that all the children in a classroom are excluded from recognising themselves in the different themes presented in our chosen picturebooks. For example, pupils might recognise the feeling of uncertainty that Sulwe experiences in *Sulwe*, or they can gain a curiosity for their heritage like the young girl in *Where Are You From?*. They might also recognize the feeling of affiliation like the characters in *Pink is for Boys* do, or they might feel the need to explore different colours such as Lena does in *The Colors of Us*. This introduces an opening for teachers to exemplify representations of stories that create an understanding of where one feels affiliated with the characters' situations. When this happens, affiliation meets representation or, as Bishop (2015) argues, "the mirror collides with the window". This contributes to all pupils feeling a connection to the story. As we mentioned in 2.2.4, children need a variety of cultural representations in stories to understand the holistic world they live in. As educators, it is substantial to choose stories that represent all the social and cultural connections in the group. Additionally, it is essential to introduce other stories so that they can be familiar with representations that they are unfamiliar with. Bishop supports this argument by stating that this could "help us to understand each other better by helping to change our attitudes towards difference[s]" (2015, p. 2). With these 'familiar' and 'unfamiliar' stories, the pupils can learn to celebrate similarities and differences, leading to inclusiveness. This is an essential aspect within the theory of social awareness and using familiar and unfamiliar stories is another way teachers can use literature in the classroom to help pupils to develop positive social skills.

As mentioned in our introduction, picturebooks can give pupils a deeper understanding of others. This understanding can be a way for them to gain emotional insight, in light of both their own and others' emotions, and learn through fictional settings how to empathise and be socially aware. These settings can show pupils how fictional characters convey emotions and how the surrounding characters meet these emotions. We stated in 2.2 that learning about emotions through fictional characters can result in pupils' comprehension of emotional

situations, which leads to social awareness because they gain the ability to empathise with others (Nikolajeva, 2014; Sprenger, 2020). They attain this ability by experiencing various emotional situations where affiliation meets representation (Bishop, 2015). Teaching about emotions through fiction can also make the pupils learn that even though the story does not seem relevant to them, it has educational value. In addition, pupils might understand that they have more in common with others than what puts them apart. This reflects the relationship between affiliation and representation, meeting and becoming one. Affiliation meeting representation is also important regarding the contents of the curriculum and how it is formulated. Pupils deserve teaching materials that they can feel affiliated with, mirroring their own experiences and making them see that they are valued in society. However, it is essential that pupils see representation in their teaching materials because it is vital for them to understand and attain the perspective of diverse cultural and social groups in their society. This will give them a chance to achieve the feeling of affinity, which again gives them a chance to experience belonging in society. Therefore, picturebooks are powerful tools to use to gain social and emotional awareness.

For picturebooks to be used as teaching materials in education, the stories should make the pupils recognise themselves and feel included in the plot and/or images, as we have argued in the previous paragraphs. Our chosen picturebooks represent a variety of situations that pupils can relate to. We can claim this based on the four picturebook analyses done in 4.2, where the results tell us that the characters and settings reflect diverse circumstances. *Pink is for Boys* expresses diversity not only connected to colours and identity but also through depicting characters from different minorities, such as a boy in a wheelchair. In contrast, the diversity represented in *Where Are You From?* represents the cultural dissimilarities that lead to exclusion. Here the young girl is made insecure by her surrounding peers and ends up finding an affinity with her cultural heritage. The representations utilised in these two picturebooks can lead readers to gain an insight into how people act because of their attitudes and biases. Reflecting on this might help the pupils in their development of attaining social skills that promote an inclusive atmosphere. Representations in literature can also be linked to teaching that understanding how everyone is unique is necessary to achieve an environment that takes care of the diverse society. Moreover, all our chosen picturebooks

have the potential to make the students gain acceptance for their differences and conjointly include and understand others.

Our chosen picturebooks all illustrate the difficulties that children from diverse cultural backgrounds might face and can, therefore, give pupils a deeper understanding of others. Additionally, literature that portrays representation and affiliation can make the pupils recognise themselves and feel included in the plot and/or images. Even though the stories portray certain social and cultural dilemmas, it does not necessarily mean that everybody will recognise themselves in these. Children might not feel exclusion, uncertainty, absence of belonging, confusion towards their identities or lack of knowledge about their heritage. Furthermore, the young readers might not be familiar with some of the storylines. They can, however, achieve emotional relationships and understanding of the characters and their struggles by reflecting on these stories. Consequently, the reflections the pupils make while reading can result in them gaining emotional insight. This insight can be gained either through identity-building or encounters with other people in society. When or if they attain this emotional connection, they might acquire the ability to take the perspective of others from diverse backgrounds, which refers back to social awareness (Sprenger 2020).

