

Joy of Reading in the ESL Classroom

Can reading a self-selected graphic novel create joy of reading and lead to free voluntary reading for vocational English pupils?

A case study.

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Acknowledgements

First, I would like to sincerely thank my two supervisors Mariette Aanensen and Professor Michael J. Prince for all of your guidance and support throughout the project.

Furthermore, to the participants in my study, thank you for giving of your time to partake in this project even though the world at times was turned upside down because of the pandemic.

Thank you also to friends, family and fellow students for all support, input and suggestions in the writing process.

And finally, thank you Anders, for all the care and patience you have shown me while I was writing this thesis.

Abstract

In this thesis I look at whether reading a self-selected graphic novel can lead to joy of reading, and if it increases the likelihood of free voluntary reading.

The study was conducted in a Norwegian vocational English class. 12 pupils participated through reading and working with a graphic novel, as well as responding to a pre- and a post-reading questionnaire. Moreover, the teacher of the class was interviewed. A control group consisting of 14 vocational English pupils was used as an indication of the representativity of the intervention group.

Even though there was a general increase in positive attitudes towards reading, the results from the study were not unanimous regarding the pupils experiences of joy of reading. A comparison of the results from the pre- to the post-reading questionnaire also suggests an increase in the likelihood of the participants conducting free voluntary reading.

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1 Introduction

1.1 Background

Reading is central when learning English as a second language (ESL¹). Accordingly, working with texts in English is one of the *core elements* in the English subject curriculum. Not only is reading essential for language learning, but it also provides new insights into different ways of living and thinking (Norwegian Directorate for Education and Training, 2020a). It is thus a valuable tool in order to develop both cultural and linguistic competence. Furthermore, reading in ESL is important also after completed education, because “the ability to handle situations that require linguistic and cultural competence can give pupils a sense of achievement and help them develop a positive self-image and a secure identity” (Norwegian Directorate for Education and Training, 2020a). It is therefore in the interest of ESL teachers to encourage their pupils to read texts in English also after the pupils have completed their formal education.

When the English subject curriculum in the section *basic skills* states that reading should be taught in a way that contributes to joy of reading², this is closely connected with an overall aim of creating independent lifelong readers. A study by Clark and De Zoysa (2011) concludes that there is indeed a positive relation between reading enjoyment and reading behavior. If one enjoys reading, it is more likely that one will seek out further reading. However, a study done by Programme for International Student Assessment (PISA) in 2018 suggests that much needs to be done if all teenagers are to read independently. In a comprehensive survey aimed at measuring curricular competencies among pupils in OECD countries, 5800 Norwegian 15-year-olds were asked about their reading habits. Only half of the respondents said they read

¹ This thesis will use the term ESL to reference English teaching in Norway, as opposed to EFL (English as a foreign language). Ibsen (2009) argues that the influence of the English language is so prominent in Norway that it can be acquired even without formal learning. Therefore, English can be considered a second language rather than a foreign language in Norway (Ibsen, p. 199).

² The English translation of the new English subject curriculum was published close to the deadline of this thesis. At an early stage in the writing process, I translated the term “leseglede” to *joy of reading* as this was the translation used in the previous English subject curriculum (Norwegian Directorate for Education and Training, 2006). However, in the newly published translation, “leseglede” has been translated to *reading pleasure* (Norwegian Directorate for Education and Training, 2020a). Since *joy of reading* and *reading pleasure* are synonyms, and *joy of reading* had become an integrated part of this thesis, I decided to keep this term.

in their spare time, and 68% of the boys and 48% of the girls responded that they only read if they had to (Jensen et al., 2019, p. 17). Even though the PISA survey did not distinguish specifically between reading in first and second language (L1 and L2), results from several studies suggest that there is a strong correlation between attitudes towards reading and reading habits in L1 and L2 (e.g., Murtiningsih, 2020; Ro & Chen, 2014; Brevik, Olsen & Hellekjær, 2016). The emphasis on joy of reading in the English subject curriculum becomes increasingly important considering the PISA statistics. If joy of reading in turn can lead to free voluntary reading, a central question remains: what can ESL teachers do to create positive reading experiences for the pupils?

This question has been investigated more closely in this thesis through looking specifically at whether reading graphic novels can lead to joy of reading and cultivate free voluntary reading for Norwegian pupils in a vocational English class. I do not make the claim that reading graphic novels is the only way of achieving this, but it is a popular notion that reading graphic novels is fun and promotes further reading (e.g., Krashen, 2004a, p. 102-103; Templer, 2009, p. 2; Norton, 2003). The term *graphic novel* in this thesis refers to “a story that is presented in comic-strip format and published as a book” (Merriam-Webster, n.d.-a). McCloud (1994) defines comics as “juxtaposed pictorial and other images in a deliberate sequence intended to convey information or to produce aesthetic response” (p. 9). The format is multimodal because it applies different modes, namely visual and verbal elements, to convey a message. In that sense, graphic novels resemble much of the digital texts teenagers are exposed to through online activity, such as social media and gaming. Multimodal texts are also specifically emphasized in the English subject curriculum’s *core elements*. There, the notion of text is not limited to the written word but rather includes texts with an interaction between different modes (Norwegian Directorate for Education and Training, 2020a). Due to the large amount of visual input teenagers are exposed to, the ability to “decode images as well as verbal expressions is a highly relevant and important skill” (Rimmereide, 2013, p. 131). Using graphic novels in an ESL classroom could thus serve to combine both joy of reading and the focus on multimodal texts in the English subject curriculum.

Through a mixed-methods research procedure, this study has examined one possible way ESL teachers can accommodate for joy of reading for their pupils. To conduct the research, a

graphic novel unit was made for a vocational education class in their first year of upper secondary school (VG1). Before and after the unit, the pupils responded to a questionnaire. At the end of the project, the teacher of the class was interviewed. The following two research questions served as basis for the study:

- 1. Does reading a self-selected graphic novel give the pupils an experience of joy of reading?**
- 2. Does the reading experience encourage free voluntary reading?**

The main focus of the research has been on the pupils and their attitudes towards reading. However, since the aim of this thesis is to construct a unit that can be used by ESL teachers to accommodate for joy of reading, the teacher's perspective will also be taken into consideration in the discussion.

The competence aim that is used for the graphic novel unit, and which will be presented in the theoretical framework, specifically calls for reading of self-selected texts. Even though the reading material the pupils could choose from was limited to graphic novels, they were free to select themselves exactly which graphic novels to read. As Rimmereide (2013) points out, there is a diverse selection of graphic novels to choose from as "graphic novels offer a variety of genres and stories, such as superhero stories, fantasy, comedy, historic and mythological stories and a variety of adapted versions of novels" (p. 131). Studies on the matter of reading enjoyment establishes a strong relation between self-selection and reading pleasure (Clark & Pythian-Sence, 2008; Schraw, Flowerday & Reisetter, 1998). Accordingly, the element of self-selection has been included directly in the first research question and will be discussed in greater depth in the description of the intervention.

Vocational pupils are a particularly interesting group to study in light of the research questions. A study by Brevik, Olsen, and Hellekjær (2016) indicates that these pupils score below the average of pupils in General Studies in both Norwegian and English reading (p. 176). Furthermore, vocational pupils will most likely go on to work in fields where mastery of the English language is important or even crucial for communication in their workplaces. Under the Norwegian model vocational English pupils are in their final year of ESL in the public

education system. Consequently, this is the ESL teacher's final opportunity to encourage and cultivate free voluntary reading.

In a Norwegian ESL-teaching context there has been little research into the use of graphic novels and multimodal texts. Only a handful of researchers have investigated different aspects of using graphic novels and multimodal texts in English teaching. Examples of relevant studies in the field include Beenfeldt (2016) who looked at the didactic potential of the multimodality of graphic novels. Klungland (2017) has researched ESL teachers' attitudes towards, and experiences with using, respectively literature and multimodal texts in their teaching. Furthermore, Olsen (2019) has explored the use of graphic literature in an upper secondary school. However, evidently little research has been done into joy of reading and whether graphic novels can contribute positively to that area.

ESL teachers who are looking for alternative ways of cultivating joy of reading in their classrooms through graphic novels can find inspiration from this thesis. Even though the study has focused on vocational English pupils in VG1, the theoretical framework is not didactically limited to this group. Apart from the competence aim that serves as a basis for the graphic novel unit, the following chapter is therefore applicable to ESL teaching on all levels of secondary and upper secondary school.

2 Theoretical Framework

2.1 Subject Renewal

In 2020 all subject curriculums for Norwegian primary, lower and upper secondary schools were renewed. At the time of writing, the new curriculums are gradually introduced, and will be in place over a period of three years from 2020 to 2023. In this section, I will consider what reading as a basic skill entails, how reading is explained in the core elements of the English subject curriculum and present the chosen competence aims for the graphic novel unit. The selected parts of the core curriculum and the English subject curriculum have been chosen specifically because they support the focus of this thesis.

Reading is one of five basic skills in the in the Norwegian core curriculum along with writing, oral skills, numeracy and digital skills. The basic skills shall be facilitated and supported by the school throughout the pupil's education because of their importance for "developing the identity and social relations of each pupil, and [...] the ability to participate in education, work and societal life" (Norwegian Directorate for Education and Training, 2020b). In the *Framework for Basic Skills* (2012) reading entails "to create meaning from text in the widest sense. [...] The reading of texts on screen and paper is [also] a prerequisite for lifelong learning and for active participation in civic life" (Norwegian Directorate for Education and Training, p. 8). Through its status as a basic skill, reading is ascribed importance both in an educational setting and as a general life-skill. It is therefore necessary that the pupils are given means and tools to continue reading also after finishing their formal education.

In the section *basic skills* of the English subject curriculum, this is reflected through the use of the term joy of reading. As touched upon briefly in the introduction, the pupils' subjective reading experience is central because pleasurable reading experiences increase the likelihood of free voluntary reading (Clark & De Zoysa, 2011; Aarnoutse & van Leeuwe, 1998). Since joy of reading is a crucial part of this thesis, the term will be discussed in greater depth in the succeeding subheading. In addition to supporting joy of reading, the English subject curriculum also states in the *basic skills* that the reading experience should contribute to language acquisition. According to the *core elements*, language learning takes place in the meeting between the reader and texts in English. That the terms *language acquisition* and

language learning are used interchangeably in the English subject curriculum will not be problematized further in this thesis. Both terms are used to convey the development of language skills in ESL, and in both cases, this may take place in the meeting between the reader and the text. This, as well as how joy of reading may enhance language acquisition, will be elaborated on under the subheading “2.3 The importance of reading for second language acquisition”.

With the English subject curriculum, the ESL teacher is not limited to texts solely with written words but rather explicitly urged to use multimodal texts in their teaching. The term *text* is in the *core elements* used in a broad sense and includes texts that are:

spoken and written, printed and digital, graphic and artistic, formal and informal, fictional and factual, contemporary and historical. The texts can contain writing, pictures, audio, drawings, graphs, numbers and other forms of expression that are combined to enhance and present a message. (Norwegian Directorate for Education and Training, 2020a)

The ability to read such texts relies upon expanded reading skills, or more specifically *multimodal literacy*. Reading and working with graphic novels is one way of developing such skills.

When planning the graphic novel unit, several competence aims for the vocational education program could have been relevant. For the sake of simplicity, I limited myself to the following: “The pupil is expected to be able to [...] read, discuss and reflect on the content and language features and literary devices in various types of texts, including self-chosen texts” (Norwegian Directorate for Education and Training, 2020a). This competence aim is quite open but summarizes well the graphic novel unit that will serve as a basis for the research of this thesis. Furthermore, the competence aim is also shared with VG1 English in the program for general studies, which makes the graphic novel unit applicable to English teaching for both program options.

The reviewed elements of the core curriculum and the English subject curriculum lend support to the research questions of this thesis. Firstly, reading is important in an educational setting, but the reading experiences from school should lead to reading also after completed

education. Secondly, graphic novels fit well with the broad definition of text in the English subject curriculum. And thirdly, the English subject curriculum explicitly emphasizes joy of reading. The following section is therefore concerned with how to best define joy of reading.

2.2 Joy of reading

The term *joy of reading* is in one sense self-explanatory because the wording of the term explicitly refers to a feeling of joy when reading. Based on personal experience, joy of reading can arise from e.g., immersion, involvement, excitement and motivation to continue reading. For me, this feeling often emerges from a sense of achievement when I acquire new vocabulary through literature or when I gain new perspectives that allow me to better understand the world. However, since ESL teachers should teach reading in a way that stimulates joy of reading, a more objective definition would be helpful. A clarification of the term could help ESL teachers to assess joy of reading in their pupils and evaluate their own teaching based on this. Such a definition is also necessary for this study, because the aim is to measure pupils' experiences of joy of reading.

Nevertheless, finding a good definition of joy of reading has proven to be no easy task. This is in part because the term *reading for pleasure* is used more often in didactic literature and reading theory to convey the relation between enjoyment and reading (e.g., Gamble, 2019; Ekstam & Knutsen, 2018; Jacob, 2016). Although the terms *joy of reading* and *reading for pleasure* appear similar, they are used differently. Whereas *joy of reading* refers to the experience of joy when reading, *reading for pleasure* refers to an action made to achieve that emotion. The same reasoning is used by Goodwin in *Exploring Children's Literature: reading for knowledge, understanding and pleasure* (2019). She argues that "all children need to enjoy reading independently", so that they can "begin to read for the pleasure of getting lost in the content of books" (Goodwin, p. 211). Thus, joy of reading is arguably a prerequisite for reading for pleasure, but the two terms are not the same.

When definitions of terms in the curricula are omitted by the Norwegian Directorate for Education and Training, the understanding of those terms relies on the teachers' personal interpretations. Goodlad (1979) identifies five levels of a curriculum: the ideological, the

formal, the perceived, the operational and the experiential (pp. 60-64). In the context of this thesis, the formal, perceived and operational are of greatest significance. The formal curriculum is the established and official curriculum. Each individual teacher then interprets the formal curriculum and makes choices based on these interpretations of how to implement the curriculum in their teaching. Thus, will the perceived curriculum in turn serve as a basis for the operational curriculum. When attempting to gain a better understanding of joy of reading, this occurs in the transition between the formal and the perceived curriculum.

Therefore, to uncover the intended meaning of joy of reading, I corresponded with the Norwegian Directorate for Education and Training through e-mail³. Joy of reading is left without an explicit definition in their correspondence, but they confirm that the use of the term is meant to signal an emphasis on the pupil's subjective reading experience. From the teacher's perspective, joy of reading can be measured secondarily through observing whether the pupils want to read more, if they talk together about what they read, or if they discard the text. They also write that the main purpose of using the term *joy of reading* in the English subject curriculum is to motivate for more reading, and ultimately support pupils in becoming better readers. The e-mail correspondence served only as a guidance for a better understanding of the term, and the formal curriculum remains the most important document as this is statutory.

2.2.1 Facets of joy of reading

Seeing as obtaining a definition of joy of reading has proved challenging, the following section will explore theories and research that deal with reading enjoyment in order to establish some characteristics of joy of reading.

2.2.1.1 Goodwin's four factors

Goodwin identifies four factors that are essential for experiencing reading enjoyment. Young readers must be "provided with books that they can read with ease, well within their decoding ability, of unthreatening length and with an accessible layout" (Goodwin, p. 211). If these four factors are present, they could positively impact the pupil's reading experience. Likewise, can

³ I was unfortunately not allowed to include their reply as an appendix in this thesis.

the absence of any of these factors impact it negatively. Both in their first and second languages, pupils can easily be overwhelmed or discouraged if they are provided with dense texts with complicated content or novel vocabulary. Therefore, manageable texts are closely related with joy of reading.

2.2.1.2 Cycle of positive influence

Another indication of joy of reading is that the reader pursues more reading. A study by Clark and De Zoysa (2011), which was referenced briefly in the introduction concludes that reading consists of a “cycle of positive influence” where reading enjoyment and attitudes directly affects reading behavior, which in turn affects reading attainment. In other words, those who like to read, read more and become better readers which consequently positively impacts their attitudes towards reading and increases their enjoyment. This theory is supported by a study by Greaney and Clarke (1973), which concludes that pupils who attended an in-school free reading program were more likely to be reading voluntarily after the end of the program than those who attended traditional programs (as cited in Krashen, 2016, pp. 3-4).

2.2.1.3 Flow

Csikszentmihalyi’s concept of *flow* (2014) can contribute to a deeper understanding of the cycle of positive influence and also provide an explanation as to why manageable texts are essential for reading enjoyment. According to Csikszentmihalyi, the state of flow is a measure of well-being and is reached when one is so effortlessly and deeply engaged in an activity that one forgets time and place. He studied what it was that made people dedicate time and effort to activities that did not provide material rewards. His conclusion was that the activities all required a focus that led to a sense of “stepping outside the reality of everyday life” (Csikszentmihalyi, 2014, p. 234). The reason one would pursue such activities is because the state of flow is intrinsically rewarding (Csikszentmihalyi, 2014, p. 100). The concept of flow can explain why joy of reading can lead to reading for pleasure. Reading is a common flow activity, meaning that being immersed in reading can be both enjoyable and intrinsically rewarding. Reading enjoyment thus promotes intrinsically motivated reading.

Central for attaining flow is “enjoyment or interest in the activity” (Csikszentmihalyi, 2014, p. 380). If the text is uninteresting to the reader this could prevent flow. Keeping a balance

between the reader's skills and the challenges provided is also important. In order to reach the state of flow when reading, one must "know second by second what has to be done next" (Csikszentmihalyi, 2014, p. 234). If this is not the case, for example if the text one reads is too complicated, flow is unattainable. This corresponds well with the four factors proposed by Goodwin, all of which are related to the ability to read texts relatively effortlessly and without significant obstacles.

Based on the reviewed theories, some aspects can be regarded as essential facets of joy of reading. The reader must experience the reading as enjoyable, interesting and immersive. For this to happen, the text's content and vocabulary must be manageable. If they indeed experience joy of reading, the reader is also likely to continue reading voluntarily.

2.3 The importance of reading for second language acquisition

According to the English subject curriculum, reading should contribute to language acquisition as well as joy of reading. In this section I will account for why reading is important for second language acquisition, and also draw attention to how joy of reading can positively impact this process. Didactic theory often makes a distinction between intensive and extensive reading. Whereas intensive reading is close reading of shorter texts for details, extensive reading focuses more on the quantity of textual input and on uncovering the overall meaning of a text (Drew & Sørheim, 2016, p. 79). Even though both types of reading are important when learning a second language, extensive reading is associated more closely with reading for pleasure, and arguably thus also with joy of reading (Carlsen, 2018, p. 125; Susser & Robb, 1990). The benefits of extensive reading have therefore been covered in greater depth than intensive reading in this thesis. When *free voluntary reading* (FVR) is used in the following paragraphs, this includes what has until now been referred to as reading for pleasure. The term also covers the quantitative element of extensive reading.

The importance of FVR on acquisition of both first and second language is broadly covered in Stephen Krashen's book *The Power of Reading* (2004a). Through reviewing studies and research on reading, he concludes that even though the correlation between FVR and literacy development is not strong in every study, it is still noteworthy consistent (Krashen, 2004a, p. 11). Overall, pupils who reported that they read either in school or at home, had "better

reading comprehension, writing style, vocabulary, spelling, and grammatical development” than those who did not read (Krashen, 2004a, p. 17). Such enhancements further benefit other language skills such as writing, speaking and listening. Thus, reading provides somewhat of a shortcut to general mastery of the reader’s second language.

Krashen argues that these results show evidence that FVR gives language competence without direct instruction, because knowledge about language is acquired subconsciously through extensive reading (Krashen, 2004a, p. 20:150). This does not imply that FVR should replace regular language programs but since reading is so important for language acquisition, encouraging it should be one of the major goals of language education.

2.3.1 Stephen Krashen’s theory of second language acquisition

The affective filter hypothesis and the comprehension hypothesis can provide a deeper understanding of how one can acquire a second language through reading, and how this may be enhanced if the reader experiences joy of reading. Both hypotheses are affiliated with Krashen’s theory of second language acquisition.

Krashen hypothesizes that the affective filter prevents input from entering the “language acquisition device” (2004a, p. 130). The term language acquisition device refers to Chomsky’s linguistic theory that all human beings have a “genetic mechanism for the acquisition of language” (“Language Acquisition Device,” 2018). According to Krashen, if the affective filter is not lowered, the language input will not enter the language acquisition device. In practice, this implies that second language acquisition happens most effectively in low-stress environments, where the learner experiences positive emotions such as comfort or confidence. Feelings associated with joy of reading can thus contribute to a lowering of the affective filter. Anxiety and low self-esteem on the other hand prevent language acquisition.

Moreover, Krashen’s comprehension hypothesis asserts that our language improves only through exposure to comprehensible input (2013). The degree of language acquisition is proportional to the amount of comprehensible input. Thus, this is a strong argument for extensive reading. However, the input must be comprehensible to the reader, meaning that language acquisition only takes place when we “understand messages that contain aspects of

language (vocabulary, grammar) we have not yet acquired, but that we are “ready” to acquire” (Krashen, 2013, p. 3). This means that the linguistic input (i) should be on the level just above where the learner is currently at (i+1) (Krashen, 2013, p. 3). Accordingly, if the text is too challenging, the reader will not acquire language through reading it. It is therefore essential for second language acquisition that the texts are adapted to the level of the individual reader. The comprehension hypothesis is to some extent reflected in the previously mentioned argument by Goodwin that joy of reading relies on reading manageable text within the reader’s decoding ability (p. 211). If the aim is to make the reading experience pleasurable, the input must also be comprehensible. According to Krashen, this would in turn increase language acquisition.

Admittedly, some theorists disagree with Krashen’s one-sided focus on the importance of input for second language acquisition, perhaps one of the most influential being Merrill Swain. Whereas Krashen explicitly disregards the importance of output (e.g., Krashen, 2004a, p. 136), Swain argues that we should look beyond comprehensible input “to understand more fully the language learning that occurs through interaction” (2000, p. 98). According to Swain, language learning cannot happen only in the interaction between reader and text, because we also acquire knowledge through dialogue. An example is that we through dialogue are able to discover holes in our knowledge of for example grammar and syntax (Swain, p. 100). She does not completely deny the importance of comprehensible input but rather asks that we broaden our conception of second language learning so we can gain a better understanding of how we acquire language through other aspects of interaction (Swain, p. 98). Swain’s perspective complements Krashen’s, and acts as a reminder in this thesis that reading alone is not sufficient to acquire or learn an entire language.

2.3.2 Graphic novels in light of Krashen’s theory

Graphic novels accommodate well for second language acquisition in light of Krashen’s hypotheses. Through visual cues, graphic novels can contribute to comprehensible input even if the vocabulary is unfamiliar to the reader. This will increase readers’ pleasure and confidence which in turn will reduce their affective filters and increase acquisition. In spite of several demanding well-known titles such as for example *Maus*, *Persepolis* and *Watchmen*, graphic novels are often considered light reading that is both fun and entertaining. Such

content also contributes to a low affective filter. Accordingly, Krashen argues that “comics can serve as a conduit to heavier reading” because they can aid readers’ progression towards levels where they can read more demanding texts (2004a, p. 103). There are however also advantages with reading graphic novels beyond the fact that it may lead to reading of heavier texts.

2.4 Multimodal texts and graphic novels

2.4.1 Multimodal literacy

As previously mentioned, the English subject curriculum explicitly calls for the use of multimodal texts in the teaching of ESL. However, texts with written words have traditionally held a higher status in education than multimodal texts (Felten, 2008, p. 62). In an increasingly visual culture, it is therefore important for teachers to think in new ways to give pupils “the opportunity to construct meaning with a wide variety of multimodal texts” (Norton, 2003, p. 146). Reading and working with such texts in an educational context could aid the development of the pupils’ multimodal literacy, the ability “to comprehend, respond to, and compose meaning through multimodal texts in diverse forms” (Victoria Department of Education and Training, 2020). Reading graphic novels which apply both textual and visual information demands a combination of textual, visual and critical literacy from the reader.

Making sense of the contemporary, digitalized world we live in is nearly impossible without the ability to read and understand multimodal texts. Social media, gaming and the Internet in general rarely draw on only one mode, but instead apply several interacting modes. Furthermore, these are all platforms of great significance in teenagers’ lives, and therefore “virtually all teenagers today are familiar with visual narratives and hence relatively skilled when it comes to interpreting multimodal texts” (Fenner & Skulstad, p. 330). A recent study concludes that Norwegian vocational students do indeed make use of their visual literacy to understand and engage with graphic novels (Beenfeldt, 2016). The multimodality of graphic novels gives teenagers a chance to draw on knowledge acquired both in their spare time and through school when reading. ESL teachers can further support the development of pupils’ multimodal literacy through providing them with texts that demand a combination of different literacies in the classroom.

2.4.2 Benefits of multimodal texts for ESL pupils

In addition to bridging the gap between school and the world outside, there are several benefits with using multimodal texts in ESL teaching. Based on personal experience and conversations with pupils, it appears that many who are reluctant readers in their second language feel that they lack sufficient vocabulary. This, in combination with often complex content, make the texts too challenging for them and the reading experience is consequently weighed down by this. As already established, it is crucial that the text is within the decoding ability of the reader if they are to experience joy of reading and language acquisition. According to Schmitt (2010), the reader must know about 98-99% of the vocabulary to fully be able to read authentic texts in their second language (p. 32). However, when reading multimodal texts such as graphic novels, lack of sufficient vocabulary can be compensated for by pictures and visual elements when decoding the text (Birketveit & Rimmereide, 2013). The multimodality can in other words aid the reading experience because ESL pupils can use the visual elements in the text to make sense of for example context and mood. Whereas writing is perceived information that “takes time and specialized knowledge to decode”, pictures on the other hand is received information and “we need no formal education to ‘get the message’” (McCloud, p. 49). By combining writing and pictures, the text is both perceived and received, which lessens the load on ESL pupils. Fewer vocabulary obstacles may also lead to increased flow in the reading and result in immersion and consequently an experience of joy of reading.

Besides compensating for insufficient vocabulary, visual elements have several other advantages in multimodal texts. Based on preceding research Liu (2004) summarizes and outlines five important functions of visual elements in texts:

- Representation: Visuals repeat the text’s content or substantially overlap with the text.
- Organization: Visuals enhance the text’s coherence.
- Interpretation: Visuals provide the reader with more concrete information.
- Transformation: Visuals target critical information in the text and recode it in a more memorable form.
- Decoration: Visuals are used for their aesthetic properties or to spark readers’ interest in the text. (p. 226)

Not only do visual elements lead to increased comprehensible input compared with texts without, but they can also serve to prompt reader's engagement and involvement with the text. In sum, the visual elements of graphic novels help increase comprehensible input, lower the affective filter and create engagement with the content. The format is thus ideal to accommodate for both joy of reading and language acquisition in the ESL subject.

