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Master's thesis

**Visual Development in Norwegian
English Subject Textbooks from 2006
to 2022: an Aesthetic Comparison
Study**

Visuell utvikling i norskproduserte lærebøker for engelskfaget
fra 2006 til 2022: en estetisk sammenligningsstudie

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Acknowledgements

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I have had a fun, sometimes frustrating, educational, and enjoyable five years here at HINN, now it is time for some exciting new adventures as a teacher.

Henriette Thorrud

Hamar, May 2023

English abstract

This master's thesis "Visual Development in Norwegian English Subject Textbooks from 2006 to 2022: an Aesthetic Comparison Study" investigates how Norwegian EFL textbooks from grades 3 and 4 are visualised from 2006 up until 2022. The thesis has two research questions: "How are tales visualised in textbooks from grades 3 and 4 published before and after the 2020 curriculum renewal?" and "How have the tales changed across the curricula from LK06 to LK20?". All the 20 published textbooks from this timespan have been analysed since the study only investigates the topic of tales in each textbook. 16 of the 20 textbooks did contain tales and folktales and are then represented in the study. The study used an analytical approach with discourse analysis together with a visual semiotic analysis in order to answer the research questions. The analysis used concept-driven coding categories based on the theoretical framework. The study showed that the visualisation has increased in all categories such as use of colour, number of images and number of words in the written text. It also showed that the content of the textbooks is closely related to the curriculum, since the curriculum and competence aims are open for interpretation from both textbook authors and teachers. This thesis only investigates the visual aspects of the textbooks and tales, which means that the language aspects of the written text have not been considered or investigated.

Norsk sammendrag

Masteroppgaven «Visuell utvikling i norskproduserte lærebøker for engelskfaget fra 2006 til 2022: en estetisk sammenligningsstudie» undersøker hvordan norskproduserte lærebøker for engelskfaget for 3. og 4. trinn er visualisert i tidsperioden 2006 til 2022. Masteroppgaven har to problemstillinger: «Hvordan er fortellinger visualisert i lærebøker på 3. og 4. trinn som er publisert før og etter Fagfornyelsen fra 2020?» og «Hvordan har fortellingene endret seg på tvers av læreplanene?». Alle de 20 publiserte lærebøkene fra denne tidsperioden har blitt analysert siden studien bare tar for seg temaet fortellinger i hver bok. 16 av 20 lærebøker inneholdt fortellinger, eventyr eller folkeeventyr og er derfor representert i denne studien. Studien brukte analytiske metoder, ved å bruke diskursanalyse sammen med visuell semiotikk analyse for å kunne svare på problemstillingene. Analysen brukte konseptdrevne kodingskategorier som baserte seg på det teoretiske rammeverket. Studien fant ut at visualiseringen i bøkene har økt i alle kategorier blant annet ved økt fargebruk, antall illustrasjoner, og i antall ord i den skrevne teksten. Studien viste også at innholdet i lærebøkene er nært relatert til læreplanen, siden læreplanen og kompetansemålene er åpne for tolkninger både fra lærebokforfattere og lærere. Denne masteroppgaven ser kun på de visuelle aspektene av lærebøkene og fortellingen, noe som betyr at språklige aspekter ikke har blitt analysert eller vurdert.

Table of content

Acknowledgements	ii
English abstract	iii
Norsk sammendrag	iv
List of Tables	vii
List of Figures	vii
List of Excerpts	viii
1. Introduction	1
1.1 Thesis aim and research questions	2
1.2 Relevance of thesis	2
1.3 Outline of thesis	3
2. Curricula development	5
2.1 Reading in the curricula	5
2.1.1 Reading in the general parts of the English subject curricula	5
2.1.2 Reading in basic skills	7
2.1.3 Reading in the competence aims	8
2.2 Text in the curricula	11
2.3 Summary	13
3. Theoretical framework	14
3.1 Social semiotics, multimodality, and images	14
3.2 Typography, layout, and colour theory	18
3.3 Discourse	21
3.4 Image–text interaction	22
3.5 Tales and images in the classroom	22
3.6 Curricula interpretation	24
3.7 Summary	25
4. Earlier research	26

5.	Research Methodology	31
5.1	Methodology and methods	31
5.2	Materials and textbooks	32
5.3	Data collection process and analysis	34
5.3.1	The data collection process	34
5.3.2	The first analysis - gathering data in excel.....	36
5.3.3	The second analysis – an overview of the categories.....	39
5.3.4	The third analysis – a detailed description of nine excerpts.....	39
5.4	Ethical considerations	40
5.5	Reliability and validity	41
6.	Results.....	43
6.1	Results from the initial rounds of analysis	43
6.2	Results and comparisons from the rounds of analysis.....	44
6.2.1	Images 1	44
6.2.2	Images 2	46
6.2.3	Image/text interaction.....	48
6.2.4	Layout.....	49
6.2.5	Typography	53
6.3	Results from the richer analysis of tales used multiple times.....	57
6.3.1	Three Billy Goats Gruff	57
6.3.2	Little Red Riding Hood.....	59
6.3.3	The Three Little Pigs.....	62
6.3.4	The Runaway Pancake	66
6.4	Summary.....	69
7.	Discussion	70
7.1	The main results.....	70
7.2	Other interesting results.....	71