As introduced in 2.1, peoples' values and views on society can collide with others of different opinions, which can form a disagreement. It is, therefore, necessary to be aware of our views regarding others' views to prevent our behavioural rules from being projected towards them. Teaching about this awareness can be done by the use of picturebooks, where the characters create an affiliation or a representation that is important for the readers. When the pupils are presented with good environments, they might mimic them. This can lead to an inclusive classroom environment, which the Ministry of Education (2017) in Norway stresses the significance of, to create the foundation of an ideal society. Moreover, our analysis of the curriculum unveiled that schools have to facilitate for each pupil in the diverse classroom to be included. Representation in literature utilised in English lessons can contribute to this inclusion. This confirms our argument that the texts teachers choose to use in the classroom have to represent diversity to teach about how the changes in the world modify our national cultural position.

4.3.3 A good society?

The Norwegian curriculum states that "a good society is founded on the ideals of inclusiveness and diversity". In 4.1.4 of our curriculum analysis we mentioned that it is hard to define what a 'good society' is and how one can achieve it; at the same time, we have to define what the 'ideals of inclusiveness' implies. We previously mentioned, in 2.1.3, that how inclusion is viewed by the government is founded in the values of that society. In Norway, human dignity and democratic values are central, affecting what Norway's good society is and who is included. However, if anyone disagrees with the given values of society, they are excluded, which is the limit to inclusion. By this, we can then argue that everyone's values might not be included as a consequence of the 'good society', and maybe they do not need to be? With that said it is important to remember the freedom of speech that we mentioned in 2.1.3.1 because it represents our rights as humans to express our opinions without consequences. This does not necessarily mean that everyone will agree with the different opinions. We have to accept that everyone has dissimilar views that might be exclusionary because removing other peoples' views would lead to the loss of inclusion.

We continue our argument by claiming that how one interprets the Ministry of Education's wording in their statement could result in a miscommunication to how inclusiveness and diversity are part of Norwegian values. Our interpretation is that values of inclusiveness and diversity already exist in Norway's society. These values should, therefore, not be denoted as ideals that one should work towards; instead, they should be characterised as values one works with continuously. LK20's lack of a clear definition of what a good society is and what the ideals of inclusiveness and diversity are, is, as previously mentioned, inconsistent because of the need for common knowledge of this. Even though Norway's ideal society is hard to define, teachers need to understand what Norway classifies as 'an ideal good society' to teach about its values to their pupils; at the same time, they need to be aware of the aforementioned limits to inclusion.

We agree that LK20's ideals are valid, but how can they be implemented in society through education? Our claim is that this can be accomplished by adding our chosen six aspects found in the theory of social awareness. By implementing them in educational situations, pupils will hopefully lay the foundation for these ideals to be a realisation in the future. We can argue

this because the ability of SA promotes inclusiveness and emotional connections between people. Picturebooks are good tools for teachers to use to implement LK20's ideals in society through education because they create connections to characters of various situations through affiliation and representation, in both text and images. Therefore, the use of picturebooks promotes actions that develop citizens who are inclusive towards others because the stories work as examples of how pupils should have positive attitudes towards their peers. From our critique of the statement by LK20, we argue that a good society cannot be founded on the ideals of inclusiveness but has to be founded on an already existing inclusivity. Teachers should educate pupils in a pre-established inclusive classroom environment to facilitate Norwegian society's continuing development of inclusiveness. This foundation for inclusivity is achievable when pupils learn the ability of social awareness. This is, therefore, a direct link between the theory of SA and the Norwegian curriculum, which further establishes that the social awareness theory can be a guide for teachers' interpretation of this curriculum.