So far, I have focused mostly on the advantages of reading graphic novels or multimodal texts for struggling readers. However, the visual elements of graphic novels can serve to challenge *all* readers regardless of skills and aid the development of their visual literacy. Perceiving pictures "is not simply a process of passive reception of stimuli, but also involves active construction of meaning" (Rimmereide, p. 134). The ability to read and interpret visual elements is increasingly important in modern society. Felten (2008) refers to this as a *pictorial turn*, meaning that "images no longer exist primarily to entertain and illustrate [but] are becoming central to communication and meaning-making" (p. 60). When a person is visually literate, they become "a critical consumer of visual media and a competent contributor to a body of shared knowledge and culture" (American Library Association, 2011). The ability to read complex texts that communicate both textually and visually at the same time is therefore important for all pupils.

A study by Klungland (2017) found that even though multimodal texts are widely used by Norwegian ESL teachers, such texts are seen more as a tool for varying the teaching, rather than as a resource for teaching multimodal literacy. This indicates that there is a potential for ESL teachers to further explore how to use multimodal texts in educational contexts. When reading graphic novels, pupils "have to pay attention to the usual literary elements of character, plot and dialogue, and they also have to consider the visual elements such as color, shading, panel layout, perspective and even lettering style" (Schwarz, 2006, p. 59). Graphic novels can thus serve as a useful tool for teaching multimodal literacy in the ESL classroom.

2.4.3 Comics-specific advantages

There are also some more comics-specific advantages with the use of graphic novels. One of them is that the comics format relates to popular culture, both in content and in form. Many have experiences with reading comics such as for example *Donald Duck & Co* from their childhood. Moreover, the popular Marvel universe does not only consist of movies, but also a wide range of comics and graphic novels. Using popular culture in class “provides students with opportunities to become critical consumers” (Cary, 2004, p. 41). Furthermore, popular culture is often popular for a reason. Pupils find it entertaining and enjoy it. Reading and working with popular media may contribute to a lowering of the affective filter and a positive reading experience.

Joy of reading implies that the reader is engaged with the content. This element is also at the core of comics. In *Understanding Comics* (1994), Scott McCloud seeks to explain comics as a medium and how we read and interpret them. One of the main elements he advocates is the power of cartoons. *Cartooning* is “amplification through simplification” (McCloud, p. 30). Therefore, “the more cartoony a face is [...] the more people it could be said to describe” (McCloud, p. 31). Placing less emphasis on the physical appearance of characters and their surroundings creates a sense of universality that makes it easier for the reader to relate to the characters and put themselves in the middle of the story. Or said in another way, “the cartoon is a vacuum into which our identity and awareness are pulled ... We don’t just observe the cartoon, we become it” (McCloud, p. 36). Viewer identification and involvement is at the core of cartoons, and accordingly it is in the nature of comics to directly engage the reader in the story.

The reader’s direct engagement with the content is not only a result of cartooning but can also be due to the concept of closure. McCloud refers to closure as the “phenomenon of observing the parts but perceiving the whole” (p. 63). This concept is not unique to comics but takes place in a wide range of areas, for example when we see a picture or watch a movie. We see only an excerpt of the whole, but we use what we see to make a complete image of the situation based on previous experiences and our imagination.

In comics the concept of closure is especially important in the storytelling, because so much of the story happens in the space between the panels called the *gutter*. Consider the following illustration:



(McCloud, p. 66)

Here, in the space between the two panels, the reader must use their imagination to “fill in the blanks” of the story. In this process, the two panels are transformed into one idea (McCloud, p. 66). The reader thus has an active part in creating the story. McCloud goes far in arguing for the importance of closure in comics, asserting that it “fosters an intimacy surpassed only by the written word, a silent, secret contract between creator and audience” (McCloud, p. 69). The concept of closure is not unique for comics, but it is so essential in the storytelling that it cannot be overlooked when discussing the reader’s engagement with the story.

Even though light reading is not enough to become an advanced reader, it can provide the motivation and linguistic competence that enables heavy reading (Krashen, 2004a, p. 116). As I have pointed out in this section, multimodal literacy and comics also carry value beyond leading to more demanding reading. Furthermore, many comics and graphic novels deal with advanced and complicated topics. The degree of sophistication and complexity of the comics format arguably give it intrinsic value.

3 Methodology and Research Design

The research questions in this thesis concern whether pupils through reading a graphic novel will experience joy of reading, and if this reading experience in turn leads to free voluntary reading. These questions have been explored through a case study, which is “a research approach in which one or a few instances of a phenomenon are studied in depth” (Blatter, 2008, p. 68). According to Cohen, Manion and Morrison (2007), this method is well suited when the aim is to provide an in-depth analysis and portrayal of individuals or bounded phenomena such as groups, organizations or communities (p. 85). A case study is characterized for example by a focus on “what can be learned from a single case” and its ability to “catch the complexity and situatedness of behaviour” (Cohen et al., p. 85). McKay (2006) argues that when the characteristics of a case study is applied to “L2 classroom-based research, a researcher [...] would seek to understand the L2 teaching and learning process from the perspective of the teachers and students being studied” (p. 72). Likewise, this study is concerned primarily with the ESL teaching and how it is perceived by the pupils and the teacher.

3.1 Research design

In this study, quantitative and qualitative methods were mixed in both collection and analysis of the data and is therefore of a mixed methods research design (Creswell, 2014, p. 7). When applying a quantitative method, “the researcher relies on statistical analysis (mathematical analysis) of the data, which is typically in numeric form” (Creswell, p. 33). In qualitative research, on the other hand, “statistics are not used to analyze the data; instead, the inquirer analyzes words (e.g., transcriptions of interviews) [...]” (Creswell, p. 33). Hjerm and Lindgren (2011) argue that although quantitative and qualitative methods are often presented as polar opposites, this notion is counterproductive. The respective advantages of the quantitative and the qualitative approaches can work together and complement each other in a way that can shed light on more aspects of the research questions (Hjerm & Lindgren, p. 139). Thus, the methods complement each other to provide a fuller understanding of reality (Hjerm & Lindgren, p. 138; Jacobsen, 2015, p. 41).

According to Norum (2008), it is possible to use both quantitative and qualitative methods in case studies, even though a case study is “usually considered to be a qualitative research methodology” (p. 22). The study in this thesis consists of questionnaires with both open- and close-ended questions as well as an interview. The close-ended questions in the questionnaire serve as the quantitative elements, whereas both the interview and the open-ended questions in the questionnaire serve as the qualitative elements. Close-ended questions were used to limit possible results, and to provide an accurate comparison and analysis of the results. The open-ended questions and the interview on the other hand made it possible to identify subtle details and nuances which in turn provided a clearer picture of context and circumstances.

3.2 Participants

3.2.1 Intervention group

The research was conducted in a class in an upper secondary school. The class was in their first year of an educational vocation program and consisted of 14 pupils, respectively 9 boys and 5 girls between 16 and 17 years old. The intervention group read and worked with a self-selected graphic novel and answered a pre- and a post-reading questionnaire. These were selected through convenience sampling, a method where the participants are chosen “because they are willing and available to be studied” (Creswell, p. 163). In this case I was acquainted with a teacher who offered to conduct the unit in one of their classes.

3.2.2 Control group

The control group consisted of one vocational English class with altogether 14 pupils also selected through convenience sampling. A control group is “a group used for comparison with another, either because it represents the most common or typical case, or because it illustrates the absence of some phenomenon being studied” (Scott, 2015). They did not read and work with a graphic novel but answered two questionnaires with about the same interval as the pre- and the post-reading questionnaire in the intervention group. This group was used to provide an indication of whether the attitudes towards reading and the reading habits in the intervention group at the start of the project reflected the general opinion of Norwegian 16- and 17-year-old vocational pupils. It could also say something about whether it was natural

fluctuations in reading habits and attitudes or the graphic novel unit that explained any change in the intervention group's answers from the pre- to the post-reading questionnaire.

3.2.3 Teacher

The teacher of the class that constituted the intervention group of this study did not directly belong to or represent the researched group but possessed necessary knowledge about them. Thus, the teacher acted as an important informant in this project. In order to make the graphic novel unit as authentic as possible, I did not teach it myself. The concern was that if the class got a new teacher temporarily in the middle of the school year this could have affected the results significantly. Furthermore, the ongoing COVID-19 pandemic made it challenging to come to the class regularly and observe the lessons in person. The perspective of the teacher was therefore essential to get a full picture of what happened in the classroom throughout the unit. This was obtained through an interview.

3.3 Intervention

The intervention took place in February 2021. At the beginning of the project, I came to the class to give them necessary information about the project. The pupils in the intervention group then answered the pre-reading questionnaire. The project lasted for ten teaching lessons of 45 minutes over three weeks. In February, the control group also answered the first of two questionnaires.

The unit that constituted the framework for the study of this thesis was constructed to best accommodate for the pupils' experience of joy of reading. If the individual readers experience the reading as pleasurable, this could also contribute to second language acquisition according to Krashen's affective filter hypothesis. Even though the unit was based on the reviewed theories in the theoretical framework, it is worth noting that the following is not the only way of accommodating for joy of reading in an ESL classroom.

The structure of the unit was set up loosely based on Carlsen's (2018) list for extensive reading projects. Briefly summarized, his list consists of these five elements: the pupils (1) choose a book, (2) read and discuss the book in class, (3) read out-of-class, (4) write a reading log and

(5) create a final product (p. 125). Even though reading out-of-class was encouraged in this project, assigned reading homework was deliberately omitted. If a pupil had forgotten their book at home, their reading continuity could have been disrupted if they had to start reading a new book in class. Moreover, the study focused mostly on what happened in class during the project and not what happened outside of it.

The pupils got to choose themselves what graphic novel to read from the school library. Self-chosen texts are specifically mentioned in the competence aim that serves as a basis for this project. As mentioned briefly, research also supports that self-selection of reading material is beneficial for a more enjoyable reading experience. A study by Schraw, Flowerday and Reisetter (1998) found that when readers could choose what to read, this “heightened favorable affective perceptions of the reading experience” (p. 705). Clark and Phythian-Sence (2008) also argue “that providing students with choice and control over their reading material enhances their involvement with and enjoyment of reading” (p. 3). In addition, self-selection “empowers learners and creates personal responsibility to complete an activity” (Clark and Phythian-Sence, p. 3). In sum, the element of self-selection is essential for a positive reading experience and cannot be disregarded in a novel unit meant to accommodate for joy of reading.

At the beginning of the project, the teacher gave an introduction to graphic novels and the comics format. In this presentation, terms and literary devices that are central to the comics format such as panels, gutters, frames and closure were introduced to the pupils. According to Tishakov (2018), an important part of the reading process is activating prior knowledge, or *schemata*, to more easily make sense of the text. This can “include knowledge about the text’s topic and layout, the writer, and the purpose of reading the text” (Tishakov, p. 107). The intention of this introduction was to scaffold the pupil’s reading and make them conscious of what they could look for in the text while reading. In the preparation for the unit, I unintentionally neglected to include anything on the general advantages of reading and focused only on the more comics-specific elements in the pre-reading activities. In the discussion of the results, the consequences of this will be evaluated.

Each lesson the pupils had 35 minutes to read their graphic novels silently in class. The final 10 minutes of each lesson they were given tasks by the teacher where they either discussed what they had read in smaller groups or wrote about it as a reading log entry. A list of the tasks is provided in appendix 1. Activities like these allow for the pupils to reflect on their reading experience. Through such tasks the pupils can also practice reading strategies to monitor their own reading processes and thus become more strategic and conscious readers (Ekstam, 2018). Some of the tasks were made with a response-based approach to reading in mind. A reader-response criticism of literature asserts that “the role of the reader cannot be omitted from our understanding of literature ... [and] that readers actively make the meaning they find in literature” (Tyson, 2015, p. 162). In such an approach, the “reader’s emotions, experiences and whatever he or she brings to the text play the most prominent role in the interpretative process” (Ekstam, p. 6). This has many advantages in an educational context because it stimulates “autonomous learning, fosters classroom discussions and encourages students to express their opinions as well as listen to those of others” (Ekstam, p. 6). Through this approach, pupils can practice justifying their interpretations and use elements from the text they read to substantiate their claims. Moreover, a response-based approach to reading fits well with the focus on the reader’s subjective reading experience in joy of reading.

At the end of the unit, the pupils made a comics-formatted one-pager as a final product. The one-pager was not graded but served instead as a part of the overall assessment of the pupils. If their reading had been motivated by achieving a certain grade, it would have been extrinsically rather than intrinsically motivated. Ryan and Deci (2000) argue that “a student could be motivated to learn a new set of skills because he or she understands their potential utility or value or because learning the skills will yield a good grade and the privileges a good grade affords” (p. 55). Arguably, creating life-long independent readers calls for a recognition of the intrinsic value of reading, rather than reading to acquire better grades. Therefore, a graded assessment was left out to ensure that it was not the grade that motivated the reading.

Furthermore, according to Carlsen (2018), it is important that the reading process “does not become weighed down with too much obligatory work, for example through extensive written analyses or book reports” (p. 125). Krashen (2004b) also maintains that extensive reading programs have “little or no accountability in the form of book reports or grades” (p. 2). The

intention of the unit has been to create a reading environment that is stress free in order to accommodate for joy of reading and language acquisition. This serves as another argument of why the unit should not end with a graded assessment. Instead, the teacher was urged to use the project as a part of an overall assessment, or an ungraded formative assessment.

When the unit ended in February 2021, the pupils answered a post-reading questionnaire. After the data from the questionnaires had been collected and the results had been analyzed, the teacher was interviewed. The class that constituted the control group also responded to the second questionnaire. However, this was done early in May 2021 as upper secondary schools in the area up until this point had been fully or partly digital due to government restrictions between February and April.

3.4 Data collection

3.4.1 Questionnaire

Both pre- and post-reading, the pupils in the intervention group anonymously answered a questionnaire aimed at examining their experiences with joy of reading, as well as their attitudes towards reading generally and graphic novels specifically (appendix 2 and 3). Since it has proven difficult to find one good definition of joy of reading, the questionnaires instead addressed facets such as immersion, enjoyment, and whether the pupils talked together about what they read on their own accord. To survey whether the pupils felt reading the graphic novel was either manageable or overwhelming, there were questions asking for what the pupil experienced as fun and difficult or boring. A question addressing sense of achievement was also included to survey this.

Both open- and close-ended questions were used in the questionnaires. Open-ended questions have been limited to situations where it has been impossible to list all alternatives (Jacobsen, p. 265). Using close-ended questions when possible, made both collection and analysis of the data easier and less time-consuming. The alternatives for the close-ended questions were scaled according to the Likert-scale to measure for example likelihood and frequency (McLeod, 2019). The aim was to cover all the possible answers to the questions in five options. In cases where that was challenging, a final alternative was added that said

“Other, elaborate: ____”. Close-ended questions lend themselves well to comparisons of results, and therefore only these types of questions were used in the questionnaire for the control group.

For the intervention group, three of the close-ended questions were identical in both questionnaires. Comparing the answers to these three questions from the pre- and post-reading questionnaires provided some indications as to how their attitudes towards reading may or may not have changed over the course of the project. The post-reading questionnaire also sought to answer whether any data may have been a result of self-selection or the graphic novel.

At the beginning of the project, the control group filled out a shorter questionnaire consisting of seven close-ended questions (appendix 4). To compare the control group with the intervention group, all the questions for the control group were also answered by the intervention group in their pre-reading questionnaire. If the answers from the control group corresponded with the answers from the intervention group, that would allow me to make more general inferences from the results of the study to other vocational education classes. At the end of the project, the control group again filled out a questionnaire consisting of the two close-ended questions most directly associated with the research questions (appendix 5). These two questions were also answered by the control group at the beginning of the project, as well as by the intervention group in the pre- and the post-reading questionnaire. Thus, the questions could be used for surveying and comparing changing attitudes over time.

In order to make sure that the term “book” was understood as intended in the questionnaires, an explanation of the term was included in the information form at the beginning of the questionnaires. The definition read: “The word “books” in the questionnaire refers to fiction, non-fiction or other physical or digital collections of text. It does not include instruction books such as schoolbooks, knitting books, cookbooks, exercise books or the like” (e.g., appendix 2). This was done because the questionnaires intended to survey the pupils’ reading of the type of books that are closely associated with reading pleasure and immersion.

Both the questionnaire and the information form for the pupils were written in Norwegian to ensure accuracy and subject comfort. In turn this would also increase the data's validity. Writing them in English could have prevented pupils with limited proficiency in English from understanding the information and questions, which could lead to misunderstandings and faulty data (McKay, p. 39). In the results chapter the questions and answers have been translated into English for convenience, but the original questionnaires and answers in Norwegian are listed as appendices.

3.4.2 Interview

The interview with the teacher was semi-structured, which implies that “during the interviewing process there is flexibility, and opportunities to adapt questions, change order, or ask extra unplanned questions to explore and clarify the interviewee’s responses” (Elliot, Fairweather, Olsen & Pampaka, 2016a). An interview guide (appendix 6) was used to ensure that all relevant themes were covered, but in addition there was room for follow-up questions if necessary. A more open structure allowed for the teacher to elaborate more on own relevant experiences with teaching the unit.

The interview was conducted in March 2021 through the videoconferencing program *Zoom*. The speech was taped on a recorder owned by the University of Agder, and the recording was deleted at the end of the project. According to the premises listed in Jacobsen (pp. 146-147) an interview was a suitable method in this study. There was only one informant, and their opinions and experiences were of great interest for the research because of their first-hand knowledge with teaching the unit. In the presentation of the results from the interview, details will be provided regarding why certain questions were asked.

3.5 Analysis

To collect and analyze data, an explanatory sequential mixed methods approach was used. This means that the data from the questionnaires was collected and analyzed before the interview, and in turn served as a basis for the interview (Creswell & Creswell, 2018, p. 221). An advantage of using this design is that the “qualitative data help explain in more detail the initial quantitative results” (Creswell & Creswell, p. 222). Thus, the interview had been planned

based on the results from the questionnaire, to get a clearer picture of the attitudes of the pupils and the execution of the unit in practice.

A thematic analysis served as a basis for the discussion of the results. In a thematic analysis, the collected material is coded “according to a prior list of topics [and] themes are taken from existing literature or previous research knowledge” (Elliot et al., 2016b). For this study the themes for structuring the collected data were decided based on elements in the research questions and relevant theories reviewed in the theoretical framework. Results are analyzed accordingly in the discussion.

3.6 Ethical concerns

Several measures have been taken to ensure the ethics of the project. An application was sent to the Norwegian Center for Research Data (NSD) (appendix 7), and the project was approved on the premise that the teacher kept their duty of confidentiality in the interview. To ensure that the teacher would not reveal personal information about individual pupils, the NSD asked me to give a reminder of this before the interview.

In addition, all participants in the project have been anonymized and the recording of the interview has been deleted after the end of the study. Personal information about the pupils was not obtained through the questionnaire, and therefore their parents’ written consents were not needed in order to collect the data. Instead, the pupils in the intervention group made a personal four-digit code as an ID, so it was possible to compare their responses in the pre- and post-reading questionnaire. They were the only ones who knew their ID. Thus, the pupils were at all times anonymous to me. Information about the teacher was the only personal data necessary to manage for this project. Consequently, it was only the teacher who needed to sign an informed consent form (appendix 8). This form included information about the teacher’s rights as a participant in the study.

Both pupils and teacher have been informed about what participating in the project entails, that their participation is voluntary, and that they could withdraw their participation at any time. When I visited the school for the kick-off of the project, the participants were informed

that answering the questionnaire was not obligatory. This was also repeated in writing at the beginning of the questionnaires.

3.7 Validity and reliability

Even though convenience sampling can “provide useful information for answering questions and hypotheses” (Creswell, p. 164), its limited representativity makes it difficult to draw inferences to those who did not participate in the study (Jacobsen, p. 305). McKay also argues that “one of the major criticisms of case study research is that a single case provides very little evidence for generalizing” (p. 73). Consequently, the limited number of participants in the intervention group does not allow for generalizations to a larger group. This entails that the conclusions arrived at in this study are not automatically transferable to other vocational English classes.

Therefore, a control group was used to give an indication of whether the intervention group could be considered representative for other vocational English classes in terms of reading habits and attitudes towards reading. Most often a control group partakes in a project, but without the variable introduced to the intervention group, and thus provides baseline information (Scott). In this study, that could have implied that a group would have read and worked with a regular novel instead of a graphic novel and answered similar questionnaires pre- and post-reading. However, this would have been too extensive considering the limited size of this study. Instead, in the research period the control group did not have any novel units in class and with this as a basis, answered a questionnaire at the beginning and at the end of the project.

There are some additional potential threats to the validity of the study worth taking into consideration. Firstly, a challenge with using questionnaires was that the pupils may have given unreliable information or were reluctant to give honest answers because they answered based on what they believed the teacher expected they should say (McKay, p. 36). In an attempt to avoid this, the participants were informed that their answers would be completely anonymous both to their teacher and to the researcher.

Secondly, the so-called Hawthorne effect can “threaten to contaminate experimental treatments in educational research” (Cohen et al., p. 156). This can happen when the participants are aware that they are being researched. In this study, the Hawthorne effect could have impacted both the researched pupils as well as the teacher. However, my absence during the project could potentially have reduced the Hawthorne-effect, although to an unknown degree.

A third threat to the validity of the study was that out of the 14 pupils in the intervention group, only 12 were present and answered the pre-reading questionnaire. Out of these, 10 of them answered the post-reading questionnaire. The last two pupils who were present at the start, were not able to fill out a questionnaire post-reading because they were not present on the last day of the project. In the following week the teaching went from being physical to digital due to the pandemic. If they had filled out the questionnaire online or by e-mail, it would not have been possible to sufficiently preserve their anonymity according to the guidelines provided to me by NSD. Therefore, the comparison of the results pre- and post-reading lack information on two participants, which in this study is a relatively large number. Overall, the small number of respondents in the intervention group and control group can be considered a general weakness with this study. According to Cohen et al., “the larger the sample the better, as this not only gives greater reliability but also enables more sophisticated statistics to be used” (p. 101). Yet, as pointed out earlier in the method-chapter, a case study’s strength is not representativity, but rather its focus on what it is that can be learned from one single case (Cohen et al., p. 85).

Reliability in quantitative research often implies the possibility of replication of method to get the same results (Cohen et al., p. 148). However, replicating a qualitative case study is not always doable because it is not possible to replicate “the uniqueness and idiosyncrasy of situations” (Cohen et al., p. 148). In qualitative research, the term reliability is often replaced with for example credibility, dependability or confirmability (Miller, 2008, p. 753). In order to ensure the reliability of this study, its method and design have been thoroughly accounted for in this chapter. In addition, the raw material of the data collected can be found unedited in the appendices.

4 Results

The following results were collected using the proceedings described in the previous chapter. For the sake of convenience, the results have been translated into English even though all the questionnaires and the interview were in Norwegian. In the appendices, a full list of the respondents' answers to the open-ended questions in the questionnaires (appendix 9) is provided.

4.1 Questionnaires

4.1.1 Pre-reading questionnaire

This was the questionnaire given to the intervention group before they started reading and working with the graphic novel.

4.1.1.1 Question 1: Do you read books voluntarily?

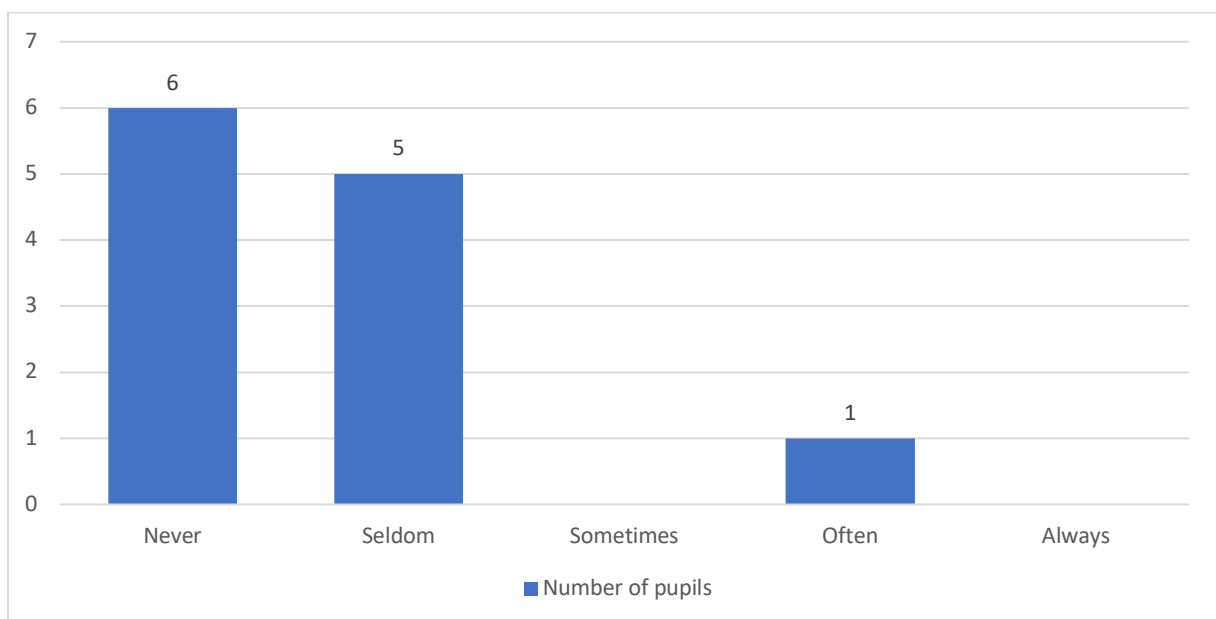


Figure 1. Voluntary reading.