7.3	The development of visualisation.....	71
7.4	The use of colour	73
7.5	Tales in the textbooks	74
7.6	The absence of tales throughout the textbooks.....	77
7.7	Limitations of the study	80
8.	Conclusion	81
8.1	Possible future research	82
9.	References.....	84
	APPENDIX	90
	Appendix 1 – Codes and categories in Excel	90

List of Tables

Table 1.	Overview of selection criteria	34
Table 2.	Categories for the data collection.....	35
Table 3.	Overview of textbook excerpts	36

List of Figures

<i>Figure 1</i>	.....	15
<i>Figure 2</i>	.....	44
<i>Figure 3</i>	.....	45
<i>Figure 4</i>	.....	45
<i>Figure 5</i>	.....	46
<i>Figure 6</i>	.....	46
<i>Figure 7</i>	.....	47
<i>Figure 8</i>	.....	48
<i>Figure 9</i>	.....	48
<i>Figure 10</i>	.....	49
<i>Figure 11</i>	.....	50
<i>Figure 12</i>	.....	52

<i>Figure 13</i>	52
<i>Figure 14</i>	53
<i>Figure 15</i>	53
<i>Figure 16</i>	54
<i>Figure 17</i>	55
<i>Figure 18</i>	55
<i>Figure 19</i>	56
<i>Figure 20</i>	56

List of Excerpts

<i>Excerpt 1. From Munden et al., 2006, pp. 74-75, illustrated by Linda Øren. Copyright by Gyldendal undervisning. Permission to use granted by Gyldendal.</i>	47
<i>Excerpt 2. From Håkenstad et al., 2007, pp. 36-37, illustrated by Solveig Lid Ball. Copyright by Cappelen Damm. Permission to use granted by Cappelen Damm.</i>	51
<i>Excerpt 3. From Bruskeland & Ranke, 2006, pp. 54-55, illustrated by Bonnie Poulsen. Copyright by Fagbokforlaget. Permission to use granted by Fagbokforlaget.</i>	51
<i>Excerpt 4. From Mezzetti et al., 2020a, pp. 50-51, illustrated by Paulina Mingiacchi. Copyright by Fagbokforlaget. Permission to use granted by Fagbokforlaget.</i>	58
<i>Excerpt 5. From Håkenstad et al., 2007, pp. 34-35, illustrated by Solveig Lid Ball. Copyright by Cappelen Damm. Permission to use granted by Cappelen Damm.</i>	60
<i>Excerpt 6. From Edwards et al., 2021, pp. 58-59, illustrated by Odd Henning Skyllingstad. Copyright by Gyldendal. Permission to use granted by Gyldendal.</i>	61
<i>Excerpt 7. From Bruskeland & Ranke, 2006, pp. 52-53, illustrated by Bonnie Poulsen. Copyright by Fagbokforlaget. Permission to use granted by Fagbokforlaget.</i>	63
<i>Excerpt 8. From Edwards et al., 2014, pp. 128-129, illustrated by Mona Nilsen. Copyright by Gyldendal. Permission to use granted by Gyldendal.</i>	64
<i>Excerpt 9. From Lien et al., 2021, pp. 44-45, illustrated by Tiril Valeur. Copyright by Aschehoug undervisning. Permission to use granted by Aschehoug undervisning.</i>	65
<i>Excerpt 10. From Hansen, 2013, pp. 50-51, illustrated by Tiril Valeur. Copyright by Aschehoug undervisning. Permission to use granted by Aschehoug undervisning.</i>	67
<i>Excerpt 11. From Haegi et al., 2020, pp. 78-79, illustrated by Bård Sletvold Torkildsen. Copyright by Cappelen Damm. Permission to use granted by Cappelen Damm.</i>	68

1. Introduction

Textbooks are a familiar artefact for almost everybody who has gone to school in Norway. Its place in the Norwegian classroom has strong traditions, all the way back to the first textbook was published in 1892, even though English as a subject was first made obligatory for all pupils in 1951 (Skjelbred et al., 2017). Now in the digital age, the physical book has often swapped places with a tablet or a computer, but the spirit of the textbooks lives on in the teachers' bookshelves at the office, through digital platforms, and paper copies that are handed out to the pupils. Multiple studies conducted in Norwegian schools have shown that teachers, especially English subject teachers are dependent on textbooks when it comes to planning and execution of the teaching (Bakken & Lund, 2018; Drew et al., 2007; Stuvland, 2019).