As we have already established in our thesis, Norway's society is diverse because of globalisation and migration. This diversity is stated as a part of the curriculum's ideals of a 'good society' alongside inclusion. Furthermore, two of our six aspects from SA are connected to LK20's goal of diversity, and these are cultural position and identity. Because of how diverse our society has become, Norway's cultural identity has changed, resulting in a shift of focus in curricula. We, therefore, argue that Norway needs a new understanding of how this change influences our national cultural position. Norway's newfound diversity leads to a need for an education that equips everyone to be socially aware to gain the ability to interact with others from various backgrounds. Even though LK20 grasps this change, they do not formulate how teachers can educate this understanding, which will make lessons different between schools. It is hard to achieve an ideal when the interpretations are non-identical. As stated in 1.1, LK20 is between a bureaucratic form and a democratic form of accountability, which means that teachers have, to some extent, autonomy to choose the teaching materials and how they choose to educate LK20's ideals and goals for their pupils. This newfound freedom to teach what they want in their classroom supports their professional opinions as teachers; however, there are still conditions that need to be reached in the form of competence aims. This is why the new curriculum is in between the two forms

of accountability, where there are still some guidelines regarding the goals for pupils, but the curriculum does not state precisely how to accomplish these goals. This, as already mentioned, changes teachers' licence to teach from having no control to gaining some trust in what they teach by the government. This licence to teach gives teachers the opportunity to utilise culturally and socially diverse picturebooks in education to teach about the contents and forms of expression in literature.

Children in Norway will be introduced to the diverse society from an early age. Subsequently, children need to learn abilities to coexist and act considerate towards each other. In our analysis of LK20, we discovered that the previously mentioned values of human dignity and democracy in Norway are incompatible with discrimination and racism (Cherry, 2020). This incompatibility enables the state to promote the inclusion needed to avoid implicit bias. We can, as previously mentioned, see exclusion in how the young girl in *Where Are You From?* is asked about her origin. This exclusion is based on people's prejudiced stance, which leads them to ask this question that makes the young girl feel like she does not belong. Teachers need to focus on what this exclusion makes the young girl endure for pupils to empathise with her situation. Teachers need to educate pupils in social awareness for them to learn how to minimise implicit bias behaviour. When one acts socially aware by understanding others' emotions and behaviours and, therefore, knowing how to act around them, one can learn to recognise implicit bias behaviour towards others when it takes place. This recognition might prevent some of the prejudiced actions that could have happened. Inevitably, we argue that the development of social awareness leads to avoiding the action of implicit bias.

Having a multicultural society built on democratic values that counteracts prejudice and discrimination promotes peaceful conflict-solving. Teachers' jobs are, therefore, to develop an awareness of their own and pupils' attitudes to prevent the fostering of stereotypes. As we have argued multiple times throughout this thesis, picturebooks can be used as representations to develop positive social awareness. For example, our analysis found that one of the main themes in *The Colors of Us* is stereotyping used as a tool to represent different cultures and people. The picturebook starts by focusing on the differences between the characters; however, in the end, Lena explains that all these differences make them unique. The theme is not 'the colours of them' but of 'us'. We argue for the value of using

this story as a representation for pupils to learn that being different is good and not a separating factor. Using literature like *The Colors of Us* can help create a wish for pupils to include others different from themselves in the diverse society they are part of, resulting in gaining the abilities of social awareness to avoid implicit bias.

4.3.4 The educational values of social awareness

We noticed that reflective thinking correlates to the different points in the curriculum because one always needs to think and reflect to understand others, the society someone lives in and oneself. In our analysis, 4.1.3, we stated that reflective thinking is important for pupils when dealing with learning about the world and developing as a participant in society. This is also introduced in the competence aims, 4.1.5, where the pupils should learn to interpret and reflect on the fiction they read. If the goal is for the pupils to develop social awareness and avoid implicit bias, they need to acquire the skills of thinking critically about the literature their teachers represent them with and reflect on its relevance for them as citizens in Norway. They need to think about how authentic the story is, who wrote it and why it was written. Our fiction, represented in four picturebooks, covers diverse social settings that can start critical thought processes. For example, through reading about how the adults in *Where Are You From?* have an inquiry into the young girl's origin and learn about the stereotyping in *The Colors of Us*, pupils can reflect on how implicit bias works and start thinking about why people act on prejudicial assumptions. They might learn that implicit bias behaviour is an ability created through societal processes; children are not born with this ability, but it is taught by society's influence. These stories can also activate the pupils' curiosity and lead them to search for more information. Therefore, we can argue that using picturebooks in the classroom is one way for pupils to become inquisitive and achieve awareness of other social groups.