4.1.1.2 Question 2: Do you like to read books?

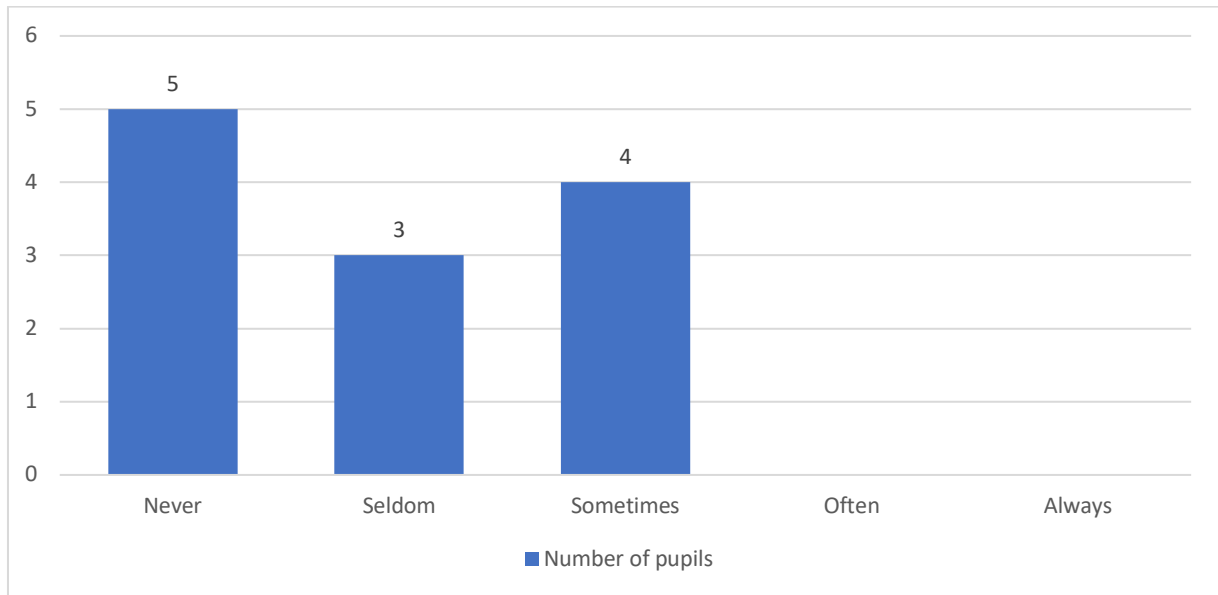


Figure 2. Attitudes towards reading.

4.1.1.3 Question 3: Is there anything you think is fun with reading books?

Three out of twelve pupils answered “no”. One of them added that the reason was that it was difficult to concentrate and reading therefore made him or her restless. One pupil answered that they did not normally read books. The remaining seven pupils answered among other things that reading was fun if the story was thrilling, interesting, relatable or sparked the imagination. Two of them mentioned visual elements (pictures and manga) as important. One pupil wrote that being immersed in a book made reading fun. Another one answered that reading was fun because it was an activity that did not involve the phone. One pupil did not answer this question.

4.1.1.4 Question 4: Is there anything you think is difficult or boring with reading books?

One third of the answers to this question relate to the text itself. If the texts were long or written in a heavy language the pupils found it difficult or boring. Furthermore, two pupils mentioned that not being able to concentrate made reading difficult or boring. Another two answered that reading was boring if the action was slow at the beginning of the book. Other aspects that made reading difficult or boring include difficulties finding a good book, lack of pictures, lack of interest in reading and that watching a video was easier than reading a book. Two pupils did not answer this question.

4.1.1.5 Question 5: When you read books, do you experience a kind of “reading zone” where you get totally immersed in the action and forget time?

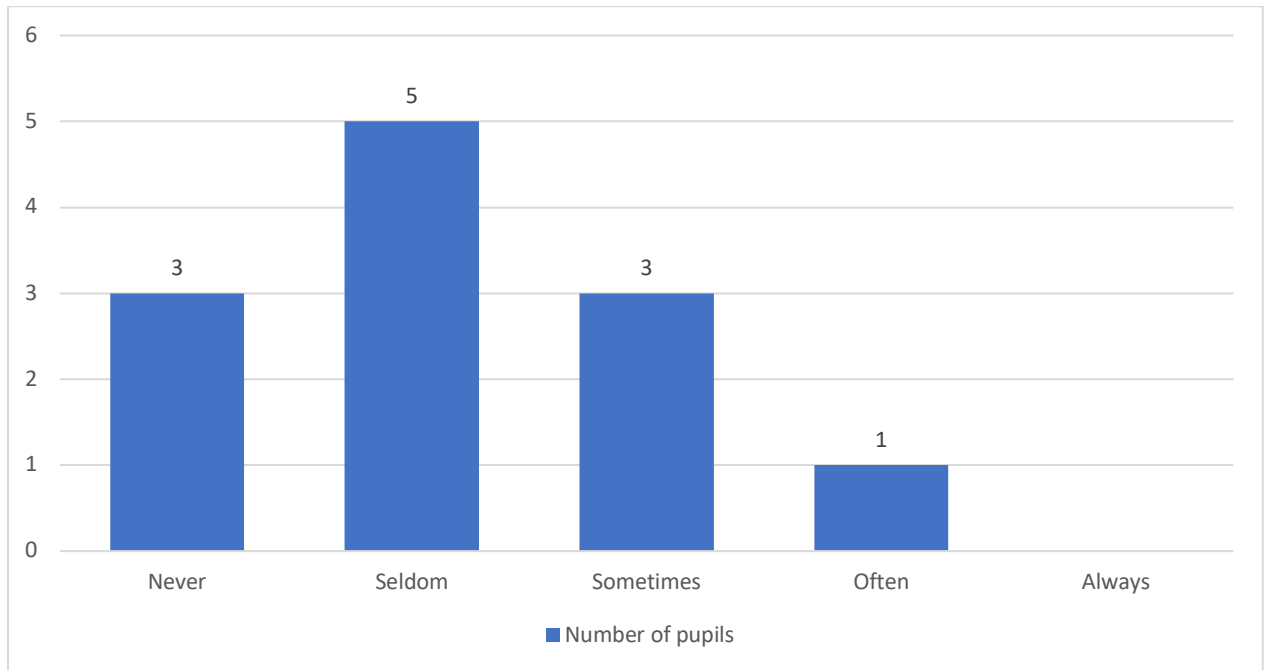


Figure 3. Reading zone.

4.1.1.6 Question 6: When did you last read in a book voluntarily?

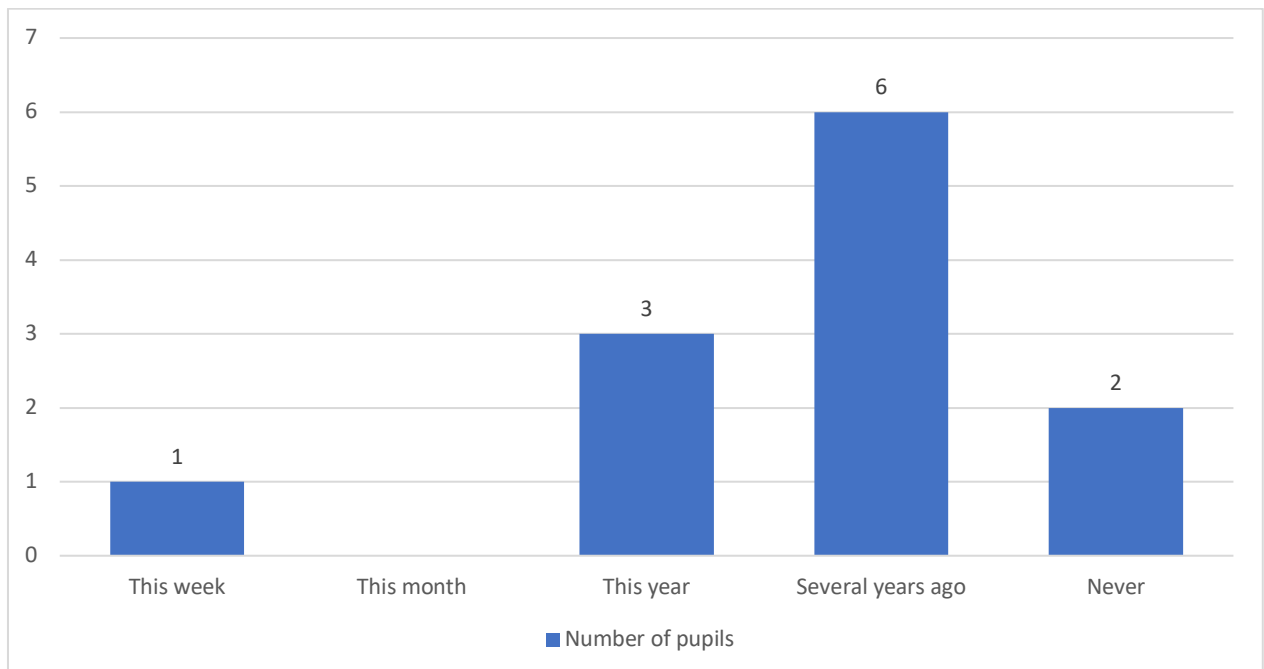


Figure 4. Habits for voluntary reading.

4.1.1.7 Question 7: What was the last book you read?

As I read through the answers to the pre-reading questionnaire, I realized that this question relates closely to question 9: “what do you like best to read?”. This question was asked to get a better understanding of what kind of books the pupils may prefer. However, in most cases there was a direct correlation between what the pupils liked to read, and what they last read. The answers to these two questions will therefore be presented together.

The pupils who remember what they last read write titles of books that belong to genres such as crime fiction, fantasy, drama and manga. Their preferred reading materials is crime fiction, fantasy, romance, manga, cartoons and fanfiction. Two pupils did not answer either of the questions.

4.1.1.8 Question 8: How likely do you think it is that you will read a book voluntarily in the coming year?

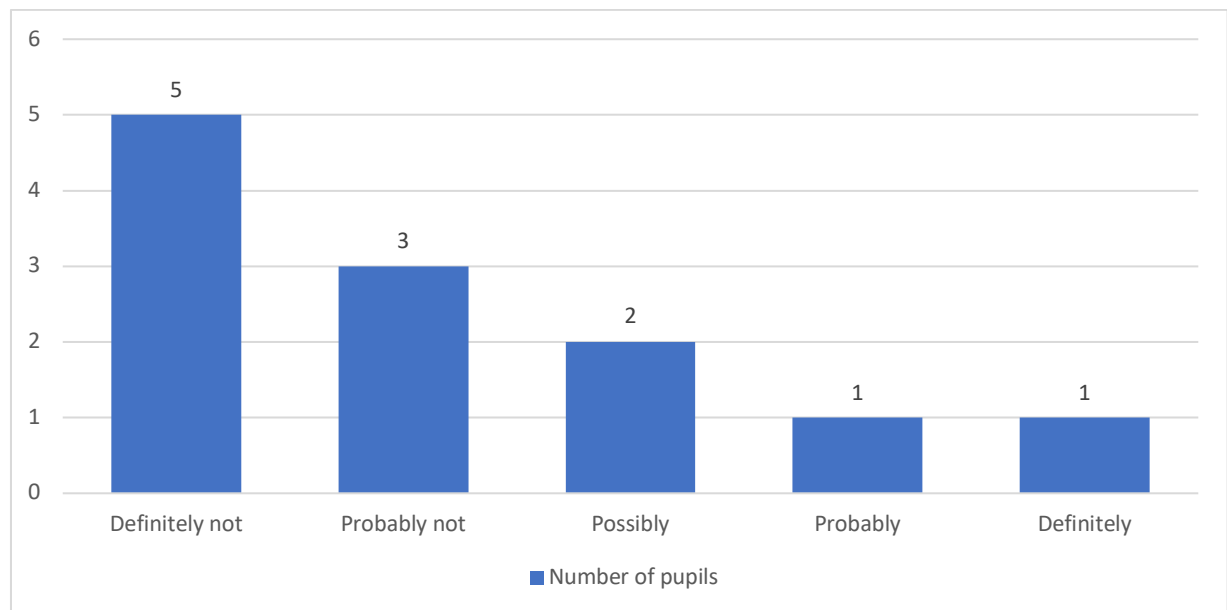


Figure 5. Likelihood of voluntary reading the coming year.

4.1.1.9 Question 10: Preferred reading language.

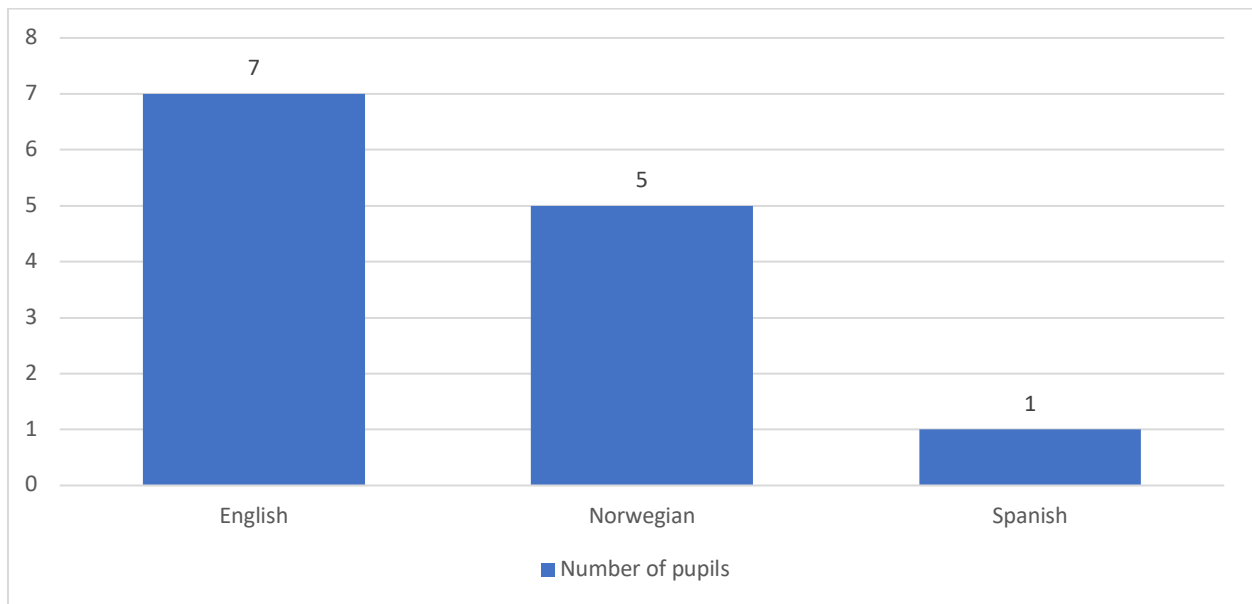


Figure 6. Preferred reading language.

In this question, the pupils could check several options and the overall number of answers is consequently 13, and not 12 which was the number of respondents.

4.1.1.10 Question 11: In what context(s) do you most often read English?

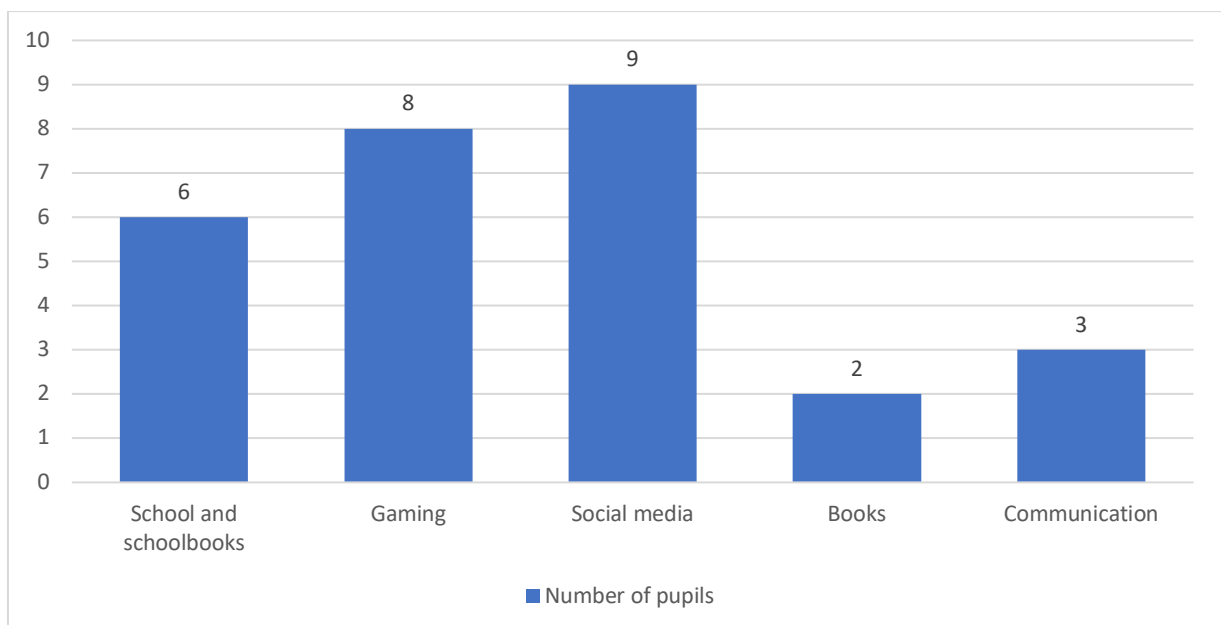


Figure 7. Contexts for reading in English.

Also in this question the pupils could check several options. The overall number of answers is therefore 28.

4.1.1.11 Question 12: Rank the points you checked above from the contexts you like best to read to the contexts you like least to read.

The answers to this question were difficult to interpret because several pupils seemed to misunderstand the question. Instead of ranking the points they checked in the previous question, they ranked all the above options. It is worth noting that seven pupils put either *social media* or *gaming* on top, and eight put *school and schoolbooks* last. Only one put *school and schoolbooks* as the context they best liked to read. These results indicate that gaming and social media are the preferred arenas for reading English. In both contexts, the texts are almost exclusively multimodal.

4.1.1.12 Question 13: Have you read graphic novels previously, and how do you think it will be to read a graphic novel?

Four pupils wrote that reading a graphic novel would be boring. However, one of them had answered earlier in the questionnaire that they liked a book that was written in a graphic novel format. Likewise, one pupil answered that they did not know if they had read a graphic novel before, but earlier in the questionnaire they had listed cartoons and manga as preferred reading material. Even though several pupils previously had answered that they liked to read manga, cartoons and books with pictures, they did not seem to understand that the term “graphic novels” covered some of these types of texts. Only two pupils answer that they have read graphic novels before. They expected reading a graphic novel to be “OK” and “fun if the action is thrilling”.

4.1.1.13 Question 14: Reading in English...

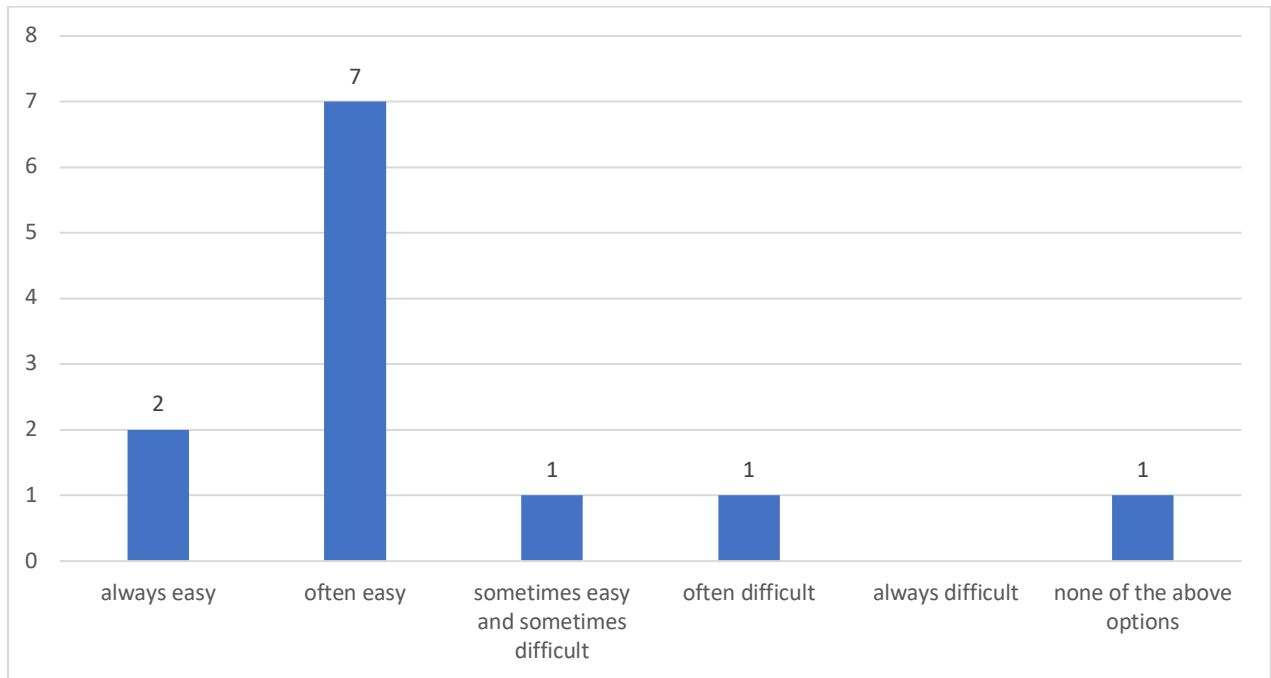


Figure 8. Assessment of own English reading abilities.

The respondent who checked the alternative “none of the above options” wrote: “get distracted, it is not difficult. The only thing that is difficult is keeping concentration”.

4.1.2 Post-reading questionnaire

All the questions that were the same in the pre-reading and post-reading questionnaire will be presented at the end of this section, therefore the questions are not presented in the same order as in they were in the questionnaire. A list of the graphic novels the pupils read is provided as an appendix (10). Two pupils did not respond to the post-reading questionnaire. Their answers to the questions that will be compared from the pre- to the post-reading questionnaire have been removed from the graphs in order to best identify any changing attitudes towards reading from the start to the end of the project.

4.1.2.1 Question 2: Is there anything you thought was fun with reading a graphic novel?

Four pupils mentioned pictures and less text as positive aspects of graphic novels. Two other pupils answered this question in comparative terms: “better than regular English classes” and “more fun than reading a regular book”. Two pupils answered “no” to this question, and one pupil wrote that they prefer regular novels. One did not answer this question.

4.1.2.2 Question 3: *Is there anything you thought was difficult or boring with reading a graphic novel?*

Three pupils answered “no” to this question. One said that the language in some of the books they read was difficult. Two wrote that reading a graphic novel was boring, one because they felt it was a waste of time and the other because reading in general was boring but that the book was understandable. Another answered that they had difficulty concentrating when reading. Two of the pupils said that it was difficult reading a graphic novel because the action jumped a lot back and forth in time. Both had read graphic novels in the series *Hawkeye*. One pupil did not answer this question.

4.1.2.3 Question 5: *When you read the graphic novel did you experience a kind of “reading zone” where you got totally immersed in the action and forgot time?*

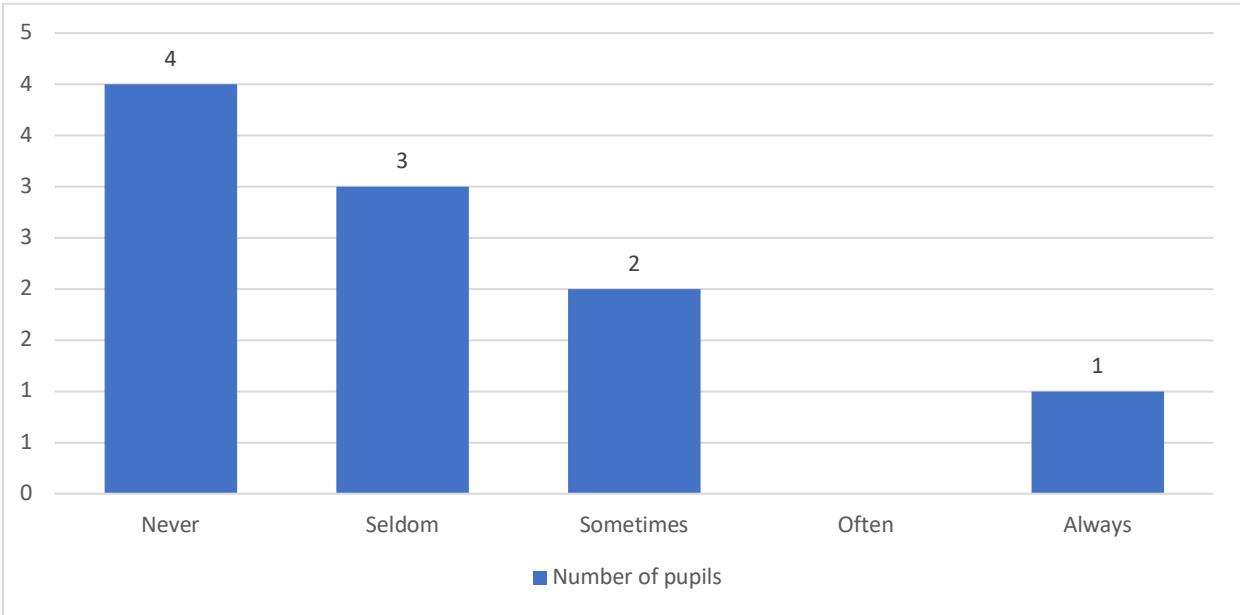


Figure 9. Reading zone when reading a graphic novel.