This thesis will explore and investigate how the multimodal and visual aspects of Norwegian English subject textbooks have changed regards three different curricula. In order to narrow down the materials for the study, the analysis looks at a selection of tales not originally written to be used in a textbook. However, many texts in the textbooks are adapted to fit a teaching activity or a language level. Therefore, it will be natural to include tales that are adapted in the analysis. An overarching definition of the kinds of text analysed would be one of narrative texts. Rose and Martin (2012, p. 130) define narrative texts as texts that contain an orientation, a complication, and a resolution. They further describe the purpose of narrative texts as resolving a complication and that this is the main difference from other types of stories (Rose & Martin, 2012, p. 130). However, since this study will focus on tales, fairy tales, and folk tales, these types of texts also need a definition. Tales, fairy tales and folk tales are all closely connected to the genre of folklore, which is defined as "traditional customs, tales, sayings, dances, or art forms preserved among a people" according to the Merriam-Webster dictionary (n.d.a). Another way to define this is that tales, folk tales, and fairy tales are imaginative narratives that have been orally passed down through generations and in more recent times been written down on paper by known authors (Merriam-Webster dictionary, n.d.b; Birketveit, 2021)

A multimodal aspect means that more than one mode is used and creates meaning in a text or on a page. A "mode is a socially shaped and culturally given semiotic resource for making meaning" (Kress, 2009, p. 79). Image, writing, and sound are different kinds of modes. Multimodality can be found everywhere from road signs to web pages and textbooks. When analysing multimodality, it tells us about what kinds of modes are used. When it comes to

how the modes are used and how they create meaning, semiotic resources, and social semiotic theory answer these questions (Kress, 2009, p. 1). Van Leeuwen (2005) defines semiotic resources as the "actions, materials and artifacts we use for communicative purposes" (p. 285). He further writes that "semiotic resources have a meaning potential, based on their past uses, and a set of affordances based on their possible uses, and these will be actualized in concrete social contexts" (Van Leeuwen, 2005, p. 285).

1.1 Thesis aim and research questions

This thesis started to grow when I looked back at the English lectures which were full of examples on how to use literature in the classroom, and the lectures also came with a message which communicated that textbooks should be avoided for as long as possible. They should only be used if no other options were available, at least that was my interpretation. With this in mind, I was curious as to why textbooks should be avoided when textbooks were so heavily used in the schools which I had practicum at. The contrast between what I was told during lectures and experienced during practicum made me want to investigate the medium of textbooks closer. These thoughts led me to my research questions:

Main research questions:

- How are tales visualised in textbooks from grades 3 and 4 published before and after the 2020 curriculum renewal?
- How have the tales changed across the curricula from LK06 to LK20?

1.2 Relevance of thesis

Skjelbred et al. (2017) looked at the history of textbooks in all subjects from 1739 to 2013. In English, they found that the layout and use of colour had a significant development during the 1990s and that it continued into the 2000s. This thesis however will as mentioned above look at the development of visual effects and the image/text interactions in selected parts of the textbooks. This will fill a research gap because most previous textbook analyses have focused on the written content, grammar or learning tasks (Brown, 2016; Ettema, 2021; Skjelbred et al., 2017). When comparing the visual elements with the content of the curriculum, it will hopefully say something about how textbooks follow the developments of the curriculum and how the development of the curriculum affects the development of the textbooks.

In recent years there has been an increased amount of research on culture and the representation of minorities in the English subject textbooks in Norway. This thesis will

report different types of studies conducted with a focus on multimodality or visual aspects from a Norwegian and international perspective. The multimodal aspects and visualisation are important to investigate because the images must follow the rest of the development in society. Since multiple of the textbooks available in a classroom could be an old version (Mejlbo, 2023), this aspect of visual development is related to what the pupils meet in the teaching material. The chapter on earlier research will also take a closer look at Bezemer and Kress' (2009) article on how textbooks have developed from the 1930s to the beginning of the 2000s. Since this thesis will try to fill a research gap within the subject of English, the previous research had to be expanded to other subjects as well to get a sense of what type of research has been done and what is missing.

This thesis uses an analytical approach by using discourse analysis to analyse the textbooks together with a visual semiotic analysis. This means that the analysis will investigate how the different modes create meaning together. It will also investigate how textbooks have changed over time and how the content relates with the content of the curriculum. When analysing the textbooks, critical visual literacy is a significant part of the process behind the analysis. Norris, Lucas and Prudhoe (2012, p. 1) define critical literacy as a reading process that "encourages readers to question, explore, or challenge the power relationships that exist between authors and readers. It examines issues of power and promotes reflection, transformative change, and action". Critical visual literacy can then be understood as the same as critical literacy but instead encourages reflective thinking about visual texts and their context (Brown, 2022; Rimmereide, 2021). Critical visual literacy will be used in this thesis in the analysis as well as in the discussion when connecting the importance of the images to the content of the written text.

1.3 Outline of thesis

This thesis contains 8 chapters. The second chapter presents the background, which investigates the changes in the curricula from 2006 to 2020. The background chapter provides information about the context for the changes that could be found in the analysis of the textbooks.

Chapter three presents a theoretical framework. The theoretical framework contains theory about the aspects that were analysed together with social semiotic theory. The theoretical framework also includes some information on why tales should be used in the classroom and

textbooks. The theoretical framework further contains the theory that will be used later in the discussion.

Chapter four presents earlier research that are topically related to this thesis. The chapter provides a broad perspective of earlier research since the topic of this thesis has a limited number of closely related earlier research.

Chapter five presents the methods applied and how the analysis has been conducted. The chapter provides a detailed discussion of the different approaches of analysis conducted and materials used in the study. The chapter also investigates the study's validity and reliability. Lastly, the chapter presents the ethical considerations of the study.

Chapter six presents all the findings from the analysis. The chapter presents all the findings from the different approaches of analysis, starting with which textbooks met the selection criteria before an overview of all the findings are presented. Furthermore, the chapter presents the results from the richer analysis of tales that reoccurred in multiple textbooks.