Consequently, pupils' ability to think reflectively can lead to the awareness of other social groups. By gaining knowledge and understanding of diverse views on society, their emotional connections to others might develop. We continue to claim that the pupils' emotional connections toward others can build the foundation for their ability to act inclusively. We claim this on account of the theory along with the result of our analyses. Hence, based on Sprenger's (2020) statement that "students with strong social awareness adapt more easily

to their environment, [and are able to] empathize with the perspectives of others" (p. 115), we argue that children gain the ability of inclusion when they can adapt more efficiently to their environment because of empathising with others. Along with this argument, affiliation and representation lead to pupils' gaining emotional realisation of their feelings to connect with others. This affiliation and representation can occur when they for example read and interpret *Pink is for Boys* because of the emotional inclusiveness the picturebook entails. From here, the pupils might understand why they have to act inclusively, understand other people's emotions and feel empathy, resulting in attaining social awareness in correlation to Sprenger's definition. Furthermore, this can lay the foundation for a good society, where everyone is included and can comprehend the inner states of people's feelings, as well as know what to say and how to say it, or if they need to speak at all.

In correlation to how people's cultural understanding is increasing in importance, the development of pupils' identities is equally significant. To achieve LK20's ideal society, education has to lay the foundation for and support this development. One of the ways teachers can accomplish this task is by using picturebooks in light of the curriculum aims. More specifically, we argue that, for example, *Sulwe* can be used in creative learning processes as a tool for pupils to reflect on the content of cultural forms of expression that are related to their interests. By using literature in creative learning processes pupils will obtain new ways to comprehend the diversity in today's classrooms. However, through reading about Day's and Night's encounters with the town people giving them 'pet names', they might understand these differences better. Additionally, everyone can feel like they do not belong, therefore, it is essential that teachers create an understanding of exclusion and what that means for the individuals of the group. It is substantial for pupils to see examples of unfair behaviour or situations to apprehend the importance of inclusion. They will have to learn how to be inclusive towards everyone to achieve a good psychosocial classroom environment. *Sulwe* can also be utilised to teach about self-image and the value of loving oneself. An example of this type of identity development is when Sulwe and Night are insecure in their skin, and through relations to other characters, they gain self-love. Through these characters, pupils might learn to appreciate their own identities amongst the diversities of a safe psycho-social learning environment. The pupils might also learn that their actions

will affect others and influence how they view themselves, because identity is formed through emotional connections to others in a diverse society.

Moreover, identity is not only something one can achieve on one's own but is also heavily affected by the surrounding people and society. This is portrayed in both *Where Are You From?* and *Sulwe*, where the main characters are faced with personal struggles that lead them to question their cultural identity and heritage and help them develop their identity. As analysed in 4.2.4, we saw that Sulwe's mother is holding her daughter in a comforting way while explaining that everyone is different, and that is what makes us unique and beautiful. This interchange makes Sulwe develop her self-identity because of her mother's influence. We can see in 4.2.1 that the young girl in *Where Are You From?* also gets influenced by her surroundings. Her peers challenge her place in society by asking her, 'where are you from?' and her grandfather guides her to find a place to belong. This situation tells us that everyone can be faced with inquiries that lead us to question our identity and cultural heritage. Additionally, these can be inquiries that come from others or oneself. In the young girl's case, her identity growth and cultural realisation are guided by her grandfather. As seen in these two examples, children are affected by the local environment, home, and the national society, whether it is related to cultural heritage, identity or social belonging. They are also influenced by the school and the materials teachers use in their teaching. This is why it is essential to choose educational material which influences them in a way that facilitates their reflectiveness in further development. In this way, they can be presented with materials that foster social awareness and, by this, gain the ability to participate in society without acting on implicit bias behaviour.

People's identities play a role in how they view society and others, which refers back to the definition of social awareness: people are supposed to empathise and take the perspective of others, regardless of social or cultural backgrounds (Van Huynh, 2018; Sprenger, 2020). Today, the world's population is more globalised and diversified than before. Therefore, self-identity and awareness of others' identities are crucial aspects that pupils need to gain knowledge about. The Norwegian government works towards pupils being able to develop their identities to interact with others. They argue that it is the school's responsibility to support this development, making room for pupils to be confident in their skin and who they

are. For this to happen, the teachers should work towards a good psycho-social learning environment where everyone can interact with and respect their fellow pupils. To develop social awareness, pupils need the ability to think reflectively about how their cultural heritage, identity and others' identities are formed by emotional connections that create inclusion, as well as think reflectively about how stereotyping can lead to exclusion. This is why there should be room for developing pupils' identities in classrooms. In English lessons, this can be done by presenting literature, more specifically picturebooks, that creates a feeling of affiliation and/or representation for pupils. The findings in our analyses of the aforementioned picturebooks are all examples of ways literature can be used to develop social awareness and, therefore, help pupils to avoid having an implicit bias behaviour.