4.1.2.4 Question 6: Did you experience a sense of achievement while you read the graphic novel?

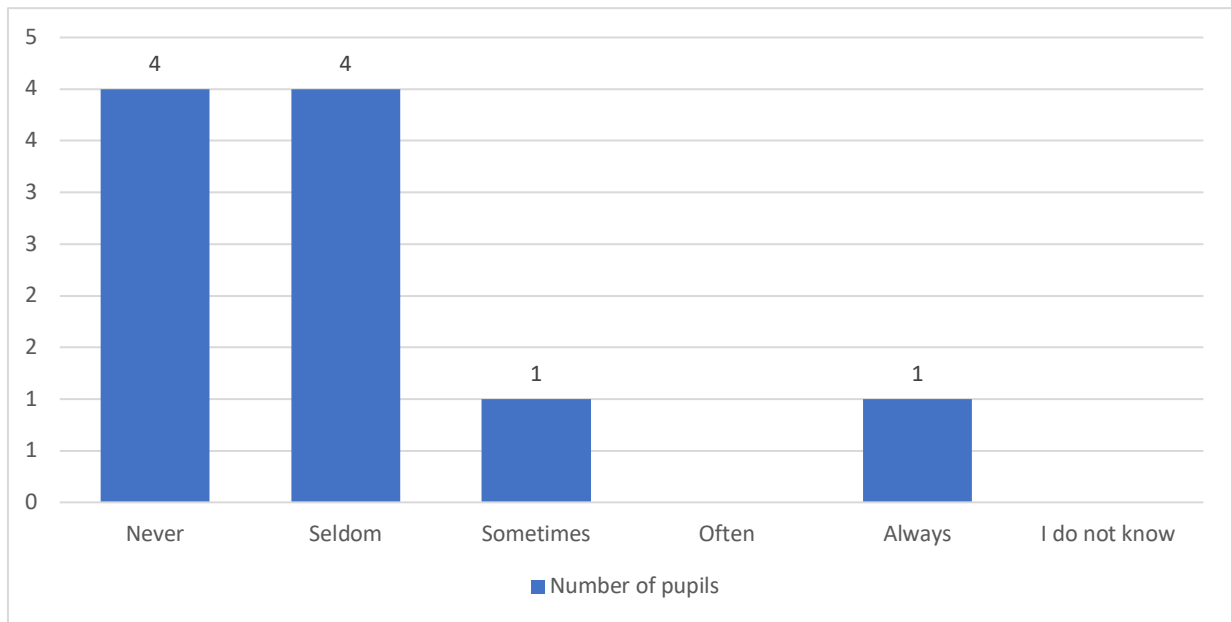


Figure 10. Sense of achievement.

4.1.2.5 Question 7: Did you talk with others about the graphic novel you read outside of English class?

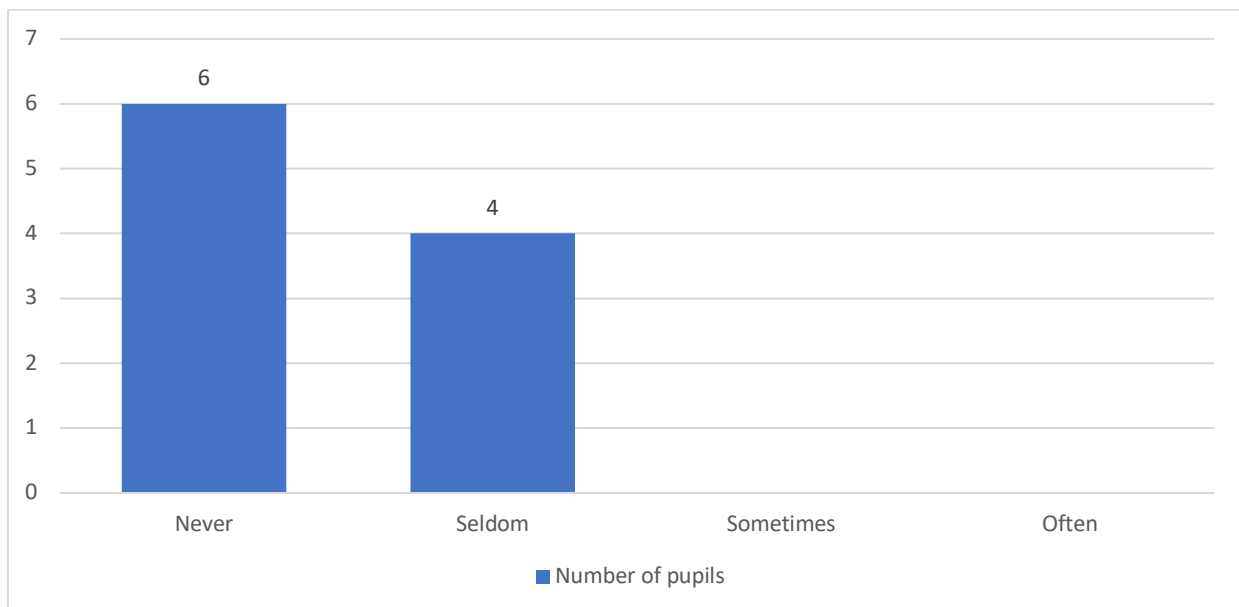


Figure 11. Talking about what they read out-of-class.

4.1.2.6 Question 8: In what way do you think it impacted your reading experience that you could choose yourself what book to read?

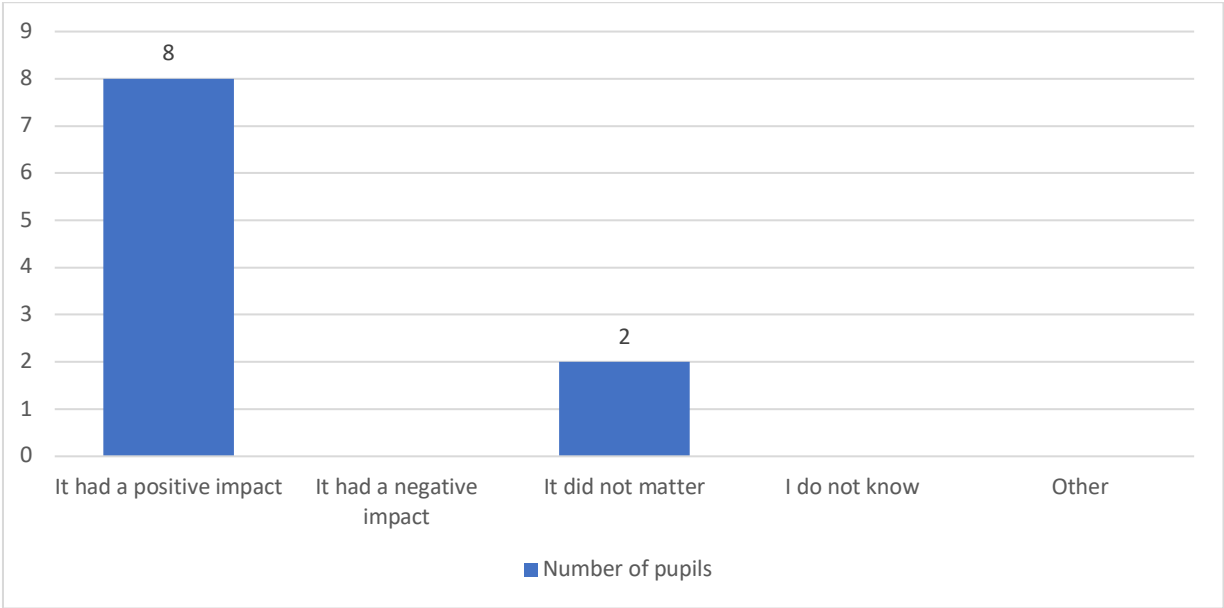


Figure 12. The impact of self-selection.

4.1.2.7 Question 9: In what way do you think it impacted your reading experience that you read a graphic novel compared with reading a “regular” novel?

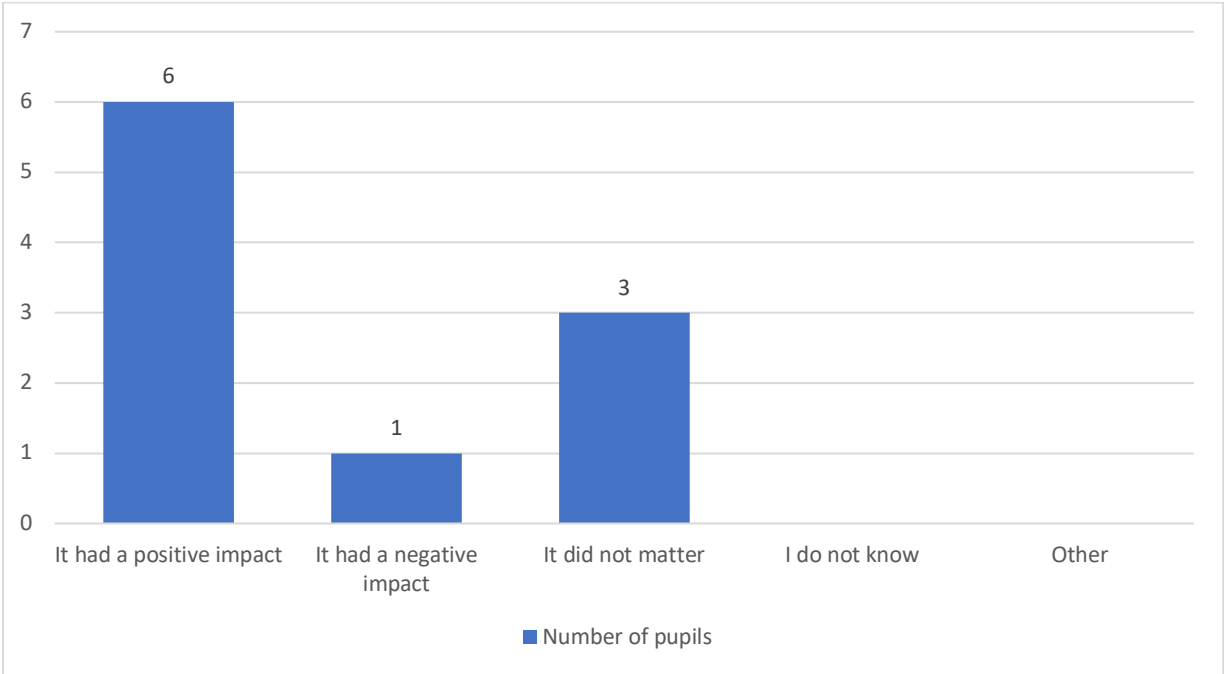


Figure 13. The impact of reading a graphic novel.

4.1.2.8 Question 10: Would you recommend the English teacher to carry out the same program in other classes?

Nine pupils responded affirmatively to this question and gave several different reasons: Fun, different, more interesting, better than writing, relaxing and “chill”, and easier to read in English when there are pictures. One answered “no, because you do not learn much English, and I would rather have regular English classes”.

4.1.2.9 Question 11: Would you say that you experienced joy of reading when you read the graphic novel?

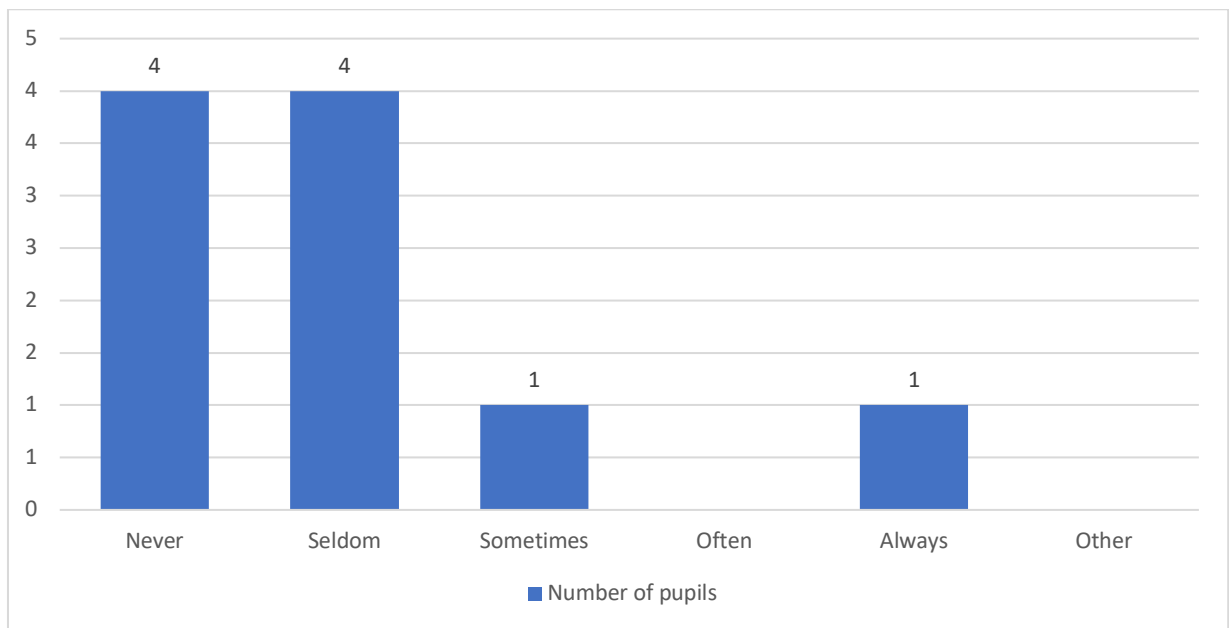


Figure 14. Joy of reading.

4.1.3 A comparison of the intervention group’s responses to questions in both the pre-reading and post-reading questionnaire

4.1.3.1 Do you like to read books?

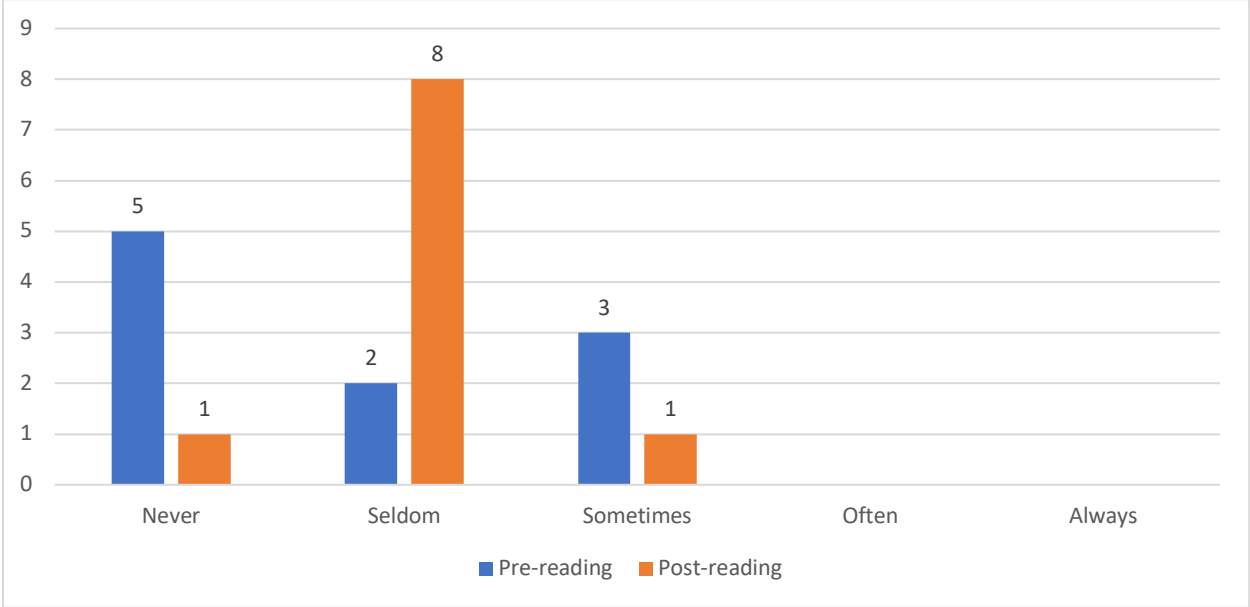


Figure 15. A comparison of attitudes towards reading before and after the unit.

4.1.3.2 Experience of a reading zone

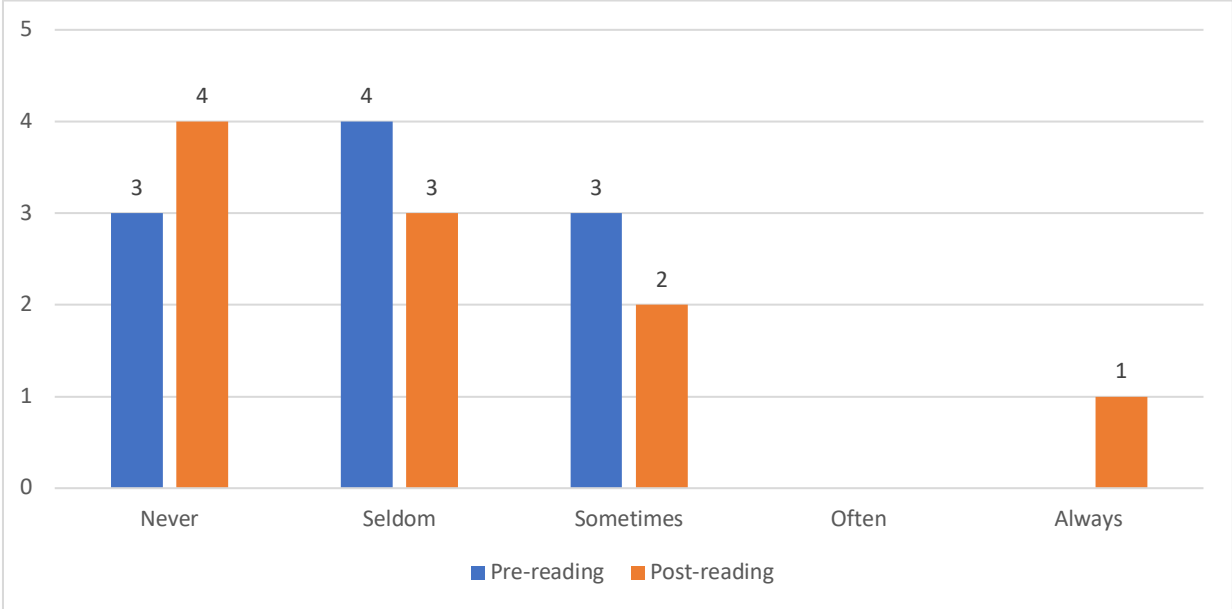


Figure 16. A comparison of the experiences of a reading zone before and after the unit.

4.1.3.3 How likely do you think it is that you will read a book voluntarily in the coming year?

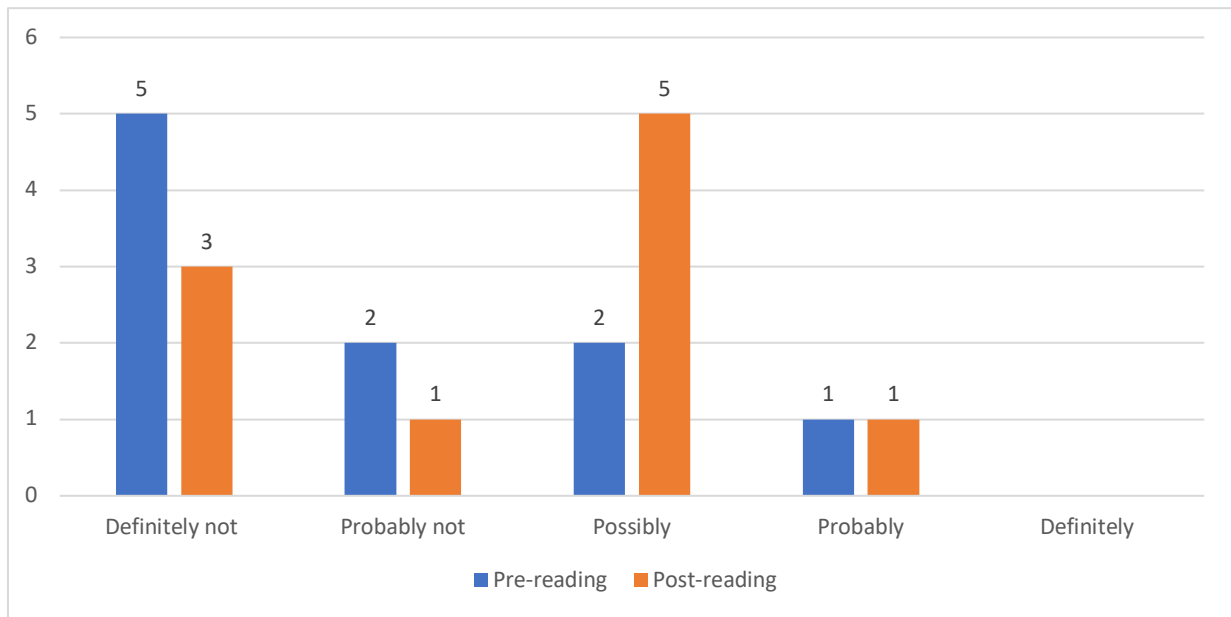


Figure 17. A comparison of the likelihood of voluntary reading in the coming year before and after the unit.

4.1.3.4 Reading in English is...

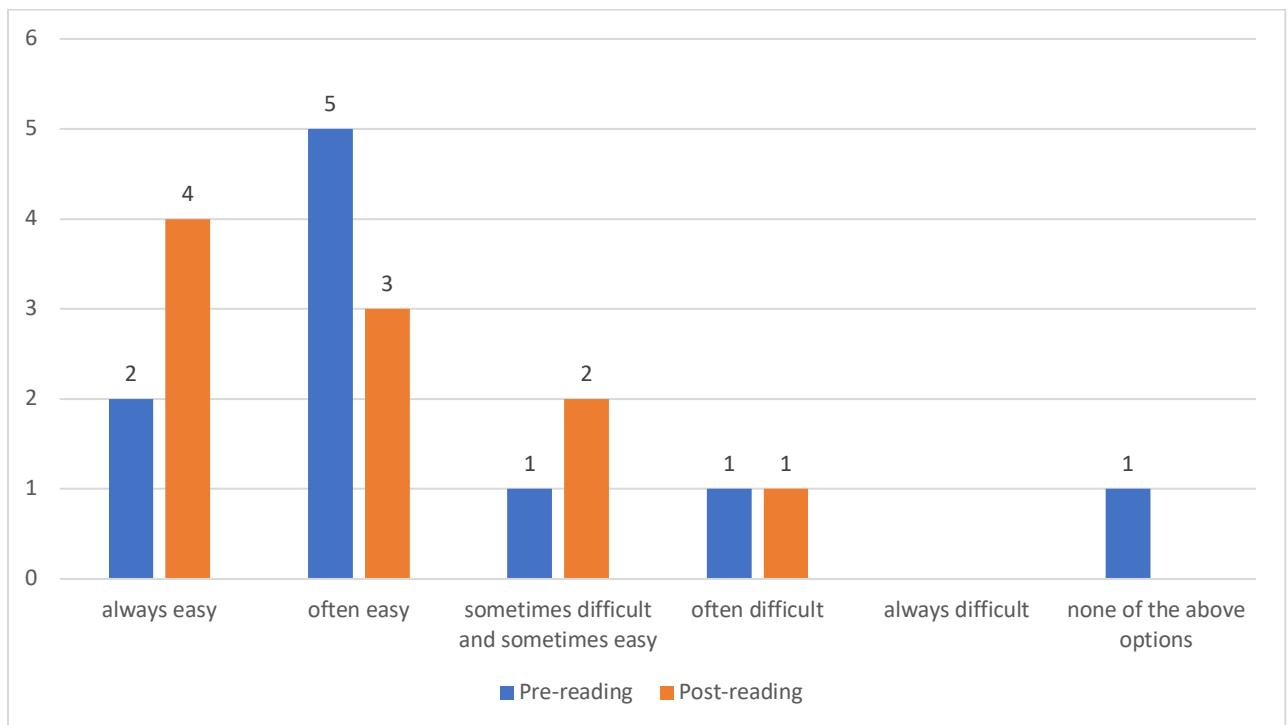


Figure 18. A comparison of the assessment of own English reading abilities before and after the unit.

4.2 A comparison of control group and intervention group

4.2.1 Pre-reading

This is a comparison of the intervention group’s responses to the pre-reading questionnaire and the first questionnaire answered by the control group. This comparison is intended to give an indication of whether the starting point of the intervention group could be considered representative for other vocational education pupils. While there were 12 respondents in the intervention group, the control group consisted of 14 respondents. To best compare the results from the control group with the intervention group, the data have been converted from numbers to percentages.

4.2.1.1 Question 1: Do you read books voluntarily?

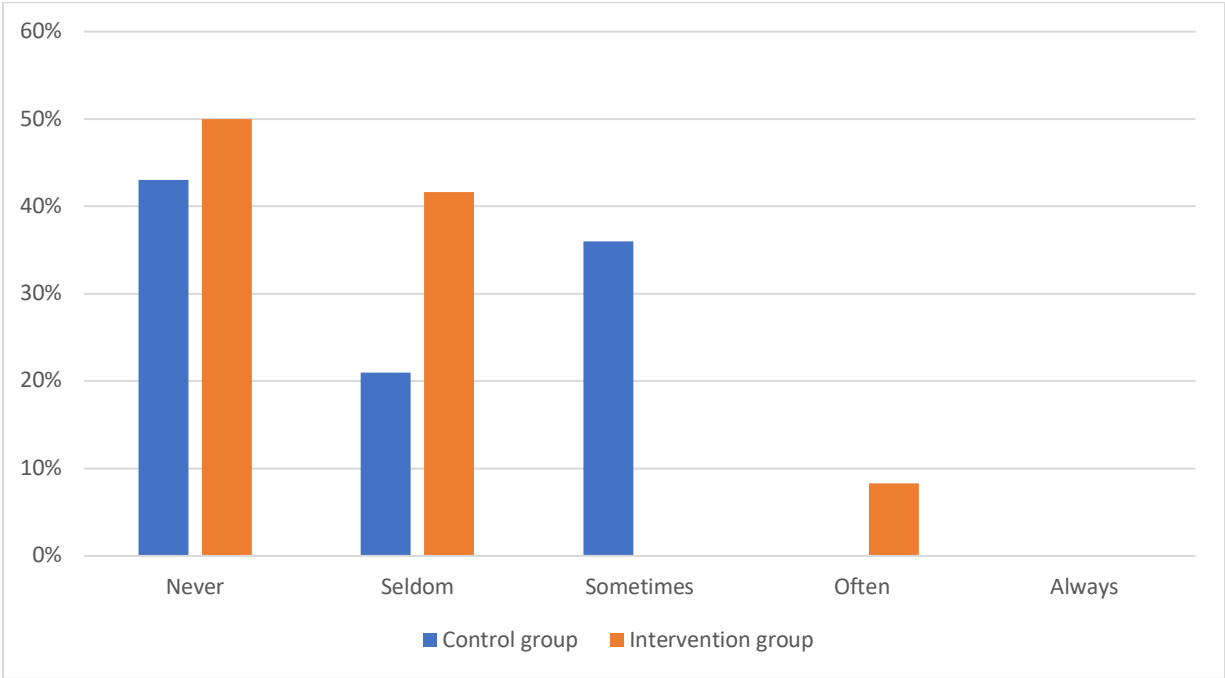


Figure 19. A comparison of the reading habits in the intervention group and the control group.