Chapter seven discusses some of the finds concerning theory to answer the research questions. Firstly, the chapter discuss the main finds from the results chapter together with other interesting finds. Secondly, the chapter discuss the finds in relation to the theory in order to answer the two research questions. Lastly, the chapter present the limitations of the study.

Chapter eight is a conclusion that summarises the whole thesis. The conclusion also contains some implications based on the knowledge gathered when working on the thesis. Lastly, the chapter presents some thoughts about possible future research.

2. Curricula development

This chapter investigates the three different curricula of the English subject in detail, and it looks at how the general parts in the English subject curricula and the competence aims have developed through three different curricula during a period of 17 years. The development of curricula is an important aspect related to the pedagogic and visual changes in the textbooks that will be analysed.

2.1 Reading in the curricula

During the last 17 years, the school curricula in Norway have gone through significant changes. In 2006, a new curriculum was introduced. This curriculum contained competence aims that the pupils were expected to meet and were much more open than previous curricula, meaning that the teachers had more opportunities to choose the teaching materials themselves. The Knowledge promotion of 2006 (hereafter referred to as LK06) was introduced after the Norwegian government was surprised by the Norwegian pupils' test results early in the 2000s (Utdannings- og forskningsdepartementet, 2004). After the Knowledge promotion was introduced, it was renewed in 2013 (hereafter referred to as LK13) in order to keep up with the rapid development of society. In 2015 a report was made (Kunnskapsdepartementet, 2015), and the government started working towards a new curriculum which focused on knowledge of the future. The LK06 and LK13 had not worked as well as the government wanted, and they shifted focus over to how schools should educate the pupils of the future (Kunnskapsdepartementet, 2015). This resulted in a renewal of the Knowledge promotion from 2006 called the 2020 Knowledge promotion (which will further be referred to as LK20). This chapter further looks at how the term 'reading' in the English subject curriculum has developed from LK06 to LK20 relating to how it is presented in the general parts of the curriculum and the competence aims.

2.1.1 Reading in the general parts of the English subject curricula

Reading was not specifically mentioned in the 'purpose' section of the English subject in LK06. However, in the main focus area of 'communication' in LK06, reading was mentioned in relation to ways of communicating. Furthermore, in the main focus area 'culture, society and literature', reading texts was mentioned as a way of exploring English as a language, as well as getting an understanding of others' ways of living and cultures (Utdanningsdirektoratet, 2006, p. 3). LK13 was a minimally revised version of LK06. LK13 had the same construction, and the biggest change was the addition of one main subject area,

with communication being divided into written communication and oral communication. In the 'purpose' section of LK13, it said that "Literary texts in English can instil a lifelong joy of reading and a deeper understanding of others and oneself" (Norwegian Directorate of Education and Training, 2013, p. 1). It further said, "The subject shall help build up general language proficiency through listening, speaking, reading and writing, and provide the opportunity to acquire information and specialised knowledge through the English language" (Norwegian Directorate of Education and Training, 2013, p. 1).

Under the 'main subject areas' and 'written communication' it said, "The main subject area Written communication deals with understanding and using the English language through reading, writing and using suitable reading and writing strategies" (Norwegian Directorate of Education and Training, 2013, p. 2). Further on it said, "The main subject area includes reading a variety of different texts in English to stimulate the joy of reading, to experience greater understanding and to acquire knowledge". Before it continued to list reasons for reading literature, such as promoting language learning, personal growth, and creativity. Under 'culture, society and literature' the focus was on working with and discussing texts, instead of reading and understanding (Norwegian Directorate of Education and Training, 2013, p. 2). This shows that reading as a term received more recognition in the LK13 curriculum than in the LK06.

In the LK20, the main subject areas are taken out and the number of competence aims has decreased. The curriculum of 2020 is also considered a whole new document, even though the general parts of the English subject curriculum are quite similar to the previous one. However, it does have a new purpose section, new core elements, and a different focus than the previous curricula. Under 'relevance and central values', it says that the English subject "shall prepare the pupils for an education and societal and working life that requires English-language competence in reading, writing and oral communication" (Ministry of Education and Research, 2019, p. 1). Furthermore, it says, "Through working with the subject the pupils shall become confident users of English so that they can use English to learn, communicate and connect with others" (Ministry of Education and Research, 2019, p. 1).

In the 2020 curriculum, there are three core elements of the English subject: communication, language learning and working with texts in English. The core element that refers to reading explicitly is 'working with texts in English'. This is explained through the first sentence about the core element, "Language learning takes place in the encounter with texts in English" (Ministry of Education and Research, 2019, p. 2). This core element contains everything from

the term ‘text’ interpreted in a broad sense, to helping the pupils develop their intercultural competence. None of the interdisciplinary topics (Ministry of Education and Research, 2019, p. 3) in the English subject mention reading explicitly but reading texts about relevant topics should be a relevant way for the pupils to learn about both ‘health and life skills’ and ‘democracy and citizenship’.