Through our arguments in this discussion, we have established that our findings of social awareness in LK20 and the picturebooks can help develop positive SA, which then makes one aware of implicit bias. We can firmly argue this on account of our discussed findings from the analyses. The use of picturebooks in the classroom is one way for pupils to become inquisitive and achieve awareness of other social groups, which lays the foundation for an inclusive society where everyone can comprehend the inner states of people's feelings and how to act accordingly. These are the ideal attitudes in an inclusive society, which is what education is supposed to attain. A consequence of LK20's introduced ideals for a 'good society' is that everyone's values might not be included, because of their exclusive demeanour. However, the development of social awareness can lead to avoiding the action of implicit bias.

Picturebooks can give pupils a deeper understanding of others allowing them to gain emotional insight in light of their own and others' emotions. When pupils either feel affiliation, representation or both in the stories they are presented with, they gain emotional connections. As teachers, choosing stories representing all the social and cultural elements in a group is significant. This is important because it results in them being aware of their views compared to others' views and might prevent implicit bias behaviour which can lead to segregation. Avoiding hateful behaviour towards groups of people is relevant in order to become socially aware. This is because the ability to take others' perspectives implies that

one understands what implicit bias behaviours makes others feel, and the empathy of this can lead to avoiding it.

All of our arguments support the notion of developing the ability to be socially aware and avoiding implicit bias behaviour when working with LK20 and picturebooks. That is why we claim that teachers should use picturebooks that present diverse situations in the classrooms of today's heterogeneous society. Our chosen picturebooks portray different dilemmas relevant for a diverse group of pupils. All the four picturebooks include themes, such as identity development, uncertainty, inclusion and exclusion, social connections, and culture. This means that they are relevant teaching materials to teach social awareness. We also recognise that there are other literary devices that can suit for the same purpose. Furthermore, every pupil should feel they are seen by their teachers and peers and be included and represented in the teaching material for school to be inclusive and create an environment that promotes social awareness. This establishes the groundwork for a good society that the ideals and goals LK20 works towards. Social awareness is having the ability to reflectively think about one's actions concerning others in light of social and cultural backgrounds, this is our definition, as seen in 2.1. Because of our findings of social awareness in the curriculum analysis we can argue that SA can be a guide for teachers to help pupils develop positive social skills. This is related to the core curriculum's goals and ideals and the English competence aims, which suggest that literature is important for education.

5. Conclusion

With this thesis, we wanted to understand how to interpret the Norwegian curriculum (LK20) to facilitate good educational values. Globalisation and migration are affecting the ever-growing societies in the world, and pupils need good social skills in order to interact with diverse social and cultural groups. The curriculum told us about how the pupils should be educated to become good citizens, but we did not think that it further explained how to teach the ideals of a good society. When investigating this, we looked at different theories that could help in our investigations. Social awareness (SA) was the theory we found most interesting because it is a theory that explores the social and cultural reflection a person needs in order to interact with others and take their perspectives. Through the theory of SA, we have interpreted the goals presented in LK20 and found that by doing this, we get a better understanding of what skills the pupils should learn. These skills are related to how people act in different social settings in light of how they view the world. Pupils have to reflect on their interpretation of the world regarding different views to avoid having an implicit bias towards specific groups of people. In social awareness, when one reflectively thinks about identity, cultural position, inclusiveness, and emotional connections can lead to avoiding implicit bias. The pupils need social awareness to become citizens who interact in a socially inclusive environment. A good society cannot be founded on the ideals of inclusiveness but has to be founded on an already existing inclusivity, which is why it is important to start forming inclusiveness when children are young.

We based our thesis on the idea of SA elucidating the terms and goals in LK20 and how picturebooks connected to the theory's aspects can provide a guide towards education in the English subject. Looking into sub-question 1, we analysed LK20 with a curriculum analysis, following a model created by Dmitriyev and Lerner. This analysis led us to understand that SA is present in both the core curriculum and the English subject. We also found that the aspects of social awareness can lead to understanding the diffuse terminology that LK20 presents because of the bureaucratic choices of wording. The aspect of reflective thinking in light of inclusiveness and emotional connection was present in the core curriculum through the subheadings 'ethical awareness and critical thinking' and 'human dignity'. Here LK20 talks about what pupils 'shall' learn from their education, and through SA, we found that we had a

better understanding of what the pupils should learn. The connection to the subheading of 'identity and cultural diversity' can be linked to the social awareness aspects: cultural position and identity related to how they help to avoid implicit bias. When we looked into the English subject competence aims, we found that our chosen aspects can be connected to literary teaching materials. By using these teaching materials the teachers can facilitate a perspective taking of characters for the pupils.