4.2.1.2 Question 2: Do you like to read books?

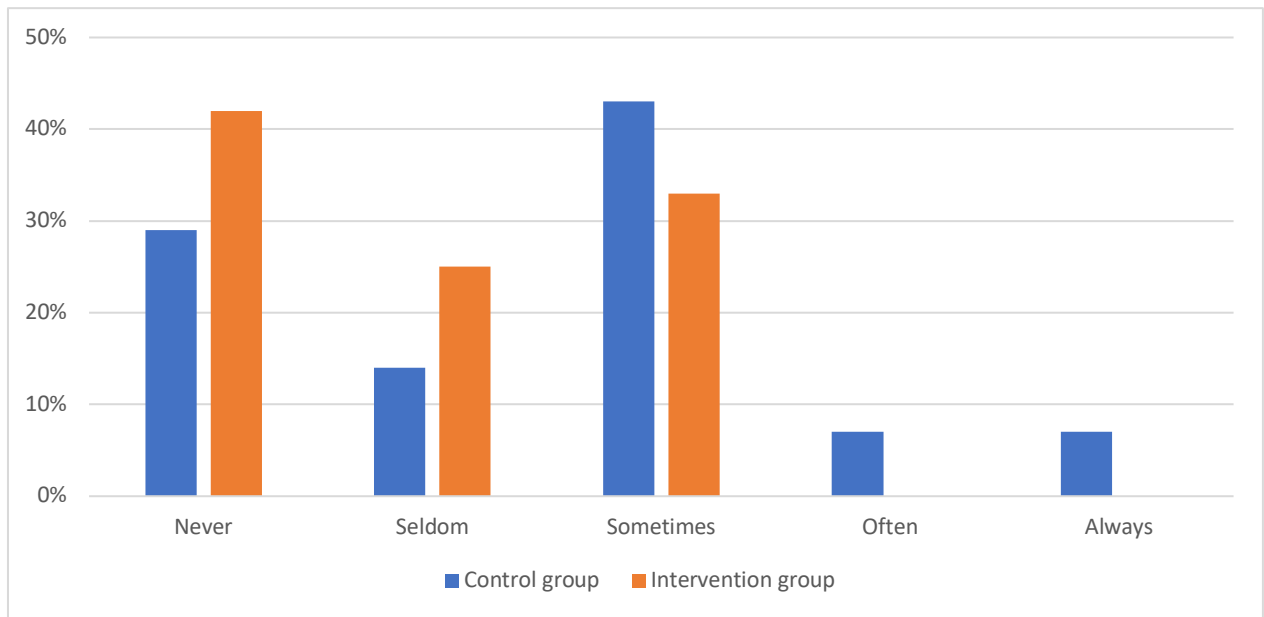


Figure 20. A comparison of the attitudes towards reading in the intervention group and the control group.

4.2.1.3 Question 3: When you read books, do you experience a kind of “reading zone” where you are totally immersed in the action and forget time?

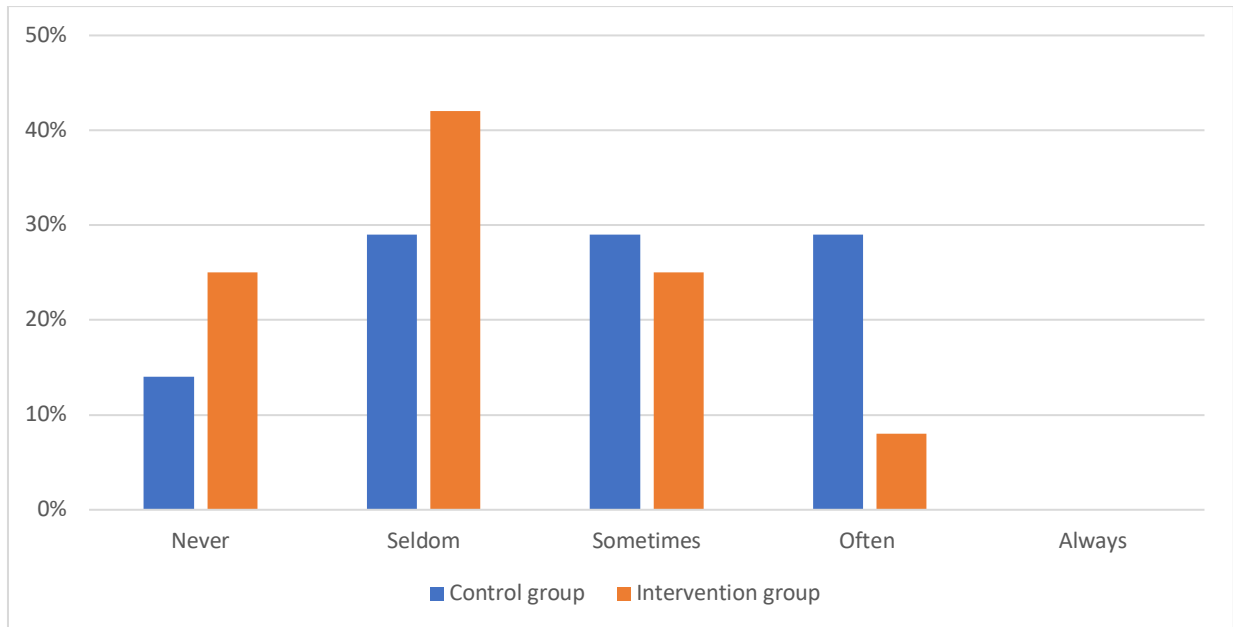


Figure 21. A comparison of the experiences of a reading zone in the intervention group and the control group.

4.2.1.4 Question 4: When did you last read in a book voluntarily?

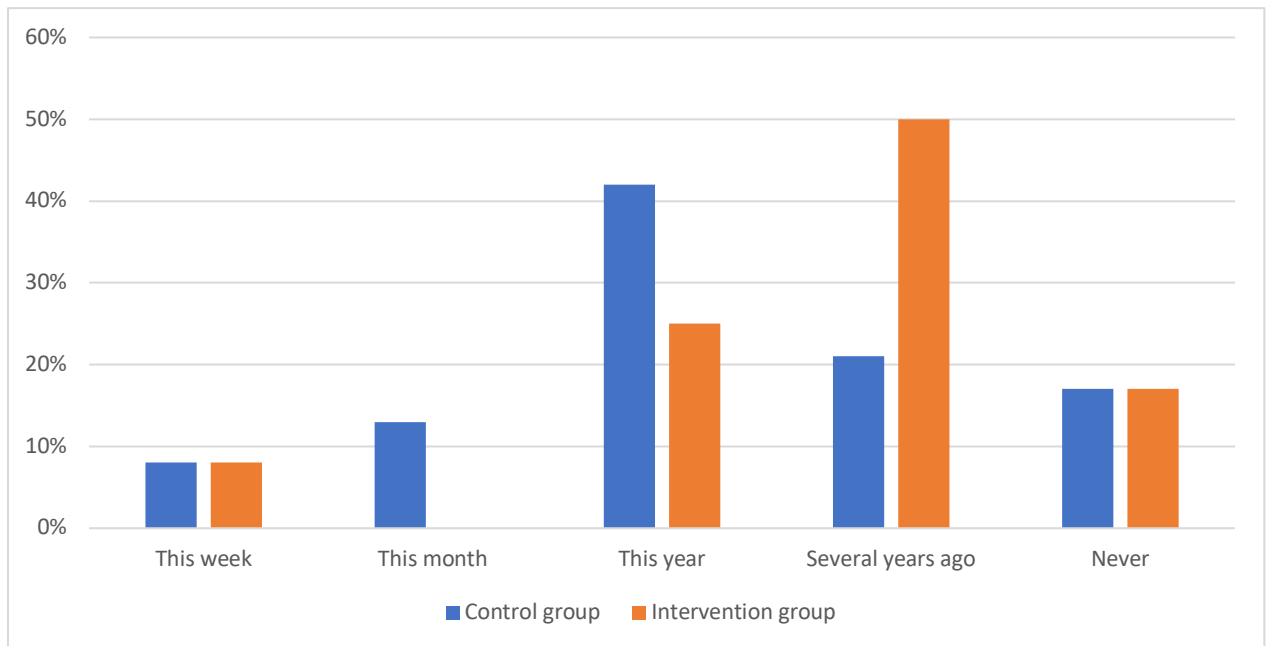


Figure 22. A comparison of habits for voluntary reading in the intervention group and the control group.

4.2.1.5 Question 5: How likely do you think it is that you will read a book voluntarily in the coming year?

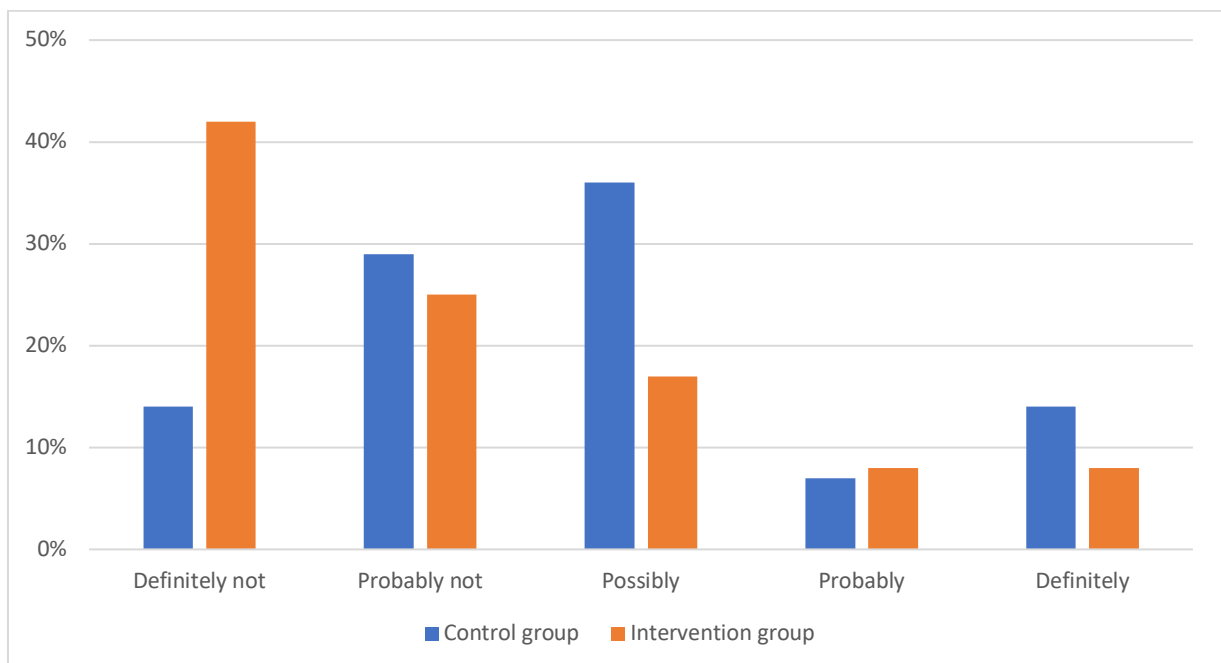


Figure 23. A comparison of likelihood of voluntarily reading the coming year in the intervention group and the control group.

4.2.1.6 Question 6: Reading in English is...

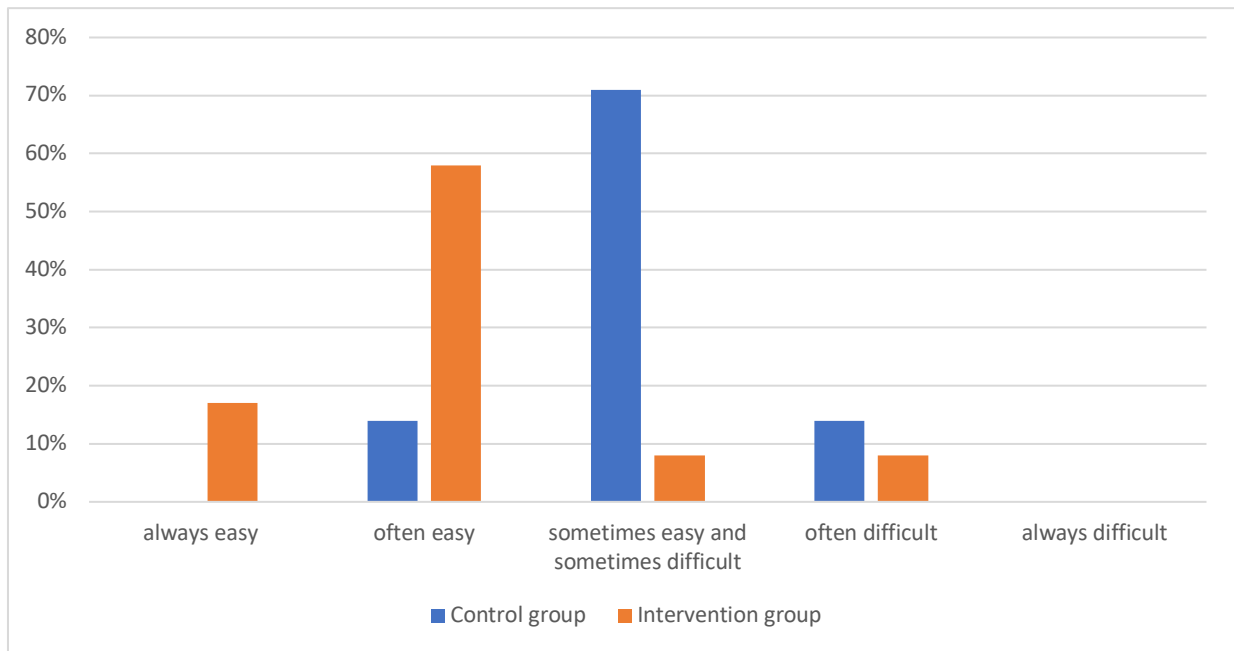


Figure 24. A comparison of assessment of own English reading abilities in the intervention group and the control group.

4.2.1.7 Question 7: Preferred reading language

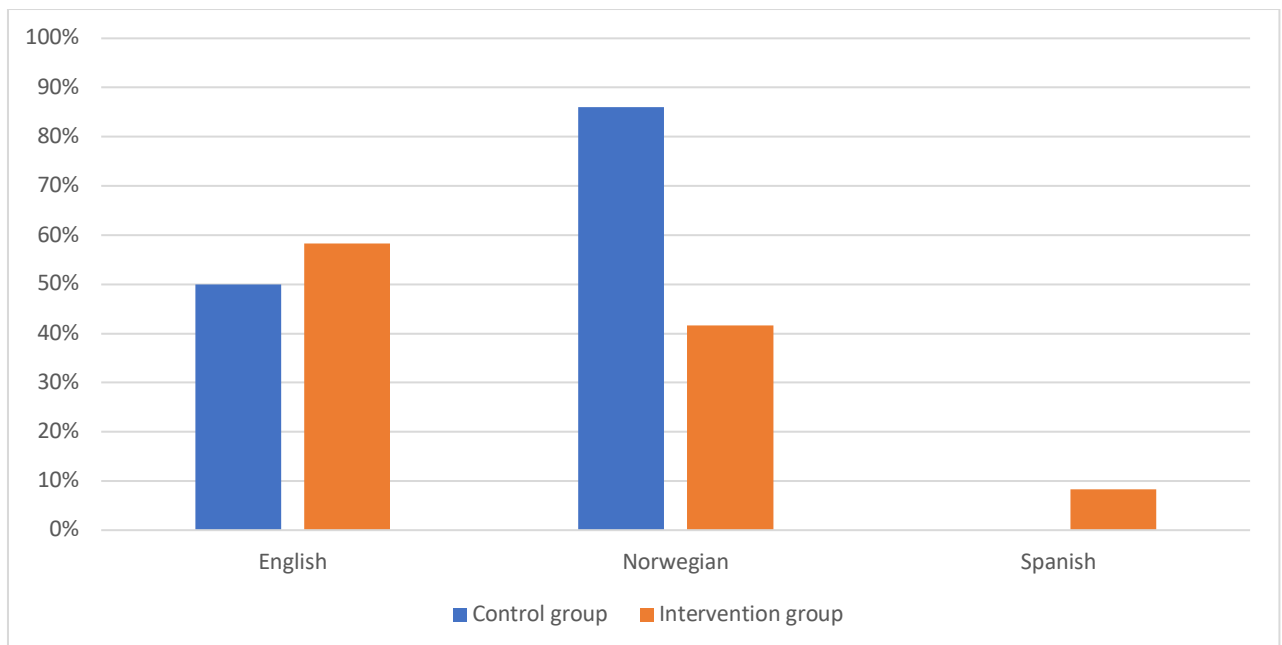


Figure 25. A comparison of the preferred reading languages in the intervention group and the control group.

In this question the respondents could check several options, and the sum of the answers therefore exceeds 100% in total.

4.2.2 A post-reading comparison of the intervention group and the control group

This is a comparison of answers to the close-ended questions related directly to the research questions at the beginning and the end of the project.

4.2.2.1 Do you like to read?

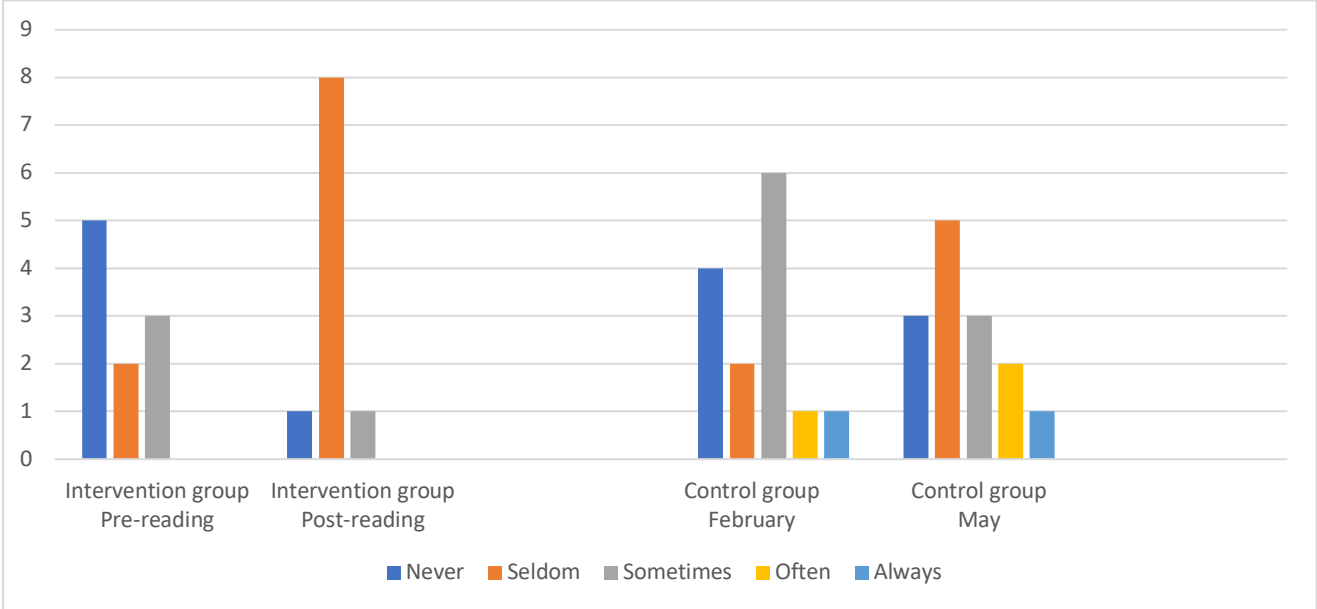


Figure 26. A comparison of attitudes towards reading in the intervention group and control group at the beginning and end of the project.

4.2.2.2 How likely do you think it is that you will read a book voluntarily in the coming year?

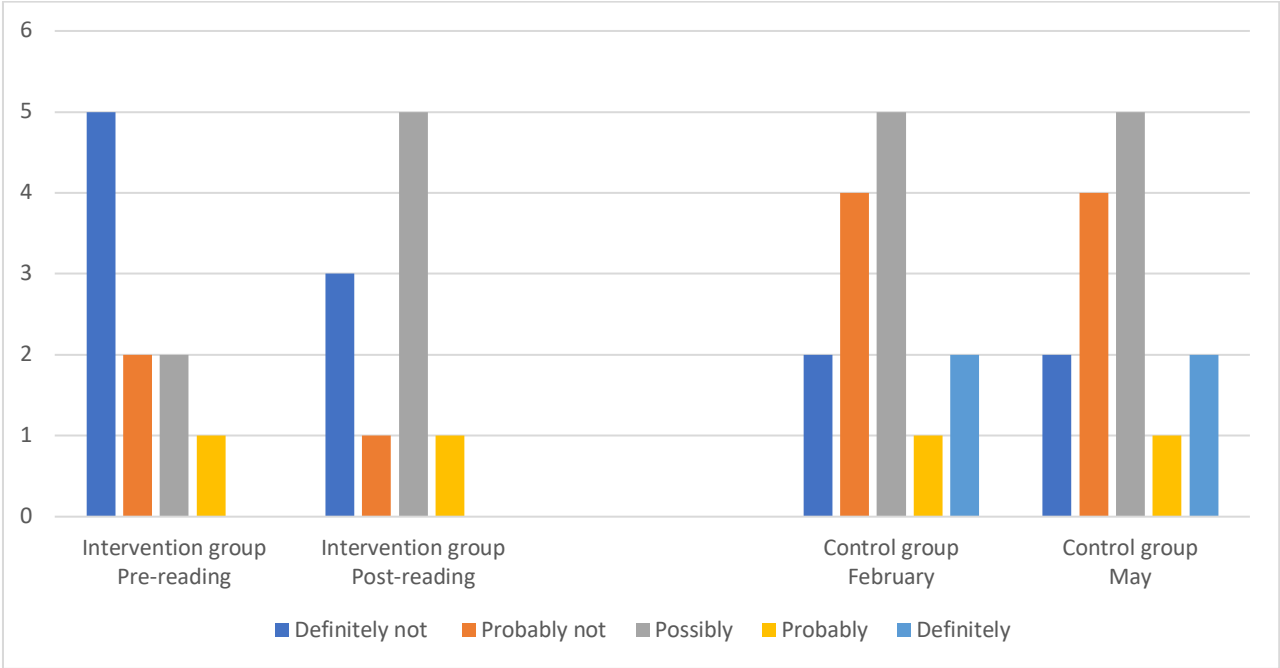


Figure 27. A comparison of likelihood of voluntary reading in the intervention group and control group at the beginning and end of the project.

4.3 Interview

The elements of the interview with the teacher which are most relevant to answering the research questions is presented in the following section. All quotes are translated from the recorded and transcribed interview (appendix 11).

4.3.1 The teacher's depiction of the intervention group

Firstly, it was essential to establish whether the teacher regarded the class in question as average compared to other vocational English classes, to which the teacher responded "yes, on average" (p. 1). When asked if any of the pupils in the class struggled with reading or writing difficulties, the teacher responded that this applied to "under a handful" (p. 1). Due to the small size of the class, it was not possible to be more specific than this. The reason why this question was included in the interview is because reading or writing difficulties could affect the pupils' reading experiences. It could thus have been a potential variable.

Another such variable could be the linguistic and educational background of the pupils. The teacher believed that most of the pupils had attended regular education in Norway, and that only one of the pupils in the intervention group had a minority language background and shorter residence time in Norway. However, according to Statistics Norway (2017), shorter residence time does not necessarily entail poorer English skills. This will therefore not be problematized further in the discussion of the findings.

4.3.2 The intervention

Considering the unpredictability of the COVID-19 pandemic in February 2021, it was also central to establish whether the unit went according to the plan as well as uncovering any other contextual factors that could have affected the outcome of the study. When asked about how COVID-19 may have affected the intervention, the teacher answered that some of the pupils were absent because of it, which meant that the continuity in the unit was disrupted for some. On the other hand, the teacher added that the restrictions could perhaps have affected the project somewhat positively, because the class had to go the library in "smaller groups [which] resulted in more peace when choosing [graphic novels]" (p. 2). Other than this the unit went according to plan.

In the answers to the post-reading questionnaire, one pupil wrote that they had regarded reading in class as a waste of time. This made me aware that it could have been a possibility to be more explicit about the advantages of reading extensively in ESL pre-reading. When asked if the teacher did any such thing on their own accord, the answer was that this was not done explicitly prior to the project, because this was regarded as “general knowledge” (p. 1). However, some pupils expressed worry that they did not receive a graded assessment for this project. In light of this, the teacher talked to the class about the advantages of reading to acquire lasting knowledge rather than cramming and possibly forgetting again quickly (p. 6). Nevertheless, since the questionnaires were answered anonymously, it not possible to say if this is information the particular pupil received and disregarded, or if he or she was absent when the teacher addressed this.

4.3.3 The pupils’ attitudes

The teacher enjoys reading comics and graphic novels and believed that their personal interest and involvement could have positively affected the pupils’ attitudes towards project. Furthermore, the teacher added that “those who like this form of reading, they have been waiting a long time for this project” (p.3). It was also the teacher’s understanding that the pupils had much fun doing the project. One thing the teacher believed contributed positively, was that “they most likely have not read this type of comics in school” (p. 3). The teacher also emphasized the importance of visual elements for the pupil’s reading experience:

I think they responded to the comics format because they noticed that they did not have to read so much text, but that they still could follow a lot of the story. And those who struggle with reading or with the English language in general, could follow the story through the pictures. (p. 4)

Even though the pupils were mostly positive, the teacher also picked up some negative attitudes. These were mainly from a few of the pupils who normally did not like to read. They expressed that reading graphic novels did not make reading in itself a more positive experience for them. Yet, these pupils would “rather read, and turn the pages of their books, than doing other types of assignments” (p. 2). Even though reading graphic novels did not seemingly change these pupils’ attitudes towards reading, they preferred this type of reading compared to doing other types of tasks and reading other types of texts. On the whole, the teacher therefore interpreted this as a positive experience for them. However, some of the

other pupils gave feedback that they “prefer regular novels because [in graphic novels] there were too many impressions for some of them to process. Altogether it was a little too much happening on the same page” (p. 3)

After the pupils had answered the post-reading questionnaire, I came to realize that I could have added a question about whether or not the pupils read also out-of-class. This question was not so relevant for the implementation of the unit, but it would have said something about whether they liked to read so much that they would continue reading voluntarily also in their free time. In other words, it would give an indication of both joy of reading and the likelihood of free voluntary reading after the end of the project. The teacher was therefore asked if it was their impression that the pupils read voluntarily out-of-class. It was the teacher’s understanding that this applied to a “handful” of the pupils (p. 2). These were mainly pupils who normally read voluntarily in their spare time:

There were probably a couple of pupils that read because they thought it was fun to read on in their book. One did not really like reading but had decided that it was time to get started and [this] was actually a very good start. The person in question [also] found an engaging book. (p. 2)

Another indication of joy of reading, could be that the pupils talk together about what they read. When asked about this, the teacher said that:

[They talked] very little in fact, and I must admit that surprised me a little [...] A few - those who already like to read, were more likely to talk a little, but when fellow students are not interested, it serves only a function - so to speak- in class. (p. 3)

Both in the pre- and post-reading questionnaires a couple of the pupils responded that lack of concentration made reading difficult and spoiled their reading experiences. When asked how the teacher perceived the concentration of the pupils when they read in class, the answer was that:

I was really pleasantly surprised. I had expected a lot more tingling and restlessness, maybe after the first ten minutes [...] But they simply sat and read. Of course, there were some of who started flipping the pages a little more frequently towards the end. (p. 2)

The few pupils who did not like to read started turning the pages more frequently towards the end of the reading session, but the teacher interpreted this as them reading only the pictures to see what happened next in the story.