2.1.2 Reading in basic skills

In LK06, the basic skill of reading was described “as a part of the practical language knowledge and contains that the pupil can understand, explore and reflect upon demanding texts and with this acquire knowledge of different cultures” (Utdanningsdirektoratet, 2006, p. 4, my translation). The basic skill of being able to read in the subject of English in LK13 meant the “ability to create meaning by reading different types of text. It means reading English language texts to understand, reflect on and acquire insight and knowledge across cultural borders and within specific fields of study” (Norwegian Directorate of Education and Training, 2013, p. 4). It further explained that it contained “reading English texts fluently and to understand, explore, discuss, learn from and to reflect upon different types of information” (Norwegian Directorate of Education and Training, 2013, p. 4).

The basic skill of reading in LK20 means “understanding and reflecting on the content of various types of texts on paper and screen, and contributing to reading pleasure and language acquisition” (Ministry of Education and Research, 2019, p. 4). It also means “reading and finding information in multimedia texts with competing messages and using reading strategies to understand explicit and implicit information” (Ministry of Education and Research, 2019, p. 4). The basic skill of digital skills “involve[s] being able to use digital media and resources to strengthen language learning, to encounter authentic language models and interlocutors in English, and to acquire relevant knowledge in English” (Ministry of Education and Research, 2019, p. 4).

The differences between the three curricula are then that reading as a basic skill has gone from something the pupils should be able to understand, explore and reflect on in LK06 to the pupils being able to read for pleasure, language acquisition and using reading strategies in the LK20. This can be interpreted as a slightly different and broader definition than before. Reading is also indirectly mentioned in the digital skills section which means that the basic skill of reading in the curricula follows the rest of society when it comes to the impact of digitalisation. The pupils today are *digital natives* (Prensky, 2001, p. 1) but they still need to

learn how to use digital tools effectively in their learning which means that reading as a basic skill is still relevant.

2.1.3 Reading in the competence aims

The curriculum of 2006 was originally only published in Norwegian, and an English version of the English subject curriculum was not published until 2010 with some minimal changes made from the original. Therefore, I chose to use the competence aims from the original Norwegian version and translated the competence aims myself. I chose to do this because I wanted to keep the continuity and because the version from 2010 had some revised parts and was not only a translation. One of the aims in LK06 after year 2 under culture, society and literature was "participate in children's culture and literature through the use of words, pictures, music and movements" (Utdanningsdirektoratet, 2006, p. 5, my translation). After year 4, under communication, the pupil was expected to "read and understand the main content of texts about familiar topics" (Utdanningsdirektoratet, 2006, p. 5, my translation). The pupils were also expected to "express their thoughts and feelings when meeting English literature and children's cultures" (Utdanningsdirektoratet, 2006, p. 6, my translation) under culture, society and literature. After year 7, the pupils were expected to "read and understand texts of different lengths and different genres" under communication. Further, it said that the pupils were expected to "read and retell English children's and youth literature from a variety of media and genres, which includes prose and poems" (Utdanningsdirektoratet, 2006, p. 6, my translation) under culture, society and literature.

The competence aims in LK13 after year 2, mentioned reading or activities related to reading under 'written communication': "experiment with reading and writing English words, expressions and basic sentences related to local surroundings and own interests" and under 'society, culture and literature': "participate in and experience children's culture from English-speaking countries through words, pictures, music and movement" (Norwegian Directorate of Education and Training, 2013, p. 6). When it came to the competence aims after year 4, reading was associated with reading and understanding various types of texts, of different lengths and genres. There was a total of five aims under 'written communication' which are related to reading or reading activities. Under the main subject area 'culture, society and literature', reading was not mentioned but activities where reading was necessary, were used as aims, such as "participate in presenting nursery rhymes, word games, songs, short plays and stories in English" (Norwegian Directorate of Education and Training, 2013, p. 7). In order to accomplish this aim, the pupils should read some stories or rhymes because they

have to present what they have read. The aim “express own thoughts and opinions in the encounter with English-language literature and child culture” (Norwegian Directorate of Education and Training, 2013, p. 7) was referring to literature, which often must be read to be able to understand and then reflected upon.

Under the competence aims in LK13 for after year 7, reading was mentioned under the main focus areas of 'written communication' and 'culture, society and literature'. Under 'written communication' there were four aims that are related to reading, for example, "use reading and writing strategies” and “use digital tools and other aids to find relevant information and to create different types of texts” (Norwegian Directorate of Education and Training, 2013, p. 8). When it came to 'culture, society and literature' three aims related to reading, were “read children’s and youth literature in English and converse about persons and content”, “express own reactions to English literary texts, films, internet culture, pictures and music” and “express oneself creatively inspired by different types of English literature from various sources” (Norwegian Directorate of Education and Training, 2013, p. 8).

The competence aims in LK20 are not divided into sections; however, each aim fits into the same categories that have been used before. In addition to the removal of the categories, the number of aims has been reduced. Under the competence aims after year 2 (Ministry of Education and Research, 2019, p. 5), reading is mentioned explicitly in these: "listen to, read and talk about the content of simple texts, including picture books" and "read and experiment with writing familiar words, phrases and simple sentences". Reading is also relevant for three other aims, but more implicitly than in the aims mentioned above. One of these aims is "find high-frequency words and phrases in different types of texts". Under formative assessment after year 2, it says that "The teacher shall facilitate for pupil participation and stimulate the desire to learn by using a variety of strategies and learning resources to develop the pupils' reading skills and oral and writing skills" (Ministry of Education and Research, 2019, p. 5).