We also utilised four different picturebooks to have examples of how a teacher might draw lines between literature and the social skills that SA presents. These picturebooks are *Where Are You From?* by Yamile Saied Méndez and Jaime Kim, *Pink is for Boys* by Robb Pearlman and Eda Kaban, *The Colors of Us* by Karen Katz and *Sulwe* by Lupita Nyong'o and Vashti Harrison. We used Painter's (2018) model when conducting the analysis of our four picturebooks. When we looked into sub-question two, we found that these picturebooks depict diverse social and cultural dilemmas that pupils can learn from and grow with. The diverse dilemmas vary and can offer affiliation for the pupils or representation of social situations they are not familiar with. They can also start reflective thought processes that activate the pupils' curiosities and lead them to search for more information and achieve awareness of other social and cultural groups. Using literature can help form emotional connections between pupils in the classroom, and that is why we wanted to present the four picturebooks as examples. We also found that the picturebooks we chose present authenticity in the social and cultural representations because of the authors' and illustrators' backgrounds. This promotes a realistic affiliation for the pupils that relate to the stories and a suitable example of the representations for the pupils that need to be educated in various cultural and social positions.

A representation of the contents in the picturebooks shows a connection to pupils' comprehension that everyone is different, which is relevant and necessary for pupils to apprehend. Therefore, pupils have to learn about different cultural and social forms. Literature, and more specifically picturebooks, can make pupils accept differences. Using this type of literature in education will promote inclusion and understanding through the authenticity of the stories and how they are presented in the lessons.

As aforementioned, the most used theory when investigating Norwegian curriculums was Byram's pedagogical model of intercultural competence, focusing primarily on communicative skills. However, he also focused on the cultural aspects, which we found in the fifth savoiur 'Critical cultural awareness (*savoir s'engager*)'. Here pupils, through the ability to evaluate perspectives and think critically, can understand one's own culture and other cultures. This is strikingly similar to the ability of social awareness. We deduced that to educate pupils in different skills to interact with others, we needed a theory that covered social and cultural interactions rather than intercultural competence concerning language understanding and communication. The two theories are similar and do not exclude each other, but it is significant to be aware of which is presented and usen; in our case we have utilised the social awareness theory.

Through our investigation of LK20, we established several links to the six aspects we found most relevant within the theory of SA; this is connected to our analysis of the four picturebooks in light of the goals and aims of LK20. We arrived at the conclusion that social awareness can provide a guide for teachers to help pupils develop positive social skills in relation to the core curriculum and the English competence aims. Pupils cannot achieve the ability of SA without first being exposed to multiple societies by presenting different forms of expression through teaching materials to learn about the world they live in. Using diverse literature where pupils find both the feeling of affiliation and representation of others is cardinal for pupils' holistic development as democratic citizens that value human dignity. We have established several times that picturebooks can contribute to pupils gaining the ability to understand multiple social and cultural groups and reflectively think about how people live, think and act based on their cultural heritage and social position through the representations of diverse characters' narratives. This is what the theory of social awareness represents, because it focuses on how one can take the perspective of others from different social and cultural backgrounds than oneself. Teachers can use SA to understand what LK20 seeks for pupils, and picturebooks are one way for pupils to achieve the goals of the curriculum. When teachers utilise the social awareness theory to understand the goals in LK20, their teaching might result in pupils' development of positive social awareness and avoiding implicit bias.

In conclusion, we want to elucidate that our research can lead to further research on social awareness theory and picturebooks as educational tools. The immediate thought is to implement the three last levels of Dmitriyev and Lerner's curriculum analysis that formulates materials for lessons and test it in the field both in how teachers perform and what pupils learn. Because of the novelty of the curriculum, there is a great need for further research on different teaching materials and lessons connected to the ideals for teaching presented in LK20. We have stated that the books published are growing in diversity, but the percentage of people of colour is still not represented enough. Today there are not many teaching materials that portray how one might teach about representation, and the curriculum does not give explicit instructions due to giving teachers 'freedom to teach'. Nonetheless, pupils need to gain knowledge about how to reflectively think about topics such as inclusiveness, identity and emotional connections and this is teachers' responsibilities to do. By achieving these skills, pupils learn to avoid implicit bias behaviour.

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