The teacher believed that a majority was glad that the unit did not end with a graded assessment. However, for some it had been a stress factor that the project did not end with a graded assessment, because “pupils are so used to having to perform and be assessed” (p.6). Therefore, they see the grade as a “confirmation of the work they have been doing” (p. 6). According to the teacher, when this project did not end with a graded assessment, some of the pupils expressed worry that they had no way of showing what they had learned. Several times the teacher had to remind these pupils that this project was part of an overall assessment, and that reading depends on their general mastering of the English language. The teacher also talked to them about the specific advantages of reading such as syntax, increased vocabulary, improved oral and written language. Afterwards, the pupils were more aware of the benefits of reading in general rather than the terminology specifically related to the comics (p. 6).

4.3.4 The teacher’s opinions of the unit

To get a notion of what the teacher thought did and did not work with the graphic novel unit, they were asked what they would have done differently if a similar unit were to be repeated in other classes. Firstly, the teacher believed that the pupils’ learning outcome would have been better if they all had read the same novel, because:

It is easier to use concrete examples that everyone can take part in [when] they see it in their own book. But if I come up with one – for example motion lines, and then you have a student who then says "but there are no motion lines in my book"[...]. Having a class set with something that everyone has access to would have been a very big advantage here. (p.5)

Using a class set would have made it easier to make the teaching more relevant to the novels the pupils actually read. Another argument for not using self-selected graphic novels was that it limited the learning outcome of the unit. The teacher said that:

I felt that the way the unit was with us now, [the unit] was not focused so much on educational attainment in terms of literary devices, analysis and such, because we all

read different things at different rates. Some had read through, I don't know, four or five novels and others did not complete the one they had started until we finished the project. (p. 3)

Instead of reading self-selected graphic novels, the teacher suggested starting the unit with a class set. This would have allowed for a more explicit teaching of literary devices and relevant terms. Later on, the pupils could have been given more freedom in selection of reading material.

A second change proposed by the teacher was to include a final assessment at the end of the unit:

In terms of the time pressure that is in school, I was very happy to be able to set up some tasks. And I would probably like to have had a final assessment assignment in some way. Especially if we had a class set to work with. (p. 5)

The pupils handed in the written tasks, but "did not get any feedback on them" (p. 1). Instead, the written tasks served "as a starting point for oral conversation between students (p. 1). The written tasks could have been used as basis for formative assessments of the pupils, but this was evidently not the case.

5 Discussion

5.1 Research questions

5.1.1 Did reading a self-selected graphic novel lead to joy of reading?

Joy of reading is an abstract term and challenging to define. In the theoretical framework, I concluded that certain facets appear to cover the term well: The text must be manageable, and the reading must be experienced as enjoyable and immersive. If the readers have experienced joy of reading, they talk about what they read as well as pursue more reading. In providing an answer to this research question, the importance of self-selection and the graphic novel format for reading enjoyment will also be considered.

5.1.1.1 Enjoyment

One facet indicating joy of reading is whether the reader experiences the reading as enjoyable. The results from this study suggest that this was the case for most of the participating pupils, albeit to varying degrees. Six out of ten pupils answered that some aspects of reading graphic novels were either boring or difficult. However, with the exception of the two pupils who responded that they did not find anything with reading a graphic novel fun, the rest all pointed out aspects of reading graphic novels they regarded as fun. Furthermore, whereas five pupils answered that they never liked to read books in the pre-reading questionnaire, only one answered the same in the post-reading questionnaire. A comparison of the answers to the question “do you like to read books” from the pre- to the post-reading questionnaire in figure 15 also reveals that there was an overall increase in positive attitudes towards reading over the course of the project.

Moreover, it was the teacher’s understanding that the pupils had much fun participating in the project. This notion is largely confirmed by the results from the post-reading questionnaire where all the pupils, but one, responded that they would recommend the English teacher to implement a similar unit in future classes. A handful of the pupils also read voluntarily out-of-class during the project. These findings indicate that a majority of the pupils experienced reading a graphic novel as enjoyable. According to Krashen’s affective filter hypothesis (e.g., 2013), such positive feelings facilitate the pupil’s second language acquisition because the

affective filter is lowered when the reader has fun and is relaxed. In terms of second language acquisition, ESL pupils therefore benefit greatly from experiencing the reading as pleasurable.

5.1.1.2 Immersion

Another facet of joy of reading is a sense of immersion when reading. This can be characterized by a feeling of flow where the reader loses track of time, and “gets lost” in the story. Both the pre- and post-reading questionnaires contained a question aimed at measuring this phenomenon. There, immersion was referred to as a “reading zone”. The pre-reading questionnaire addressed whether or not the pupils experienced a reading zone when reading in general, and the post-reading questionnaire focused more specifically on this when reading a graphic novel. A comparison of the results from the two questionnaires presented in figure 16 shows that there is a minimal difference between their answers. In both, the majority of the responses are distributed evenly between the alternatives “never”, “seldom” and “sometimes”. There are no clear patterns that explain who changed their answers in either direction from one questionnaire to the other.

In the post-reading questionnaire, lack of concentration was three times mentioned as a factor that spoiled the reading experience for some of the pupils. Concentration on the task at hand is essential for reaching the flow state according to Csikszentmihalyi (1997). The lack thereof could explain why some of the pupils did not experience a reading zone. The teacher however was pleasantly surprised that the pupils read so quietly and seemingly focused throughout the lessons. In the interview, the teacher said that only a few of the pupils had lost their focus by the end of the reading session. Consequently, it is difficult to say with certainty why the majority of the pupils responded that they experienced a reading zone only “never”, “seldom” and “sometimes”, and why their answers did not change from the pre-reading to the post-reading questionnaire.

One possible answer is that they read only approximately 30 minutes each lesson, which empirically is a relatively short amount of time if one is to be fully immersed in a story. The state of flow is complex and calls not only for deep concentration, but for example also for “a deep sense of involvement and merging of action and awareness” and “a distorted sense of time” (Csikszentmihalyi, 2014, p. 380). The limited time set aside for reading could at least

explain why the results from the post-reading questionnaire suggest that few experienced a reading zone.

5.1.1.3 Degree of difficulty

In the theoretical framework, I argued that reading flow calls for manageable texts, and that graphic novels with their combination of visual and textual elements aid the reading comprehension of texts written in the pupil's second language. Visual cues can provide comprehensible input even if the text contains unfamiliar vocabulary. These arguments are largely confirmed by the results from the study. Whereas one third of the pupils in the pre-reading questionnaire responded that reading was made difficult by the text itself, the pupils were after the project mostly in agreement that they valued the visual elements in the graphic novels. Only one pupil responded in the post-reading questionnaire that they found the language in the graphic novels they read challenging. The teacher also shared the impression that the visual elements aided the pupils' reading positively, although one of them had said that they found the combination of text and image overwhelming.

The results also indicate that the graphic novels being written in English was not a factor as to why the pupils would regard them as too difficult. Figures 6 and 8 suggest that the pupils often prefer to read in English and that they consider their own ability to read in English as good. Even though half of the respondents in the intervention group answered that they never read voluntarily in the pre-reading questionnaire, they read English frequently on gaming and social media platforms. The high regard of own English reading abilities may have been a result of this. Frankel (2016) cites various studies which all address how out-of-school technology-mediated literacy practices shape the identities of adolescents engaging in online environments. Through an online presence, the ability to read English becomes part of the identity of pupils who actively engage in online activities such as e.g., social media and gaming.

Furthermore, a comparison of the responses to "reading in English is..." from the pre- to the post-reading questionnaire as illustrated in figure 18 shows that there was indeed an increase in pupils who regarded reading in English as "always easy". None of the answers reflected a declining regard of own English reading abilities after reading a self-selected graphic novel.

This serves as another indication that the pupils regarded the language in the graphic novels they read as manageable.

To further survey whether the readers regarded the texts as manageable, the question “did you experience a sense of achievement while you read the graphic novel?” was added to the questionnaire. In hindsight, I believe the use of the word *sense of achievement* was too loaded to provide answers I was looking for. Figure 10 shows that eight of the pupils responded “never” or “seldom” to this question. This could indicate that they regarded their graphic novels as either too easy or unmanageable. Neither of those impressions are however reflected in or confirmed by the other answers they gave in the post-reading questionnaire. An explanation of the large number of pupils who answered negatively to this question could be that many may associate sense of achievement with having accomplished something they regard as challenging. This suspicion is largely confirmed by dictionary definitions, such as this one by Merriam-Webster: “Sense of achievement: a proud feeling of having done something difficult and worthwhile” (n.d.-b). Instead, a question such as “did you feel that this was something you managed?” could have been used to survey a more modest sense of mastery. This demonstrates that surveying subjective experiences and attitudes can be challenging. Terms are interpreted and perceived individually, and thus the results are difficult to verify objectively.

Two of the pupils read graphic novels in the series *Hawkeye* and both wrote in the post-reading questionnaire that they found it challenging that the action jumped frequently back and forth in time. This evidently had a negative impact on their reading experiences because many of their answers to the questions in the post-reading questionnaire reflected negative attitudes. Goodwin (2019) emphasizes the importance of providing the pupils with manageable books they can read with ease if they are to perceive the reading as enjoyable. This specific case supports Goodwin’s argument. *Hawkeye* evidently provided too much of a challenge to these readers, and accordingly they did not find the reading pleasant. Out of interest, I read *My Life as a Weapon* (Fraction, Aja & Pulido, 2016) which is the first book in the fourth volume of the *Hawkeye*-series. Some places, the action does indeed jump back and forth in time, sometimes rather abruptly. It is in my personal opinion therefore understandable that the pupils who read *Hawkeye*-novels could have been confused by this.

Overall, however, the data indicate that a majority of the pupils found the texts manageable, and that the reasons for this were visual elements and a high regard of own English reading abilities.

5.1.1.4 Reader conversations

A final indication of joy of reading is that the pupils talk about what they read on their own accord. The results presented in figure 11 suggest that this was not the case, as all of the pupils responded “never” or “seldom” to the question in the post-reading questionnaire. The teacher hypothesized in the interview that talking about what they read only served a purpose in-class, and that conversations about their reading was limited to this context. According to Abodeeb-Gentile and Zawilinski (2013), talking about what one reads is crucial “to construct strong and positive identities as literate members of a community” (p. 41). Consequently, talking about what you read becomes a matter of your identity as a reader, and your reader identity in turn impacts your reading. The fact that so few talked about what they read suggests that few of the pupils have strong reader identities, which would also explain why a majority of them rarely read voluntarily.

5.1.1.5 The significance of self-selection and graphic novels respectively

A central question remains to be addressed: Did it matter most that the reading material was self-selected or that it was a graphic novel? In the theoretical framework, I argued that both the self-selection and the format of the graphic novels could have a positive effect on the reading experience and thus contribute to joy of reading.

Whereas the teacher was largely negative towards self-selection due to the lack of an explicit learning outcome, the pupils were mostly positive. Figure 12 illustrates that eight out of ten pupils said it impacted their reading experience positively that they could choose themselves what graphic novel to read. By comparison, figure 13 shows that six out of ten responded that reading graphic novels impacted their reading experience positively, and one said it had a negative impact. Three said it did not matter that they read a graphic novel compared with a “regular” novel. In other words, the aspect of self-selection seemed to have a more positive effect on the pupils’ reading experiences than the graphic novels.

One possible explanation of this could be that pupils presume that prescribed texts in educational contexts have only one preferred meaning (Norton Peirce & Stein, 1995). Norton (2003) also argues that when pupils read assigned texts, they are primarily concerned with deciding what interpretations and criticism that would be considered appropriate by the teacher and earn good grades (p. 146). Moreover, according to Csikszentmihalyi (2014), flow is unattainable as long as the text is too challenging. Letting the pupils choose themselves what book to read thus enables them to select books that fit their level of competence.

Even though the results revealed that self-selection was important, several of the pupils emphasized the importance of visual elements when they read in the questionnaires. A majority also reported to read English most often at multimodal platforms such as social media and in gaming (figure 7). These results lend support to the hypothesis that graphic novels could contribute to joy of reading, even though several of the respondents were more positive towards self-selection than the graphic novel format. It is also possible that the graphic novel each individual pupil read impacted their view of all graphic novels, which may have been the case with the two pupils reading *Hawkeye*.

5.1.1.6 The pupils' experiences with joy of reading

To get the pupils' own opinions on the matter of joy of reading, the question "would you say that you experienced joy of reading when you read the graphic novel?" was included in the post-reading questionnaire. A definition of the term was not included in the questionnaire, because I was interested in whether the pupils subjectively regarded their reading experience as joy of reading according to their own understanding of the term. As seen in figure 14, four responded "never" to this question, another four responded "seldom", and the remaining two responded "sometimes" and "always". This indicates that the pupils to a small degree would have used the term *joy of reading* to characterize their reading experiences. However, as previously mentioned, the lack of a common definition of the term makes it challenging to objectively measure joy of reading through a question such as this.

In conclusion, a majority of the pupils participating in this project have experienced certain aspects of joy of reading when reading a self-selected graphic novel, even though only a few would use that term to describe their reading experience. Self-selection and graphic novels

were of almost equal importance for a positive reading experience, but self-selection was most important by a small margin. These data support the argument made in the theoretical framework that the comics format accommodates well for joy of reading, but that self-selection of reading material remains central for reading enjoyment.

5.1.2 Did reading a self-selected graphic novel increase the likelihood of free voluntary reading?

The other research question in this study concerns free voluntary reading. Reading in ESL is important also after finishing formal education, because it contributes to linguistic and cultural competence which in turn provide sense of achievement and a positive self-image (Norwegian Directorate for Education and Training, 2020a). Therefore, ESL pupils should gain positive reading experiences in school so that they continue reading voluntarily on their own accord.

The results suggest that after there was indeed an increase in the likelihood of the pupils reading a book voluntarily in the coming year over the course of the project. A question addressing this explicitly was included in both the pre- and post-reading questionnaire to determine any changing attitudes. As illustrated in figure 17, there was a significant increase in pupils who responded “possibly” to this question from the pre- to the post-reading questionnaire. Arguably, this demonstrates that participating in this project by reading a self-selected graphic novel has changed many of the pupils attitudes towards reading in a more positive direction. This claim is further supported by the comparison of the control group and the intervention group in figure 27. The control group, which did not take part in any novel unit, did not change their answers to the question surveying likelihood of free voluntary reading in the interval between the first and the second questionnaire. According to Clark and De Zoysa’s (2011) theory about the reading cycle, the fact that reading a self-selected graphic novel increased the likelihood of free voluntary reading serves as an indication that the participants did indeed experience some reading enjoyment. This study does not, however, allow me to survey how much the pupils truly read voluntarily in the coming year as I must rely only on the information they provide through the questionnaires.

Another indication of if they will truly be reading voluntarily after the project is whether they read voluntarily out-of-school while the project lasted. The pupils were not in any way obliged

to finish the graphic novel they selected to read, and the extrinsic motivation of a graded assessment was removed. Therefore, it was interesting to learn from the interview that the teacher believed a handful of the pupils read their graphic novel voluntarily also out-of-school during the project. Some of them were pupils who used to read books freely, but a couple did not normally read voluntarily out-of-school yet did so during this project because they found their graphic novels entertaining. In sum, the results from this study suggest that in-class reading of a self-selected graphic novel increased the likelihood of free voluntary reading. This further supports the notion that the pupils did indeed experience joy of reading to some extent in this project.

5.2 Didactic implications of the results

The graphic novel unit was constructed to best accommodate for joy of reading and cultivate free voluntary reading. The reviewed results suggest that the unit to some degree was successful in achieving this. In the interview, the teacher also offered some interesting perspectives which shed light on the execution of the unit in practice. The teacher's input is important in this study, because of their first-hand experience with teaching the unit. There were specifically two things the teacher would have changed if the unit was to be repeated in the future: (1) include a graded assessment, and (2) start with a class set of graphic novels instead of letting the pupils choose themselves what to read. In this section, other aspects of the graphic novel unit that surfaced in the results such as the relevance of book selection strategies and explicitly addressing the advantages of reading will also be addressed.

5.2.1 Assessment

Not including a graded assessment in the unit was done in order to accommodate for joy of reading and cultivate free voluntary reading. Instead, the teacher used the graphic novel unit as part of an overall assessment of the pupils. However, information from the interview suggest that grades and assessments are a dominating part of upper secondary school so much that removing a formal assessment created stress for some of the pupils. The teacher believed this was because pupils are so used to being constantly assessed that their accomplishments gain value only by virtue of assessments. If the unit was to be repeated again, the teacher would also have preferred to end it with a formal assessment. The reason

was that a teacher faces a great time pressure in school regarding workload and assessment of all the pupils.

According to the English subject curriculum, the pupils have a statutory right to joy of reading. However, if both the teacher and the pupils share a feeling that even extensive reading programs must end with a formal assessment, that could take away features that encourage free voluntary reading long-term. A teacher is not obliged to give summative assessments before the end of a semester. Over the course of a school year a teacher can use a variety of formative assessments to guide the pupils in their learning. Through formative assessments, the pupil:

- a. participates in the assessment of one's own work and reflects on one's own learning and professional development
- b. understands what they are going to learn and what is expected of them
- c. gets to know what they master
- d. gets advice on how they can work further to increase their competence.

(Regulations to the Education Act, 2020, § 3-10)

Formative assessments were suitable for this kind of unit because they do not call for a grade. Both the discussion tasks and written tasks could have served as a method for the teacher to monitor the reading of the pupils and give feedback and advice underway. Even if formative assessments sometimes can be graded, they are not limited to this. The data collected in this study indicate a potential for exploring formative assessment forms in extensive reading programs. That way, the focus could shift from grades and formal assessments over to joy of reading.

5.2.2 Self-selection

Theories reviewed previously in this study make a strong case that self-selection and reading pleasure are closely related, and this relation was confirmed by the results from the post-reading questionnaire. Therefore, it was interesting to learn from the interview that the teacher would rather not use a self-selected graphic novel if the unit is repeated later. The reason given was that when pupils choose themselves what to read, it is more time-consuming and resource-demanding for the teacher to ensure their learning outcome. The teacher saw self-selection as something that limited their control in the classroom. Instead, the teacher

proposed an alternative of reading one graphic novel together and then letting the pupils choose themselves afterward. This could have been possible, but it would also have added another joint to the unit.

Krashen (2004b) writes that there are two common denominators of all in-school reading programs: “Students can read whatever they want to read (within reason) and there is little or no accountability in the form of book reports or grades” (p. 2). Both features fit well with the English subject curriculum in terms of self-selection and formative assessments. However, time pressure made both aspects challenging to integrate in the teacher’s ordinary English teaching. In this study, I have only one informant, and cannot therefore claim that the teacher as such is representative for other ESL teachers. Yet, a study by Skaalvik and Skaalvik (2011) supports that time pressure is a challenge facing many teachers. Hence, it is conceivable that other ESL teachers may share the experiences of the informant in this specific study.

5.2.3 Addressing the advantages of reading

Another implication of the results worth noting is that both the post-reading questionnaire and the interview revealed that one or more of the pupils regarded extensive reading as a waste of time. Prior to the project, the advantages of extensive reading were not explicitly addressed in class. The presentation of the unit instead focused solely on the comics-specific elements of the texts the pupils were going to read. Tishakov (2018) writes that activating schemata entails not only knowledge about textual elements, but also “the purpose of reading the text” (p. 107). According to Brevik (2015), understanding the reason behind learning activities benefits the pupils because it leads to better learning, increases their motivation and makes the activities more meaningful (Nielsen & Rødal). During the unit, the advantages of reading in ESL were addressed both in conversation between the teacher and individual pupils as well as in plenary sessions. However, the data collected indicate that it could have been beneficial to go over the advantages of reading explicitly at the beginning of the unit. If the pupils had been made aware of the intention behind extensive reading in class and the benefits of reading, it could have served as a motivating factor and ensured a better learning outcome for them.

5.2.4 Book selection strategies

The case with the *Hawkeye*-novels raises questions regarding the value of letting the pupils choose themselves what to read. If their overall reading experience is affected by a complicated graphic novel, would it have been a better alternative if the teacher provided them with a class set so everyone can read the same novel? All the reviewed theories in this thesis maintain that self-selection of reading material is important for reading pleasure. Instead, the case with the *Hawkeye*-novels indicates that pupils can be guided in book selection strategies. Reuter (2008) suggests some tips for successful selection of reading materials. First, the book should match the competence level of the reader. Second, when selecting a book, the reader should focus on multiple aspects such as the title, summary and cover illustration. Based on this, the reader should “anticipate the book’s contents” and “imagine the reading experience” (p. 19). The reader then makes a choice based on whether they regard the novel as manageable and interesting. If they start reading and the book does not live up to their expectations, they are free to put it away and select a new book. Explicitly addressing book selection strategies could contribute to a more positive reading experience for pupils who have little experience with choosing reading material for themselves and thus serves as a helpful tool for ESL teachers.

5.3 A comparison of intervention group and control group

The use of a control group was meant to give an indication of whether the reading habits and attitudes of the intervention group at the start of the project could be considered representative for other vocational English pupils. It could also say something about whether change in the intervention group’s answers from the pre- to the post-reading questionnaire was due to natural fluctuations in reading habits and attitudes or the graphic novel unit.

On the matter of reading habits and attitudes at the start of the project, there were small margins separating the answers in the two groups. The results suggest that, compared with the control group, the pupils in the intervention group read less (figure 19) and like reading less (figure 20). As seen in figure 21, pupils in the intervention group are by a small margin also less likely to be totally immersed in what they are reading than the pupils in the control group. On a side note, these results lend support to Csikszentmihalyi’s theory of flow (2014) that immersion is important for enjoyment and intrinsic motivation to further pursue such

activities. Lack of flow can explain why fewer pupils in the intervention group responded that they enjoyed reading, and also why they read less. Whereas in the control group more respondents experience flow, and therefore more of them read voluntarily. Even though the two groups are not homogenous in their answers, they are arguably relatively similar. This notion is confirmed by the teacher's affirmative answer when asked if the class to their experience could be considered average compared with other vocational English classes. However, it remains an inevitable fact that the number of respondents in this study is too small to make the case for full representativity of all vocational English pupils.

A comparison of the control group's and the intervention group's answers from the start to the end of the project suggest that the graphic novel unit played a significant role for the attitudes of pupils in the intervention group. While the intervention group read and worked with a graphic novel in English class for three weeks, the control group did not have any similar units. Figure 26 shows that while there was only a small positive change in attitudes towards reading in the control group, this was significantly larger in the intervention group. Furthermore, there was a considerable change in the intervention group's answers to the question surveying the likelihood of voluntary reading in the coming year, while there was no change in the control group's answers to this question (figure 27). In sum, the comparison with the control group suggests that there may be a degree of representativity in the intervention group, even though the number of respondents is too small to make a strong case for this. The results also indicate that the graphic novel unit could have played a significant role in changing the attitudes of the participants in the intervention group.

5.4 Limitations and evaluation of the study

There are several limitations with this study worth taking into consideration. The study was conducted only over a limited time period. Thus, it is not possible to verify if there was indeed an increased likelihood of conducting free voluntary reading over the time after the project ended. The ongoing COVID-19 pandemic can also be considered a limitation for this study because of the control group's delayed response to the second questionnaire. The mental strain of the unpredictable situation could potentially also have affected both the pupils and the teacher in their answers.

The pupils' preconceptions towards reading graphic novels prior to the project also had the potential of affecting the results of the study (Svartdal, 2019). Consequently, it was important to survey their expectations at the beginning of the project to establish whether this could explain the collected results. Even though the teacher believed the pupils looked forward to the graphic novel unit, one third of the pupils responded that they expected reading a graphic novel to be boring in the pre-reading questionnaire. It is difficult to determine to what extent the pupils' preconceptions affected the results, but the fact that this could have happened must be acknowledged and can be considered a limitation for this study.

Another limitation for this thesis has been the lack of a definition of joy of reading by the Norwegian Directorate for Education and Training. As established in the theoretical framework, even though the pupils have a statutory right to joy of reading, the absence of a formal definition leaves the interpretation of this term to each individual teacher (Goodlad). This has provided a challenge for this study, as I ultimately had to construct a definition based on reviewed literature and research. Thus, this study has only researched manifestations of its own definition of joy of reading.

When evaluating this study there are certain aspects that could have been done differently. In hindsight, I believe it would have been better if all the participating pupils had been interviewed before and after the graphic novel unit instead of answering a questionnaire. This would have been more time-consuming, but it would have provided more in-depth answers to the questions of interest because the pupils could have elaborated more through follow-up questions than they could through a written questionnaire. Some of the open-ended questions in the questionnaires were left unanswered by a couple of the respondents. An interview would perhaps have allowed me to include their attitudes and opinions of the unit in the discussion of the results.

5.5 Recommendations for further research or action

Further research is needed to establish whether joy of reading was a result of the unit itself, self-selection, the graphic novel, or all of them but to varying degrees. If the studies are long-term, they will be able to more accurately evaluate pupils' reading habits after the end of the graphic novel unit. Similar research can also take into account how teachers could better work

the balance between theory and practice in day-to-day school life and use formative assessments in extensive reading programs.

Moreover, aspects I did not consider which could have been interesting to look closer at are for example the pupils' reader identities, age, gender differences and other factors that could potentially influence attitudes towards reading. Furthermore, Clark and Phythian-Sence (2008) argue that in order to support the cycle of choice and interest in reading "pupils should be educated in how to make choices based on interest and readability". Further research could look closer at what tools the ESL teacher can use to educate pupils in self-selection of reading material.