The competence aims that explicitly mention reading after year 4 (Ministry of Education and Research, 2019, p. 6) are “read and understand texts with phonetic words and familiar and unfamiliar word images”, “read and understand the meaning of familiar and unfamiliar words, phrases and sentences based on the context in self-chosen texts” and “read and talk about the content of various types of texts, including picture books". Three aims are implicitly related to reading, for example, "learn words and phrases and acquire cultural knowledge through English-language literature” (Ministry of Education and Research, 2019, p. 6). Under formative assessment, it says that "The pupils demonstrate and develop competence in

English in Years 3 and 4 when they play, explore and participate in oral, written and digital interaction” (Ministry of Education and Research, 2019, p. 6). It further says that “The teacher shall provide guidance on further learning and adapt the teaching to enable the pupils to use the guidance provided to develop their reading skills, writing skills and oral and digital skills in the subject” (Ministry of Education and Research, 2019, p. 6).

When it comes to the competence aims after year 7 (Ministry of Education and Research, 2019, p. 7) the pupils are expected to be able to “read and present content from various types of texts, including self-chosen texts” and “read and listen to English-language factual texts and literature for children and young people and write and talk about the content”. Implicitly reading is related to two of the competence aims, which are “use simple strategies for language learning, text creation and communication” and “investigate ways of living and traditions in different societies in the English-speaking world and Norway and reflect on identity and cultural belonging” (Ministry of Education and Research, 2019, p. 7). Under formative assessment it says, “The pupils demonstrate and develop competence in English in Years 5, 6 and 7 [...] when they read with fluency and comprehension and when they express themselves in oral and written texts about different societies in the English-speaking world” (Ministry of Education and Research, 2019, p. 7).

The changes in the three curricula are generally that the number of competence aims have been decreased but increased in content, meaning for instance that two competence aims in LK06 have been merged into one aim the LK20. When it comes to the competence aims, they have developed in a similar direction as the general parts of the English subject curriculum. In the LK20 there are multiple aims that directly or indirectly are related to reading, while the competence aims related to reading in the LK06 were mostly one or two aims per level. This is important to mention because it means that reading and working with reading in the classroom is more relevant than ever before. Another change is that the competence aims are no longer divided into categories in the LK20. This is an important change because it means that the competence aims must be seen as a whole. Which then means that the teacher can no longer focus on one category when choosing competence aims. Further with the merging of aims, many of the aims would not have fitted a category anymore. This also creates a vision of the English subject as one piece instead of parts of a puzzle.

2.2 Text in the curricula

It is not only the aims that have changed in the curriculum or the words that describe the general parts of the subject. The word 'text' has gone from something the pupils are expected to be able to read, to being redefined as a term with a whole paragraph explaining what it means in the general parts of the English subject curriculum. In the 'purpose' section of the LK06, it said that "English literature, from rhymes to Shakespeare, may provide a lifelong joy of reading and a deeper understanding of others and oneself" (Utdanningsdirektoratet, 2006, p. 2, My translation). It further said that "English texts, films, music and other forms of art can inspire the pupils' creativity and artistic expression in multiple genres and media" (Utdanningsdirektoratet, 2006, p. 2, my translation). Under the main focus areas of LK06, text was mentioned as something that was read or written and used in a way of communicating. It was also seen as material to help the pupils develop their understanding of the language and a way into learning about other people's ways of living and cultures (Utdanningsdirektoratet, 2006, p. 3). This was also reflected through competence aims, where text was used as something written that should be read or something that the pupils should write themselves, but there was no mention of any specific types of genres, other than it should had been English and children's or youth literature, which made the curriculum open for interpretation from both teachers and textbook authors.

The 'purpose' section in LK13 mentioned text more broadly than in LK06. It said that language learning happened if the pupils were "encountering a diversity of texts, where the concept of text is used in the broadest sense of the word. It involves oral and written representations in different combinations and a range of oral and written texts from digital media" (Norwegian Directorate of Education and Training, 2013, p. 1). It further repeated the way of seeing texts from LK06 with "Literary texts in English can instil a lifelong joy of reading and a deeper understanding of others and oneself" (Norwegian Directorate of Education and Training, 2013, p. 1).

Under the main focus area 'written communication' it said, "The main subject area includes reading a variety of different texts in English to stimulate the joy of reading, to experience greater understanding and to acquire knowledge" (Norwegian Directorate of Education and Training, 2013, p. 2). It further said that this included reading literature, and that reading literature and different types of texts could "lay the foundation for personal growth, maturation and creativity and provide the inspiration necessary to create texts" (Norwegian Directorate of Education and Training, 2013, p. 2). In the main focus area of 'culture, society

and literature' the pupils should have been "working with and discussing expository texts, literary texts and cultural forms of expression from different media" (Norwegian Directorate of Education and Training, 2013, p. 2).