6 Conclusion

Reading texts in English is an effective tool for acquiring linguistic and cultural competence and is thus essential for pupils learning English as a second language. In this thesis I have investigated whether vocational English pupils through reading self-selected graphic novels experience joy of reading and become more likely to read voluntarily. These elements are all closely related with the Subject Renewal which is being implemented into the Norwegian education system at the time of writing.

Joy of reading can be summarized in some key points: The reading must be enjoyable and immersive, and the texts must be manageable. If the pupils' experience joy of reading this may in turn lead to free voluntary reading and second language acquisition. Graphic novels are well-suited to create joy of reading for ESL pupils. Firstly, because visual elements can compensate for insufficient vocabulary and thus contribute to reading flow. Secondly, comics are a central part of popular culture and it is therefore closely related with entertainment and enjoyment. Lastly, the concepts cartooning and closure in comics are especially suited to create reader involvement and engagement with the text. The ability to read multimodal texts also carries intrinsic value because it enables pupils to critically navigate a digitalized world where a majority of texts apply a variety of interacting modes.

The results provide insight into how one class experienced reading and working with a self-selected graphic novel in class. A comparison of the intervention group and the control group suggests that there is a degree of representativity from the researched group in this study to other vocational English pupils. However, the small number of respondents in this study inevitably limits the applicability of the results to larger groups. The collected data indicate that for a majority of the participants, reading a self-selected graphic novel did indeed lead to certain facets of joy of reading such as enjoyment and increased likelihood of free voluntary reading. Many valued the visual elements of the graphic novels. Nevertheless, only a few of the participants experienced reading immersion and few talked about what they read on their own accord. Over the course of the project, the participants gained a more positive attitude towards reading in general as well as a more positive regard of their own reading abilities in

English. The element of self-selection had a seemingly greater positive impact on the reading experience than the graphic novels.

This study has provided a model for working classroom teachers to construct units around the graphic novel. It has demonstrated that reading self-selected graphic novels can have the potential of fostering joy of reading and free voluntary reading for ESL pupils. The study has also shed light on possible challenges with integrating aspects such as self-selection and formative assessments in extensive reading programs. As a future ESL teacher, working with this thesis has also allowed me to reflect upon classroom practices that can contribute to positive reading experiences for the pupils. In addition to investigating the use of graphic novels more closely, I have also been made aware of the advantages of explicitly addressing the benefits of reading and guiding pupils in book selection strategies. However, most important, is to maintain a focus on the pupil's subjective reading experience and aim to create lifelong independent readers.

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Appendices

Appendix 1. Graphic novel unit with tasks

Graphic novels

Lesson 1

- give a brief summary of your graphic novel to a partner

Lesson 2

1. What is the name of the graphic novel you are reading?
2. Who is the author? The illustrator?
3. What is the name of the protagonist / main character?
4. Describe the story you have read so far using 5-7 words.
5. What do you like about your current (nåværende) graphic novel?
6. What do you dislike about it?

Lesson 3

Chose one page from your graphic novel and answer the following questions:

1. What colours are used on that page?
2. How many panels are there on that page?
3. How many of the panels have the same size?
4. How are the panels shaped?
5. What is the effect of these panels?
6. What kind of speech bubbles are there on that page?
7. What function do these speech bubbles have on that page?

Lesson 4

1. What kind of emotions are there in your story?
2. How are emotions being shown in your graphic novel?
3. How can you see movement and time span?

Lesson 5

In pairs – change partner 3-5 times

1. Brief description of your current graphic novel.
2. What do you think of the main character? Why?
3. Look at the use of gutters (the space between the frames). What do the gutters contain of information? (time, space, comments etc)

Lesson 6

1. Make a one-pager based on your graphic novel.
2. Create a comic strip or a 1-2 page long graphic novel yourself about one of the following topics:
 - a. A pandemic
 - b. A Valentine's Day story
 - c. A day in your profession (chef, waiter, butcher, baker etc)

Spørreundersøkelse

Del 1

Målet med denne undersøkelsen er å finne ut hvordan engelsklærere kan undervise lesing på en måte som gjør at du som elev opplever lese glede og får lyst til å lese mer engelsk frivillig.

Denne undersøkelsen vil bli en del av et masterprosjekt på Universitetet i Agder. Det er frivillig å delta i spørreundersøkelsen. Svarene du avgir er helt anonyme. Det er ingen rette og gale svar, og det beste er om du svarer helt ærlig. Det du svarer vil ikke ha noen innvirkning på karakteren din i engelskfaget. Hverken jeg eller læreren din vil få vite hva akkurat *du* har svart.

For at jeg skal kunne sammenligne svarene du gir på del 1 og del 2, så lager du en firesifret kode som *kun* du selv vet om. Dette kan for eksempel være de fire siste sifrene i telefonnummeret ditt eller en dato du husker spesielt godt. Det viktigste er at du husker de fire sifrene til du skal fylle ut del 2 av denne spørreundersøkelsen. Hvis det hjelper deg å huske kan du skrive koden ned på mobilen din, eller som et notat på PC-en.

Skriv din firesifrede kode her: _____

NB! Ordet «bøker» i spørreskjemaet referer til skjønnlitteratur, sakprosa eller andre fysiske eller digitale samlinger av tekst. Det inkluderer ikke instruksjonsbøker som for eksempel skolebøker, strikkebøker, kokebøker, treningsbøker eller lignende.

På neste side begynner spørsmålene. Les dem nøye før du svarer, og vær så ærlig du kan.

1 Leser du bøker frivillig?

- Aldri
- Sjelden
- Noen ganger
- Ofte
- Alltid

2 Liker du å lese bøker?

- Aldri
- Sjelden
- Noen ganger
- Ofte
- Alltid

3 Er det noe du syns er gøy ved å lese bøker? Hvis ja, skriv hva.

4 Er det noe du synes er vanskelig/kjedelig ved å lese bøker? Hvis ja, skriv hva.

5 Når du leser bøker, opplever du å komme inn i en slags lesesone hvor du blir fordypet helt i handlingen og glemmer tiden? Kryss av på det som passer best.

- Aldri
- Sjelden
- Noen ganger
- Ofte
- Alltid

6 Når leste du sist i en bok frivillig? Kryss av på det som passer best.

- Denne uka
- Denne måneden
- Det siste året
- Flere år siden
- Aldri

7 Hvilken bok var den siste du leste? Hvis du ikke husker tittel, kan du skrive sjanger eller noe annet du husker om boka.

8 Hvor sannsynlig tror du det er at du kommer til å lese en bok frivillig det kommende året? Kryss av på det som passer best.

- Garantert ikke
- Lite sannsynlig
- Litt sannsynlig
- Veldig sannsynlig
- Helt sikkert

9 Hva liker du *best* å lese? Det kan for eksempel være en spesiell sjanger, forfatter, bokserie eller lignende.

10 På hvilke(t) språk liker du best å lese?

11 I hvilken sammenheng leser du oftest engelsk? Du kan krysse av på flere alternativer.

- Skole og skolebøker
- Gaming
- Sosiale medier
- Bøker (ikke skolebøker)
- Kommunikasjon med engelsktalende venner eller familie
- Annet: _____

12 Ranger de punktene du krysset av over fra sammenhengene du *liker best* å lese til sammenhengene du *liker minst* å lese.

- _____
- _____
- _____
- _____
- _____
- _____

13 Har du lest tegneserieromaner før? Hvordan tror du det blir å lese en tegneserieroman?

14 Kryss av på den påstanden som passer deg best:

- Å lese på engelsk er alltid lett
- Å lese på engelsk er ofte lett
- Å lese på engelsk er noen ganger lett og noen ganger vanskelig
- Å lese på engelsk er ofte vanskelig
- Å lese på engelsk er alltid vanskelig
- Ingen av alternativene over. Utdyp: _____

Tusen takk for din deltakelse!

Spørreundersøkelse

Del 2

Målet med denne undersøkelsen er å finne ut hvordan engelsklærere kan undervise lesing på en måte som gjør at du som elev opplever leseglede og får lyst til å lese mer engelsk frivillig.

Denne undersøkelsen er en del av et masterprosjekt på Universitetet i Agder. Det er helt frivillig å delta. Svarene du avgir er helt anonyme. Det er ingen rette og gale svar, og det beste er om du svarer helt ærlig. Det du svarer vil ikke ha noen innvirkning på karakteren din i engelskfaget. Hverken jeg eller læreren din vil få vite hva akkurat *du* har svart.

For at jeg skal kunne sammenligne svarene du gir på del 1 og del 2, så laget du en firesifret kode da du fylte inn del 1. Dette kunne for eksempel være de fire siste sifrene i telefonnummeret ditt eller en dato du husker spesielt godt. Du skrev kanskje ned koden på mobilen din, eller som et notat på PC-en?

Hvis du ikke husker koden, trenger du ikke lage en ny. Da skriver du ingenting i feltet under.

Skriv din firesifrede kode her: _____

NB! Ordet «bøker» i spørreskjemaet referer til skjønnlitteratur, sakprosa eller andre fysiske eller digitale samlinger av tekst. Det inkluderer ikke instruksjonsbøker som for eksempel skolebøker, strikkebøker, kokebøker, treningsbøker eller lignende.

På neste side begynner spørsmålene. Les dem nøye før du svarer, og vær så ærlig du kan.

1 Liker du å lese bøker?

- Aldri
- Sjelden
- Noen ganger
- Ofte
- Alltid

2 Er det noe du synes var gøy ved å lese tegneserieromanen(e)? Hvis ja, skriv hva.

3 Er det noe du synes var vanskelig/kjedelig ved å lese tegneserieromanen(e)? Hvis ja, skriv hva.

4 Hvilke(n) tegneserieroman(er) leste du underveis i dette prosjektet?

5 Opplevde du å komme inn i en lesesone hvor du ble fordypet helt i handlingen og glemte tiden da du leste tegneserieromanen(e)? Kryss av på det som passer best.

- Aldri
- Sjelden
- Noen ganger
- Ofte
- Alltid

6 Opplevde du mestring mens du leste tegneserieromanen(e)? Kryss av på det som passer best.

- Aldri
- Sjelden
- Noen ganger
- Ofte
- Hele tiden
- Vet ikke

7 Snakket du med andre om tegneserieromanen(e) du leste *utenfor* engelsktimene?

- Aldri
- Sjelden
- Noen ganger
- Ofte

8 I dette prosjektet fikk du i stor grad *velge selv* hvilken tegneserieroman du ville lese. På hvilken måte tror du det påvirket leseopplevelsen din at du kunne velge bok selv? Kryss av på det som passer best.

- Det bidro positivt
- Den bidro negativt
- Det hadde lite å si
- Vet ikke
- Annet: _____

9 På hvilken måte tror du det påvirket leseopplevelsen din at du leste en *tegnserieroman* sammenlignet med en «*vanlig*» roman? Kryss av på det som passer best.

- Det bidro positivt
- Den bidro negativt
- Det hadde lite å si
- Vet ikke
- Annet: _____

10 Vil du anbefale engelsklæreren å gjennomføre samme opplegg i andre klasser? Hvorfor/hvorfor ikke?

11 Vil du si at du opplevde leseglede mens du leste tegneserieromanen(e)? Kryss av på det som passer best.

- Aldri
- Sjelden
- Noen ganger
- Ofte
- Alltid
- Annet: _____

12 Hvor sannsynlig tror du det er at du kommer til å lese en bok frivillig det kommende året? Kryss av på det du tror passer best.

- Garantert ikke
- Lite sannsynlig
- Litt sannsynlig
- Veldig sannsynlig
- Helt sikkert

13 Kryss av på den påstanden som passer best:

- Å lese på engelsk er alltid lett
- Å lese på engelsk er ofte lett
- Å lese på engelsk er noen ganger lett og noen ganger vanskelig
- Å lese på engelsk er ofte vanskelig
- Å lese på engelsk er alltid vanskelig
- Ingen av alternativene over: _____

Tusen takk for din deltakelse!

Spørreundersøkelse

Målet med denne undersøkelsen er å finne ut hvordan engelsklærere kan undervise lesing på en måte som gjør at du som elev opplever leseglede og får lyst til å lese mer engelsk frivillig.

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På neste side begynner spørsmålene. Les dem nøye før du svarer, og vær så ærlig du kan. Dine svar kan hjelpe engelsklærere å lage god undervisning for fremtidige klasser.

1 Leser du bøker frivillig?

- Aldri
- Sjelden
- Noen ganger
- Ofte
- Alltid

2 Liker du å lese bøker?

- Aldri
- Sjelden
- Noen ganger
- Ofte
- Alltid

3 Når du leser bøker, opplever du å komme inn i en slags lesesone hvor du blir fordypet helt i handlingen og glemmer tiden? Kryss av på det som passer best.

- Aldri
- Sjelden
- Noen ganger
- Ofte
- Alltid

4 Når leste du sist i en bok frivillig? Kryss av på det som passer best.

- Denne uka
- Denne måneden
- Det siste året
- Flere år siden
- Aldri

5 Hvor sannsynlig tror du det er at du kommer til å lese en bok frivillig det kommende året? Kryss av på det som passer best.

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- Litt sannsynlig
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- Å lese på engelsk er ofte vanskelig
- Å lese på engelsk er alltid vanskelig
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På neste side begynner spørsmålene. Les dem nøye før du svarer, og vær så ærlig du kan. Dine svar kan hjelpe engelsklærere å lage god undervisning for fremtidige klasser.

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- Lite sannsynlig
- Litt sannsynlig
- Veldig sannsynlig
- Helt sikkert

Tusen takk for din deltakelse!

Intervjuguide

Tema	Tematiske spørsmål	Stikkord for mulige oppfølgingsspørsmål
<i>Litt generelt om klassen</i>	<p>Er det elever med språkvansker i klassen?</p> <p>Hva vet du om språkbakgrunnen til elevene?</p>	
<i>Selve undervisningsopplegget</i>	<p>Hvordan utartet undervisningsopplegget seg?</p> <p>Hva gjorde dere?</p>	<p>Hvor lenge leste de av ganga?</p> <p>Hvor lenge jobbet de med oppgaver?</p> <p>Hvor mange skoletimer til sammen leste de og jobbet med oppgaver?</p> <p>Var oppgavene muntlige eller skriftlige?</p> <p>Var det noe de leverte inn, eller noe de skrev for seg selv?</p>
<i>Rammefaktorer</i>	<p>Er det noe som ikke gikk som det skulle?</p> <p>Variabler/rammefaktorer som jeg bør kjenne til?</p>	<p>F.eks korona, mye fravær, praksis, evt. mye annet som skjer på skolen</p>
<i>Elevene</i>	<p>Fikk du inntrykk av at noen leste også utenfor timen?</p> <p>Hvilke holdninger hos elevene plukket du opp med tanke på undervisningsopplegget?</p> <p>Hvordan oppfattet du konsentrasjonen til elevene mens de leste i timen?</p> <p>Hørte du at elevene snakket med hverandre om bøkene de leste også utenom oppgavene de fikk?</p>	

	<p>Tror du at engasjementet ditt kan ha spilt inn på elevenes opplevelse av undervisningsopplegget? Enten positivt eller negativt?</p> <p>Var det ro i klasserommet?</p>	
<i>Sammenliknet med andre opplegg</i>	<p>Hvordan var dette opplegget sammenlignet med når du bruker vanlige romaner i timen din?</p> <p>Hvordan legger du vanligvis opp et undervisningsopplegg med lesing?</p> <p>Basert på dine tidligere erfaringer: Hva tror du det hadde å si at de leste en tegneserieroman kontra en vanlig roman? Kan det være at elevene responderte på undervisningsopplegget heller enn tegneserieromanformatet?</p>	<p>Pleier elevene å velge bok selv da?</p> <p>Får de tid til å lese i klasserommet?</p> <p>Skriver de leselogg?</p> <p>Blir det vurdert med karakter?</p> <p>Hva tror du det hadde å si at de fikk velge selv nå?</p> <p>Har du brukt tegneserieromaner i timen før?</p>
<i>«Fremovermelding»</i>	Hva ville du ha gjort annerledes dersom du skulle gjennomført et lignende undervisningsopplegg på nytt i en annen klasse?	
<i>Sluttkommentar</i>	Har du noe du vil legge til før vi avslutter?	

NSD NORSK SENTER FOR FORSKNINGSDATA

Meldeskjema 999886

Sist oppdatert

09.11.2020

Hvilke personopplysninger skal du behandle?

- Navn (også ved signatur/samtykke)
- Lydopptak av personer

Type opplysninger

Skal du behandle særlige kategorier personopplysninger eller personopplysninger om straffedommer eller lovovertrедelser?

Nei

Prosjektinformasjon

Prosjekttittel

Graphic novels in the EFL classroom

Prosjektbeskrivelse

I masteroppgaven min vil jeg undersøke om det å lese tegneserieromaner i engelskfaget vil gi elevene en opplevelse av leseglede og om det øker lysten deres til å lese engelsk frivillig på fritiden. Elevene i klassen som skal delta i prosjektet vil fylle ut en anonym spørreundersøkelse før og etter at de har lest og jobbet med en tegneserieroman, og jeg vil også intervju klassens lærer.

Begrunn behovet for å behandle personopplysningene

Intervjuet med læreren ønsker jeg å ta opptak av så jeg med størst mulig nøyaktighet kan bruke det i masteroppgaven, og hun må samtykke skriftlig. Spørreskjemaet til elevene vil være på papir og elevene vil være helt anonyme og kun bli identifisert med en tallkode som de selv velger og som kun de selv har kjennskap til.

Ekstern finansiering

Type prosjekt

Studentprosjekt, masterstudium

Kontaktinformasjon, student

Irene Elisabeth Eik

Behandlingsansvar

Behandlingsansvarlig institusjon

Universitetet i Agder / Fakultet for humaniora og pedagogikk / Institutt for fremmedspråk og oversetting

Prosjektansvarlig (vitenskapelig ansatt/veileder eller stipendiat)

Mariette Aanensen

Skal behandlingsansvaret deles med andre institusjoner (felles behandlingsansvarlige)?

Nei

Utvalg 1

Beskriv utvalget

En engelsklærer på yrkesfag

Rekruttering eller trekking av utvalget

Jeg tok direkte kontakt med læreren, som var min praksislærer på PPU, vår 2020. Jeg skal bruke en av klasser i masterprosjektet, men jeg skal ikke behandle personopplysninger om elevene som deltar i spørreundersøkelsen.

Alder

30 - 45

Inngår det voksne (18 år +) i utvalget som ikke kan samtykke selv?

Nei

Personopplysninger for utvalg 1

- Navn (også ved signatur/samtykke)
- Lydopptak av personer

Hvordan samler du inn data fra utvalg 1?**Personlig intervju****Grunnlag for å behandle alminnelige kategorier av personopplysninger**

Samtykke (art. 6 nr. 1 bokstav a)

Informasjon for utvalg 1**Informerer du utvalget om behandlingen av opplysningene?**

Ja

Hvordan?

Skriftlig informasjon (papir eller elektronisk)

Tredjepersoner

Skal du behandle personopplysninger om tredjepersoner?

Nei

Dokumentasjon

Hvordan dokumenteres samtykkene?

- Manuelt (papir)

Hvordan kan samtykket trekkes tilbake?

Ved å ta kontakt med meg direkte enten muntlig, eller på mail.

Hvordan kan de registrerte få innsyn, rettet eller slettet opplysninger om seg selv?

Ved å ta kontakt med meg direkte enten muntlig, eller på mail.

Totalt antall registrerte i prosjektet

1-99

Tillatelser

Skal du innhente følgende godkjenninger eller tillatelser for prosjektet?**Behandling**

Hvor behandles opplysningene?

- Mobile enheter tilhørende behandlingsansvarlig institusjon

Hvem behandler/har tilgang til opplysningene?

- Prosjektansvarlig
- Student (studentprosjekt)

Tilgjengeliggjøres opplysningene utenfor EU/EØS til en tredjestat eller internasjonal organisasjon?

Nei

Sikkerhet

Oppbevares personopplysningene atskilt fra øvrige data (koblingsnøkkel)?

Ja

Hvilke tekniske og fysiske tiltak sikrer personopplysningene?

- Opplysningene anonymiseres fortløpende

Varighet

Prosjektperiode

15.08.2020 - 03.05.2021

Skal data med personopplysninger oppbevares utover prosjektperioden?

Nei, data vil bli oppbevart uten personopplysninger (anonymisering)

Hvilke anonymiseringstiltak vil bli foretatt?

- Lyd- eller bildeopptak slettes

Vil de registrerte kunne identifiseres (direkte eller indirekte) i oppgave/avhandling/øvrige publikasjoner fra prosjektet?

Nei

Tilleggsopplysninger

Vil du delta i forskningsprosjektet “Graphic novels in the EFL classroom”?

Dette er et spørsmål til deg om å delta i et forskningsprosjekt hvor formålet er å undersøke om bruk av tegneserieromaner i engelskfaget gir elevene leseglede og bidrar til at de leser engelsk frivillig. I dette skrevet gir vi deg informasjon om målene for prosjektet og hva deltakelse vil innebære for deg.

Formål

Lærerplanen i engelsk (LK20) ber om at undervisningen i faget «skal bidra til leseglede og tilegnelse av språk» (grunnleggende ferdigheter). Med dette prosjektet ønsker jeg å undersøke om tegneserieromaner kan bidra til leseglede hos elever, uavhengig av om de oppgir at de liker eller ikke liker å lese fra før. Formålet med prosjektet er å finne ut om tegneserieromaner kan bidra til å møte kravene lærerplanen setter for undervisningen i engelskfaget.

Det ligger to forskningsspørsmål til grunn for masterprosjektet:

- Vil det å lese en selvvalgt tegneserieroman gi elevene en opplevelse av leseglede?
- Stimulerer leseopplevelsen til frivillig lesing?

Opplysningene som hentes ut til dette prosjektet vil ikke brukes til andre formål enn masteroppgaven.

Hvem er ansvarlig for forskningsprosjektet?

Universitetet i Agder er ansvarlig for prosjektet.

Hvorfor får du spørsmål om å delta?

Du blir spurt om å delta i prosjektet fordi du har vist at du er interessert i å bruke tegneserieromaner i en av dine klasser.

Hva innebærer det for deg å delta?

Hvis du velger å delta i prosjektet, innebærer det at du gjennomfører et undervisningsopplegg med en av klassene dine i engelsk, lar elevene fylle ut et spørreskjema før og etter og deretter deltar i et intervju. Dette intervjuet vil ta ca. 30 minutter og vil inneholde spørsmål om hvordan du synes det var å undervise om tegneserieromaner og hvordan du tror elevene synes det var. Intervjuet vil bli tatt opp med båndopptaker og transkribert.

Det er frivillig å delta

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

Ditt personvern – hvordan vi oppbevarer og bruker dine opplysninger

Vi vil bare bruke opplysningene om deg til formålene vi har fortalt om i dette skrevet. Vi behandler opplysningene konfidensielt og i samsvar med personvernregelverket.

Det er kun jeg og veileder som vil ha tilgang til opplysningene som oppgis i intervjuet. Navnet og kontaktopplysningene dine vil jeg erstatte med en kode som lagres på egen navneliste adskilt fra øvrige data.

I masteroppgaven vil du være helt anonym og vi skal gjøre vårt ytterste for at du ikke skal kunne gjenkjennes. Det er kun informasjon du gir oss som er relevant for prosjektet og som ikke kan spores tilbake til deg som vil brukes i masteroppgaven.

Hva skjer med opplysningene dine når vi avslutter forskningsprosjektet?

Personopplysningene og lydopptaket slettes når prosjektet avsluttes/oppgaven er godkjent, noe som etter planen er i april 2021.

Dine rettigheter

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

- innsyn i hvilke personopplysninger som er registrert om deg, og å få utlevert en kopi av opplysningene,
- å få rettet personopplysninger om deg,
- å få slettet personopplysninger om deg, og
- å sende klage til Datatilsynet om behandlingen av dine personopplysninger.

Hva gir oss rett til å behandle personopplysninger om deg?

Vi behandler opplysninger om deg basert på ditt samtykke.

På oppdrag fra Universitetet i Agder har NSD – Norsk senter for forskningsdata AS vurdert at behandlingen av personopplysninger i dette prosjektet er i samsvar med personvernregelverket.

Hvor kan jeg finne ut mer?

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

- Universitetet i Agder ved Irene Eik tlf: 92881996, eller Mariette Aanensen tlf: 41664810
- Vårt personvernombud Ina Danielsen tlf: 45254401

Hvis du har spørsmål knyttet til NSD sin vurdering av prosjektet, kan du ta kontakt med:

- NSD – Norsk senter for forskningsdata AS på epost (personverntjenester@nsd.no) eller på telefon: 55 58 21 17.

Med vennlig hilsen

Mariette Aanensen
(Forsker/veileder)

Irene Eik
(student)

Samtykkeerklæring

Jeg har mottatt og forstått informasjon om prosjektet *Graphic novels in the EFL classroom*, og har fått anledning til å stille spørsmål. Jeg samtykker til:

- å delta i intervju

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

(Signert av prosjektdeltaker, dato)

Pre-reading questionnaire

Spørsmål 3. Er det noe du synes er gøy ved å lese bøker? Hvis ja, skriv hva.

Leser vanligvis ikke bøker

Nei

Nei

Ja, hvis det er en spennende bok som passer meg

Man bruker tid på noe som ikke er mobilen. Også er det jo alltid gøy å bli oppslukt i en bra bok. Også lager man ett bilde i hode av personene i boka.

Hvis det faktisk er interessant og man faktisk liker det man leser

Nei, ikke i det hele tatt. Klarer ikke konsentrere meg og blir rastløs.

Visst det skjer handlinger jeg drømmer om eller kan relatere til

Gøy handling. Hvis det er spennende.

Bilder

Leser mye manga, så liker vor lett det er å lese. Liker romansebøker veldig mye også.

Spørsmål 4. Er det noe du synes er vanskelig/kjedelig ved å lese bøker? Hvis ja, skriv hva.

Klarer ikke konsentrere

Har ingen interesse i det

Enklere å se en video en å lese bøker

Ja, det er kjedelig hvis den bruker for lang tid for å starte

Vanskelig å finne en bra bok. Og når man først begynner så tar det litt lang tid før handlingen begynner

Jeg synes det er kjedelig når det ikke er bilder, og det er generelt vanskelig og følge med

Å konsentrere seg og følge med på hva man har lest

Hvis det er skrevet tung eller komplisert er det ikke så gøy.

Teksten

Sliter å lese lange tekster som siden jeg har dysleksi. Tongt å lese for mye

Spørsmål 7. Hvilken bok var den siste du leste? Hvis du ikke husker tittel, kan du skrive sjanger eller noe annet du husker om boka.

Husker ikke

Ringenes herre

Krig

Krim av Jo Nesbø

Augie eller en annen bok jeg ikke husker navnet på

Jeg leste en manga: my hero academia.

Pretty little liars på skolen. Skulle skrive oppg, men hadde sett serien så leste ingenting

Annes Barn tror jeg den het, den handler om ei tenåring som blir gravid, har lest den mange ganger. Liker handlingene og alt som skjer før og etter ho blir gravid. Kan anbefale den.

Tunnel

Fantasy

Amuletten

Leste en bok om noen som blir kjent i et sykehus og hvordan livet til pasienten visner mens den andre må bare se på mens den ikke kan gjøre noe

Spørsmål 9. Hva liker du best å lese? Det kan for eksempel være en spesiell sjanger, forfatter, bokserie eller lignende.

Krim

Fantasy

Krig, drap

Krim av Jo Nesbø

Har en forfatter jeg ikke husker navnet på

Tegneserie og mangas

Sånn romantiske sommer greier

Litt varierende

Fantasy, romantikk

Romanse og bl bøker, mest mangaer. Liker veldig å lese fanfiction

Spørsmål 13. Har du lest tegneserieromaner før? Hvordan tror du det blir å lese en tegneserieroman?

Kanskje skjpt

Sikkert kjedelig

Aldri lest. Kommer aldri til å lese frivillig.

Tror ikke det.

Nei, blir sikkert greit.

Vet ikke

Har lest donald duck

Ja, 7 het boken, sikkert gøy hvis det er gøy og spennende handling

Ikke gøy

Ja, har lest det, men leser mye engelsk tegneserier/manga. Tror det blir helt greit.

Post-reading questionnaire

Spørsmål 2. Er det noe du synes var gøy ved å lese tegneserieromanen(e)? Hvis ja, skriv hva.

Syns det var gøyere enn å lese vanlig bok

Bedre enn vanlige engelsktimer

Nei, det er ikke gøy

Det er litt lettere at når den er engelsk at det også er bilder som gjør det lettere å forstå

Jeg synes bildene passet bra med historien og jeg likte at boken var veldig lik filmen

Nei

Ja. Var litt gøy å leve seg inn i en bok. Med bildene så fikk jeg forstått alt.

Ikke så mye tekst gjør at man kommer fortere gjennom historien

Foretrekker vanlige romaner

Spørsmål 3. Er det noe du synes var vanskelig/kjedelig ved å lese tegneserieromanen(e)? Hvis ja, skriv hva.

Nei

Nei

Ja det er kjedelig fordi jeg synes det er bortkasta tid

Det hoppet mye frem og tilbake i tid, noe som var forvirrende. Vet ikke om det bare var boken jeg ikke likte eller om det er tegneserieromaner jeg ikke liker

Jeg synes det er litt kjedelig generelt og lese, men boken forsto jeg godt

Ja, å fokusere. Fordi jeg liker ikke lese så da klarer jeg ikke konsentrere.

Nei

Ja, hoppingen i tid og sted gjør det komplisert og forvirrende

Språket i noen av bøkene

Spørsmål 4. Hvilke(n) tegneserieroman(er) leste du underveis i dette prosjektet?

Suicide Squad og Fullmetal alchemist

The Walking Dead ep 1,3, 21

Jeg har lest 2 forskjellige Hawkeye romaner som var i en serie på 3-4 bøker

Hawkeye - L.A WOMAN

Jeg leste Death Note 1 og 2

En som het suicide squad men bytta den fordi fulgte ikke med på den så leste Locke&key crown of shadows

Locke & key 1 og 2

Hawkeye little hits, deadpool classic vol. 10

Amuletten

Amuletten

Spørsmål 10. Vil du anbefale engelsklæreren å gjennomføre samme opplegg i andre klasser? Hvorfor/hvorfor ikke?

Fordi det er gøy og mer interessant

Ja fordi jeg synes det er gøyere å lese bøker enn å skrive på PC

Nei, for du lærer ikke mye engelsk og jeg ville heller hatt vanlig undervisning

Ja, det er sikkert flere som liker det. Også er det veldig greit med bilder i en engelsk bok.

Jeg likte det fordi det var annerledes og ganske chill og bare lese mye

Ja, pga da kan man slappe av i timen

Ja det er gøy

Ja, dette gjør at alle for lest noe. Det er ikke så mange som leser mye utenfor skolen.

Ja, tegneserieromaner er ofte lettere å lese. Kan føre til mer leseglede hos noen.

Ja

Appendix 10. A list of graphic novels the pupils chose to read

Suicide Squad by Adam Glass

Fullmetal Alchemist by Hiromu Arakawa

The Walking Dead vol 1, 3 and 21 by Robert Kirkman

Death Note 1 and 2 by Tsugumi Ohba and Takeshi Obata

Deadpool Classic Volume 10 by Buddy Scalera, Daniel Way and Gail Simone

Amulet by Kazu Kibuishi and Jason Caffoe

Locke & Key 1, 2 and 3 by Joe Hill and Gabriel Rodríguez

Several vol. 4 *Hawkeye*-novels by Matt Fraction and David Aja

Appendix 11. A transcript of the interview

Transkripsjon av intervju

I = Intervjuer

L = Lærer

- indikerer pauser eller innskuddssetninger

[] indikerer at den andre avbryter eller legger til noe mens den andre snakker
supplerende informasjon er markert med gult

I	Det første tema er litt generelt om klassen. Så det første jeg lurer på er om det er elever med språkvansker i klassen.
L	Det er det. Det er elever med språkvansker og lese-og skrivevansker.
I	Ja, er det mange?
L	Eh, hm, nei. Det er kanskje sånn ja en - under en håndfull. De er litt få, så (ler) [ja] så ja.
I	Eh, hva vet du om språkbakgrunnen til elevene?
L	Eh, de aller fleste har jo eh vanlig grunnskolegang her i Norge, men det er vel et par – jeg må bare tenke litt – det er vel én som har en fremmedspråklig bakgrunn i den klassen. Så med kort - mye kortere botid enn de andre for å si det sånn da.
I	Ja, synes du at denne klassen ligner på andre yrkesfagklasser du har - eller har hatt?
L	Ja, sånn gjennomsnittlig sett, [ja] ja.
I	Så greit. Eh, også selve undervisningsopplegget. Det første jeg lurer på er hvordan utartet undervisningsopplegget seg?
L	Eh, det vi hadde faktisk sånn som jeg forsto det ganske moro, (ler) [ja] Jeg tror det hadde litt med at vi gjorde noe som var annerledes, ikke sant. Vi leste i ja stykkevis da i gjerne alt i fra 20 min til en halvtime med lesing – eh - etterfulgt av en oppgave. Og det var ikke et vurderingspress for noen av de. Eh - Noen synes det var et press i seg selv da, (ler). Eh, og det virket som at de likte det brekket eh i timen for å si det sånn. [Mhm] Ja.
I	Hvor mange skoletimer til sammen jobbet dere med undervisningsopplegget?
L	Totalt så ble det vel tolv timer, eller det ble tolv timer pluss en tretimers økt med film blir det vel. Nei vent. Syv. Nei, det er jo fem timer. Fem pluss fem, det er ti. Elleve, tolv. Ja! Jo, det stemmer. [ja] Nå måtte jeg bare tenke, (ler).
I	Var oppgavene muntlige eller skriftlige?
L	En kombinasjon. Noen var muntlige, og noen var skriftlige.
I	Ja, var det noe de leverte inn? Eller var det [nei de - uklart]
L	De skriftlige oppgavene leverte de inn. Eh som men de fikk ikke noe sånn derre vurderings-eh-tilbakemelding - [Mhm] – på det. Men eh, det ble og gjerne brukt eh etterpå i noen tilfeller eh som et samtalestartpunkt da [mhm] for muntlig samtale elever i mellom.
I	Eh før du begynte undervisningsopplegget, snakket dere noe om lesing sånn generelt? [eh] Fordelene med lesing?
L	Eh, (ler), i utgangspunktet ikke så mye, det var vel egentlig mer at vi skulle ha eh et opplegg som involverte først og fremst lesing. Eh, i forkant av det har vi ikke snakket så mye om lesing. Det er litt sånn derre eh ja allmennkunnskap at vi skal lese i timene også [mhm] (ler) [ja] ja

I	Topp. Eh, også lurte jeg på litt rundt rammefaktorer. Er det noe som ikke gikk som det skulle?
L	Vel, det eh i forhold til opplegget i seg selv, så var det vel kanskje at jeg har noen elever som har vært fraværende [ja]. I utgangspunktet ikke uforventa [nei] men det hadde jo vært veldig greit hvis vi på en måte vi kunne kjøre en kontinuitet for alle elevene da [mhm], så det gikk kanskje ikke helt som planlagt. Eh i tillegg så fikk jo jeg et lite brekk der hvor jeg måtte reise bort, så da ble det jo en liten økt der vi så en film som er basert på – på en graphic novel altså vi så Doctor Strange, eller de(!) så Doctor Strange.
I	Ja, men i utgangspunktet, så var det ikke sånn at koronasituasjonen påvirka eh undervisningsopplegget.
L	Nei, heldigvis ikke. Eh det – av påvirkning – men egentlig på en god måte da var jo at elevene ikke kunne komme i full klasse ned til biblioteket, men puljevis i mindre grupper da. Og det resulterte jo i at da fikk de lov til å ha litt ro til å velge.
I	Fikk du inntrykk av at noen leste også utenfor timen?
L	Eh noen av de gjorde det, og eh med de jeg prata med om det, så er det jo og da noen s- de fleste av de som leste la oss si en håndfull stykker da som leste utenom de pleier også å lese til vanlig. Eh, men det var vel et par stykker som leste fordi de syns det var gøy rett og slett å lese videre i den boka eh den ene likte egentlig ikke lesing men hadde bestemt seg for at det var på tide å ta tak og begynne å lese og da var jo det egentlig en veldig god start for å si det sånn. Og vedkommende fant en bok som fenget da [ja] rett og slett, så det - [ja] - det var fint.
I	Ja, så bra. Litt videre på det, hvilke holdninger hos elevene plukka du opp med tanke på undervisningsopplegget?
L	Eh, egentlig positivt – eh – det som var negativt var vel egentlig at noen få elever som egentlig ikke liker å lese de syns ikke at det var noe bedre å lese, men de ville heller sitte og lese og bla for å si det sånn da enn å gjøre andre typer oppgaver. Så (ler), i bunn og grunn var det jo en positiv opplevelse for de fordeom det ikke endra synet deres på lesing, så likte de den formen for lesing bedre enn å jobbe med andre typer oppgaver og lese andre typer tekster, fagartikler og de tingene der.
I	Interessant. Eh, hvordan oppfattet du konsentrasjonen til elevene mens de leste i timen?
L	Du, jeg ble veldig positivt overasket. (ler). Det det jeg hadde jo forventa mye mer kribling og uro, gjerne etter de første ti minuttene [ja] men nå må det jo sies at den klassen jeg har nå, de er jo generelt veldig rolige. Det er en lite utagerende klasse. Men eh det er jo fort gjort å finne på andre ting når man blir lei. Men de satt rett og slett og leste selvfølgelig var det noen av de som begynte å bla litt hyppigere mot slutten, men det var og de som ikke syns det var så veldig gøy med lesing i seg selv da. Så da ble det mye blaing i- for å kikke hva skjer videre tenker jeg. [Ja]
I	Ja, hørte du at elevene snakket med hverandre om bøkene de leste også utenom oppgavene de fikk?
L	Veldig lite - faktisk, og det må jeg jo innrømme at overasket meg litt da. Og det er fordi jeg liker å lese sånn selv. Så, (ler). Så det var jo noen få – de som på en måte liker å lese, så var det større sjanse for at de snakker litt, men da når da ikke medelever er interessert, så ble det gjerne holdt jeg på å si en funksjon som skulle gjøres i timen på en måte da.

I	Eh, ja, apropos at du liker å lese tegneserieromaner, tror du at engasjementet ditt kan ha spilt inn på hvordan elevene opplevde undervisningsopplegget?
L	Eh, det vil jeg jo tro har en innvirkning på ganske mange av de. Eh, og jeg fortalte egentlig om opplegget ganske tidlig i starten av skoleåret, og da vet jeg at de som liker den formen for lesing, eh de har – de har venta lenge på å komme dit vi er (ler) for å lese og eh snakke om det som for eksempel at vi snakker litt om virkemidler og de tingene der og forskjellige typer tegneserier det har og hatt påvirkning på at flere fant det mer interessant – fikk et litt annet syn på det da – rett og slett.
I	Mhm. Kult. [ja]. Eh, også neste tema. Sammenligning med andre – altså romanlesingsopplegg – hvordan var dette opplegget sammenlignet med det – med når du bruker vanlige romaner i timene dine?
L	Eh, egentlig annerledes i form av at eh hva skal jeg si for noe. At elevene fant at det var kanskje mer interessant å lese fordi det også var bilder i. Noen få tilbakemeldinger fikk jeg på at de foretrekker vanlige bøker [mhm] fordi det ble for mye inntrykk for noen av disse å prosessere. Så det ble liksom litt for mye som foregikk på en og samme side. [mhm] ikke sant. Eh men for veldig mange tror jeg det var en gøy opplevelse, mest sannsynlig fordi de ikke har lest den type tegneserie i undervisninga [mhm]. Eh, men jeg merker arbeidet med det, der kjente jeg på at eh sånn som opplegget var hos oss nå, så var det ikke eh fokusert så veldig stort faglige utbytte av disse her sånn som virkemidler og de tingene der, og analyse og sånne ting, fordi vi alle leste forskjellige ting med forskjellig tempo og noen hadde jo gått gjennom jeg vet ikke fire-fem hefter og andre fullførte ikke den de hadde begynt på før vi var ferdige med opplegget. Jeg tror vi hadde fått et veldig godt utbytte av det og hatt et mye bedre sammenlikningsgrunnlag hvis vi faktisk hadde fått til et klassesett som vi da kunne ha starta med, og jobbet sammen om. Også derfra kanskje gå videre til videre lesing valgfritt for eksempel. Det tror jeg kanskje hadde eh det hadde vært noe jeg hadde tenkt meg og gjort seinere da, at vi begynte med noe felles og jobbet inn en del begreper og strukturer og de tingene der, også slippe de litt fritt etterpå. [mhm] rett og slett.
I	Så du pleier å velge bok til elevene, eller pleier du å gi lister for eksempel?
L	Eh, jeg har pleid å gi – hvis vi skal lese noe felles, så er det felles for alle det samme. [ja] Rett og slett. Ja.
I	Sånn, med tanke på selve undervisningsopplegget fra time til time, hvordan legger du vanligvis opp et undervisningsopplegg når dere skal jobbe med en bok?
L	Nei, da har jeg i utgangspunktet først en – holdt jeg på å si – en forklaring på hva vi holder på med. Eh, og vi snakker litt i forkant av eh i forhold til hva som forventes av ja analyse av det i forhold til tema. Noen ganger så, eller ofte så, blir det jo en litt mer overordna analyse eh av ja teksten vil jeg si for det er jo litt variert det er ikke alltid klassene fungerer med en hel bok så da blir det jo mer et utdrag eller en, ja novelle eller noe i den kategorien der [mhm], eh også leser vi gjerne sammen i starten. Hvis det er en veldig lang tekst, så leser vi starten sammen og snakker om det – stopper opp litt eh littegranne. Eh er det en litt kortere tekst, så er det jo godt mulig at jeg bare lar de få lov til å lese, men litt avhengig av klasse. Sånn som denne klassen her, så ville jeg nok med en lengre tekst ha spilt inn – altså – spilt av en lydfil mens vi lytter til det hvis det – hvis det finnes, hvis ikke ville jo jeg lest høyt selv. Eh, også hadde vi stoppet opp i - ved ulike partier der det var noe å ta tak i på en måte. [ja] og gått gjennom den den veien. Så det er vel heller sjelden at vi kanskje hadde lest gjennom

	hele teksten, hvis den er lang da, før vi begynte på noe. [ja]. Men selvfølgelig, en sånn A4 side, den leser vi gjennom før vi gjør noe med den.
I	Mhm, pleier du når dere leser en lengre tekst, skriver elevene leselogg da? Vanligvis?
L	Vi bruker sjelden leselogg, vi, det er rett og slett fordi at tilbakemeldingene jeg har fått tidligere er at de synes det blir - hva skal jeg kalle det? - dobbelt arbeid. Først så skal de prøve å lese og forstå teksten, også er det jo egentlig en god prosess i å bearbeide teksten, men da har de – de stopper opp liksom, de gidder ikke gjøre det på nytt igjen på en måte. [mhm] Eh, så – så de føler at det å skrive hva de har lest blir liksom ja fordi sånn som en av elevene mine sa: det er jo helt tullete for jeg vet jo hva jeg har lest. (ler) [(ler)] så, ja, så derfor har jeg ikke brukt så mye leselogg for det kommer – det har kommet litt lite ut av de leseloggene. [ja] Rett og slett [mhm]
I	Har du brukt tegneserieromaner før?
L	Eh, ikke så konkret som dette. Vi har, jeg har vært inne på tegneserie versus film og tatt den adaptasjonsprosessen hvor jeg har tatt holdt jeg på å si utdrag eh ja noen paneler her og der også sammenlignet med hvordan filmen da fremførte det. Og ja i den forstand brukte jeg da <i>sin city</i> til å gjøre det da hovedsakelig da, for den er jo veldig tydelig i forhold til formatet (ler) [mhm], men bortsett fra det så har vi ikke gjort det nei.
I	Nei. Basert på dine tidligere erfaringer, hva tror du det hadde å si at de leste en tegneserieroman kontra en vanlig roman? Kan det være at elevene responderte på undervisningsopplegget heller enn eh tegneserieformatet?
L	Eh, nei jeg tror nok de eh responderte på tegneserieformatet også [ja] rett og slett fordi at de la merke til at de trengte ikke lese så veldig mye tekst, men allikevel fikk de med seg veldig mye av handlinga. Og de som strever enten med lesing eller med språk generelt i forhold til engelsken eh så fikk de med seg mye mer av handlinga fordi at de kunne se det via bildene, så jeg tror det hadde fungert, altså eh jeg tror det er et godt opplegg. Det som jeg tenker, er at jeg savner jo tegneserier som jeg har kjennskap til og som jeg faktisk kan bruke i undervisningen. [mhm] Ikke sant, hvilke er aktuelle å bruke på en god måte. Og gjerne enkeltstående eh romaner, rett og slett.
I	Ikke lange serier?
L	Ja, og som ikke blir s- for komplekst heller. En av de som vi har på biblioteket er jo en sånn mangaversjon av Shakespeares verker, ikke sant. Og det for meg hadde det vært kjempegøy for det om vi burde da tatt å gå i Shakespeare, og for min del hadde ikke det – altså det er jo bare gøy, (ler). Men jeg tror kanskje elevene hadde syntes det var givende, men problemet er jo det at det var jo en mange og den er forholdsvis tjukk og ganske kompleks i tegningene for å si det sånn da. Så jeg tror den hadde blitt veldig tung. Så noe litt lettere, litt sånn lettlest versjon av Hamlet i tegneserieformat hadde jo vært fantastisk da [ja], ikke sant. Så - eller noe annet noe - gjerne litt - kanskje andre type dagsaktuelle temaer [mhm].
I	Men hvis jeg forstår deg rett, så betyr det at hvis du skulle hatt et lignende opplegg en gang til, så hadde du brukt tegneserieroman på samme måte som du vanligvis underviser en roman.
L	Eh, ja i utgangspunktet så ville jeg ha gjort det, men jeg tenker at vi og sikkert hadde sett sikkert mye mer på det visuelle som ble brukt der og med tanke på sammensatte tekster for eksempel [mhm] og det tror jeg hadde vært egentlig mye gøyere å holde på med enn en vanlig roman i seg selv for mange elever, det gir litt mer spillerom for ulike versjoner. Men selvfølgelig så har jo dette gitt meg ideer til at hvis jeg bruker en

	roman eller bare et utdrag for den sakens skyld, så går det faktisk an å visualisere det i undervisningen, ikke sant. At elevene er med og visualiserer handlingen i den teksten på en måte. [mhm] Så det er litt sånn det jeg driver og leker litt med nå da, (ler). Tenker på.
I	Ja, interessant [mhm] ehm, hva ville du gjort annerledes dersom du skulle gjennomført et lignende undervisningsopplegg på nytt i en annen klasse, sånn helt konkret.
L	Helt konkret, så hadde jeg sørget for at vi skulle fått et klassesett med en roman som alle sammen kunne – om ikke annet det første volumet da hvis ikke vi kunne fått en enkeltstående roman. Det tror jeg hadde vært det viktigste vi hadde gjort faktisk.
I	Ja, for da ehm altså innholdsmessig da, så er det lettere å lage liksom konkrete undervisningsopplegg.
L	Ja [ja] det er jo det, også er det lettere å bruke konkrete eksempler som alle på en måte får tatt del i. Sånn at da kan jeg vise sånn at da ser de det i sin egen bok. Men hvis jeg kommer med et - bare sånne ting som fartstriper, og da har du en elev som da sier «men det er jo ingen fartstriper i boka mi», (leende): ikke sant litt sånt. Eh så da, det å ha et felles sett med noe som alle sammen har tilgang til hadde vært en veldig stor fordel her.
I	Ja, topp. Eh, har du noe du vil legge til før vi avslutter?
L	Du jeg synes dette her var veldig gøy. Eh, jeg kjenner og på i forhold til det tidspresset som er i skolen eh så er jeg jo veldig glad for å kunne legge opp til noen oppgaver. Og jeg skulle nok gjerne eh hatt en avsluttende vurderingsoppgave på noe vis. Spesielt hvis vi hadde hatt et felles sett å jobbe med. Men da selvfølgelig differensiert det på ulike fokusområder ikke sant litt avhengig av eleven og tilpasse det i forhold til det visuelle kontra det tekstsapende og de tingene der da. [mhm] det er vel egentlig det jeg tenker jeg tar med meg videre i forhold til å – videreføring av dette for å si det sånn.
I	Ja, er det sånn at de får karakter på det - den oppgaven de gjør nå snart, den one-pageren som du fortalte om [før intervjuet]
L	Vet du hva, nei, eh, det vi har gjort med – nå fikk vi jo vinterferien rett i fanget også ble vi koronasuspendert holdt jeg på å si, (ler). Så intensjonen med one-pageren som vi lagde det var rett og slett at vi skulle ta også henge den opp i klasserommet, og da gjerne det klasserommet som ligger vegg i vegg med den andre klassen, for vi har jo to forskjellige klasserom vi flytter på. Rett og slett for å vise eh hva vi har jobba med, så de hadde ikke fått vurdering – og det jeg sa det til elevene at det var brorparten glad for –det var at jeg ikke har tenkt å sette karaktervurdering, men det er en del av helhetsvurderinga. Eh og det tror jeg de likte for de koste seg veldig med den one-pageren, de likte både den som skulle ha fokus på tegne – en av tegneseriene de hadde lest, og den hvor de kunne lage sin egen i tillegg da sånn på et gitt tema [mhm]. Og det fenga de rett og slett å kunne eh både tegne og skrive samtidig, så de var faktisk veldig lite opptatt av at de ikke var flinke til å tegne noen av disse her. Det var noen som sa «og jeg er ikke noe god til å tegne», men etter å ha sett mine strektegninger på tavla, så tror jeg de fleste følte som mestre de og, (ler) [(ler)]. Så neida, så de – de får ikke noe konkret- de får ikke noe formell vurdering. [Nei] Det gjør de ikke, men de får tilbakemelding i form av at vi snakker om, eller vi kommer til å snakke om one-pageren, når vi er tilbake i klasserommet igjen [ja]. Også er

	intensjonen at vi skal laminere de, også på slutten av skoleåret skal hver enkelt av de få sin med seg hjem da som et lite minne, så det -det er liksom tanken da. [ja]
I	Men det er ikke karaktersatt?
L	Vi har ikke karaktersatt noe av dette.
I	Eh, du nevnte – da vi møttes så sa du at eh det kanskje var et stressmoment for noen elever at det ikke var karaktersatt undervisningsopplegg [ja], kan du si litt mer om det?
L	Ja, eh, elever er jo så vant til at de må prestere og få en vurdering for standpunktkarakteren sin. Eh, og, det er veldig mange av de som strever med å forstå at alt er en del av vurderinga. Sånn at de - de trenger liksom det tallet som en bekreftelse på arbeidet de har gjort hele tiden. Så for noen, så følte de at de fikk ikke mulighet til å vise hva de kunne fordi at de ikke fikk en konkret tallbekreftelse. Litt sånn, så måtte forklare dem ved flere anledninger at det blir vurdert, men at jeg setter ikke noe konkret karakter på det, men jeg ser på at dette er egentlig din engelskkunnskap i det daglige og ikke noe du har øvd til. Eh, så vi har snakket en del om å prestere i form av å øve til en presentasjon kontra å tilegne seg kunnskap som gjerne da blir mer vedvarende, ikke sant. [ja] Så det har vært noen beroligende runder for bare et par av elevene egentlig. De aller fleste fant etter hvert ut at det var veldig deilig å ikke måtte stresse med å føle på å få karakter på det, og måtte gjøre det bra.
I	Ja, var det med det du sa med tilegnelse av kunnskap kontra læring. Var det en samtale du hadde med hele klassen, eller med enkeltelever?
L	Eh, begge deler. Det var noen jeg måtte gjenta det for, sånn i enkelthet å berolige. Men i hele - hele klassen så ble det forklart at det er jo dette her vi bruker det vi kan. Ikke sant, og at det er nå jeg får se egentlig hvilken kunnskap du har som ikke du har sittet – sittet å pugga og som du har glemt om – ja, dagen etter for den saks skyld. [mhm] Og den så de jo. [ja] Så der tror jeg de fleste tenkte vel egentlig både skriftlig og muntlig språkbruk, ikke sant ordforråd, setningsstruktur. Jeg tror nok de tenkte mer på det enn fagkunnskap i form av ja terminologi innenfor dette temaet, og de tingene der, men at de faktisk skal kunne snakke, beskrive ut ifra det de jobber med på en måte.
I	Ja, topp. Da har ikke jeg noen flere spørsmål. [Nei, så greit] Da avslutter jeg hvert fall den, [ja, så greit] hvis ikke du har noe mer du vil legge til.
L	Nei, jeg tror det var det