Text was under the basic skill of reading in LK13 presented as something that was read, but different from the LK06 it also involved "reading English texts fluently and to understand, explore, discuss, learn from and to reflect upon different types of information" (Norwegian Directorate of Education and Training, 2013, p. 4). The term text was also used in the description of digital skills. This basic skill consisted of learning how to use digital resources to acquire knowledge and meet authentic texts, but also how to write a digital text and all of the formal requirements for that type of text (Norwegian Directorate of Education and Training, 2013, p. 4). The increased focus on 'text' in the purpose and the basic skills was reflected in the competence aims, where there were more aims than previously covering encounters with texts and it was also specified more genres throughout the curriculum. This made the curriculum more specific to teachers and textbook authors, but it was still open enough for interpretation and own choices.

In LK20, 'text' is not mentioned explicitly in 'Relevance and central values' but it can be interpreted to be there through mentions of learning about identity, other ways of living and local and global cultures. Under the core element of 'communication', the pupils are expected to meet and interact with authentic situations, and encounters with texts can be a significant part of this. Furthermore, under the core element of 'working with texts in English', it says that the term text is used in a broad sense, it can be anything from written texts to graphic or historical. It further explains that the texts can contain "writing, pictures, audio, drawings, graphs, numbers and other forms of expression that are combined to enhance and present a message" (Ministry of Education and Research, 2019, p. 2). One of the additions, that has not been mentioned in the earlier curricula is that the pupils shall "build the foundation for seeing their own identity and others' identities in a multilingual and multicultural context" through meetings with texts and this also includes indigenous peoples (Ministry of Education and Research, 2019, p. 2).

The basic skill of reading in LK20 says that reading in English means "reading and finding information in multimedia texts with competing messages and using reading strategies to understand explicit and implicit information" (Ministry of Education and Research, 2019, p. 3). It further explains that reading contains reading and critically reflecting on a broad variety of texts. The basic skill 'digital skills' has not had any significant changes from the previous

curriculum, where it now says, “The development of digital skills in English progresses from exploring the language to interacting with others, creating texts and acquiring knowledge by obtaining, exploring and critically assessing information from different English-language sources” (Ministry of Education and Research, 2019, p. 3). This focus on text is visible in the competence aims because even though the number of aims is almost halved from the curriculum of 2013, reading and meetings with texts are still a significant part of the curriculum aims from after year 2 to after year 7.

2.3 Summary

This background chapter has explored how the terms of reading and text are presented in the three different curricula: LK06, LK13, and LK20. The chapter looked at how the terms were presented in the general part of the English subject curricula such as the basic skills and core elements. It also explored what the competence aims said about the terms and how the competence aims developed across the three curricula. How reading and text are presented in the three curricula are important for this thesis because the textbook content is significantly related to the content of the curriculum. The chapter showed that the term reading has gradually become more used in the general parts of the English subject curriculum throughout the three curricula. It also showed that the term text has gotten a more significant role, starting slowly in the LK13 and continuing being more significant in LK20 with its own detailed paragraph. From LK13 to LK20, the number of competence aims decreased significantly. However, many of the competence aims related to this thesis only got merged. This means that even though there are less competence aims, they appear broader and more open for interpretation. Broader competence aims could possibly influence the content of the textbooks.

3. Theoretical framework

This chapter introduces the theoretical framework of this thesis. The chapter includes theory on social semiotics, multimodality, images, typography, layout, and colour. These topics are used to analyse the textbooks in order to answer the research questions. When Bezemer and Kress (2009) did their research, they had to make a framework on their own. In the framework for this master's thesis, the primary sources of Bezemer and Kress (2009) have been used as references and inspiration to look for similar and updated theories. Significant theorists in this field of research are Gunther Kress as mentioned above, and Theo van Leeuwen, their research on these aspects will be used as a foundation for the theoretical framework (Kress, 2009; Kress & Van Leeuwen, 2021; Van Leeuwen, 2005). Their research and theory, in addition to others' will be explained and investigated in more detail in this chapter.

3.1 Social semiotics, multimodality, and images

This subchapter focuses on social semiotics theory, multimodality, and images. The subchapter investigates the relationship between these three aspects as well as give a detailed explanation of important terms and other relevant functions related to the aspects.

Semiotics, based on what Chandler (2002, p. 1) wrote was “*the study of signs*”. Further, Chandler (2002, p. 2) wrote that semiotics involved the study “of anything which ‘stands in’ for something else”. Signs could be words, images, gestures, objects, and sounds. Many semioticians have studied signs in relation to a medium or genre, which then made semiotics into “how meanings are made and how reality is represented” (Chandler, 2002, p. 2).

Semiotics were further developed into different kinds of fields, which represented how the meaning was interpreted. In this thesis, *social semiotics* was used.

Social semiotics focused on the systems of meaning-making and that language alone did not create meaning. Social semiotics proposed that language together with other modes, such as images, sounds, fonts, and gestures created signs for meaning making (Archer & Breuer, 2015; Kress, 2009; Thibault & Godzich, 1990). A mode is built up by signs. A sign was defined by Van Leeuwen (2005) as actions or artefacts that were used to communicate something. The signs were built up by a signifier and a signified, meaning the observable form of the action or artefact and the meaning related to the action or artefact. An example used by van Leeuwen (2005, p. 3) was that a frown would be a sign of disapproval, the facial expression would then be the signifier, and the interpretation of disapproval would be the

signified. Kress (2009, p. 59) wrote that “Social semiotics is able to say something about the function of each of the modes in [a] multimodal text; about the relation of [those] modes to each other; and about the main entities in [a] text”. As written above, semiotics was all about signs. However, in social semiotics, the term ‘semiotic resource’ was used instead of a sign. Van Leeuwen (2005) wrote that this was because "it avoids the impression that 'what a sign stands for' is somehow pre-given, and not affected by its use" (Van Leeuwen, 2005, p. 3). Based on this, the term semiotic resource will be used throughout this master’s thesis.

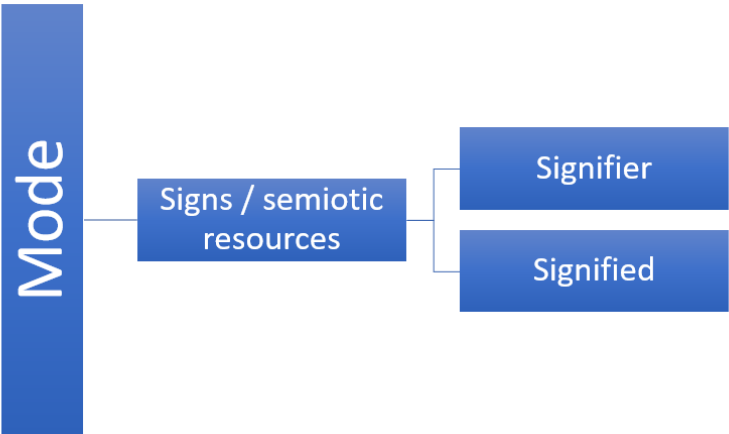


Figure 1

In the paragraph above it said that modes were built up by semiotic resources. Kress (2009) wrote that a mode “is a socially shaped and culturally given semiotic resource for making meaning. Image, writing, layout, music, gesture, speech, moving image, soundtrack and 3D objects are examples of modes used in representation and communication” (Kress, 2009, p. 79). Kress (2009, p. 79) wrote further that writing in all languages as a mode functioned through grammar and syntax on an overarching level. Further the mode of written text functioned with words, clauses, and sentences on the ground level. Lastly, it functioned through graphic resources such as font, size, spacing and colour. If writing was put in a larger context, than just a single text, it functioned as a mode through syntactic resources through sentences, textual resources through paragraphs, and social-semiotic resources which also involved genres (Kress, 2009, p. 79).

Van Leeuwen (2005) wrote that in “social semiotics resources are signifiers, observable actions and objects that have been drawn into the domain of social communication and that have a *theoretical* semiotic potential constituted by all their past uses and all their potential uses" (p. 4). He further wrote that the semiotic resources also had "an *actual* semiotic potential constituted by those past uses that are known to and considered relevant by the users

of the resource” (Van Leeuwen, 2005, p. 4). This meant that the resources were placed in social contexts and those contexts could either have strict rules on how to use the resource or let the users have free use of the resource (Van Leeuwen, 2005, p. 4). The meaning-making that happened in these social contexts between the semiotic resources was not always a specific meaning, it could also be that they had a potential for meaning which had not been recognised yet. This meant that studying the potential of a semiotic resource was studying how it had been, is and can be used for communication purposes (Van Leeuwen, 2005, p. 5).

Multimodality as a term could be argued to be placed in the category of relatively new terms since it focused on how texts combine multiple semiotic resources. However, Archer and Breuer (2015, p. 21) argue that it was not a new form of text production. They believed that writing always had been multimodal even if the term had not been used. The reason for this can be found explained by Kress and Van Leeuwen (2021), who wrote that “Multimodality is not simply a matter of greater choice but a matter of the ‘adequacy’, of the ‘fullness’ of meanings to be made, overcoming the partiality of each mode in isolation” (Kress & Van Leeuwen, 2021, p. xv). This means that written text as a mode cannot create meaning on its own. However, Kress and Van Leeuwen (2021) point out that the layout of the page has a great influence on the interpretations of the reader together with the order of the written text. The role of layout will be explained further down in this chapter.

When looking at the modes of visual communication, each mode needed to provide information on both the potential of meaning-making and its limitations (Kress & Van Leeuwen, 2021, p. xv). This was most relevant when it came to analysing the modes used in a text. If the analysis only looked at either the potential or the limitations, it would not provide the full picture of the modes used. This meant that the analysis had to investigate both what was present in the mode and further what was missing. For instance, when investigating images, the analysis should look for what was present in the image, and what was not present. In an analysis of the image/text interaction this could, for instance, include what in the image was communicating the same as the written text and what was not communicated in the image.

In a printed book, the most used modes were written words and images. Therefore, in this thesis images had a significant part throughout. Based on this, it seemed natural to include theory on images and how meaning is made within them. Kress (2009, p. 82) wrote that "In image, meaning is made by the positioning of elements in that space; but also by size, colour, line and shape. Image does not 'have' words; it uses 'depictions'". He further wrote that

depictions are icons in various shapes, for example, circles, squares, or triangles (Kress, 2009, p. 82). This meant that meaning in images were made between how the images were placed in the spatial frame and how the depictions were related. Roland Barthes was one of the pioneers in researching semiotics, and he argued that image was always related to and dependent on language because the image's meaning could be open to various meanings and therefore language had to be included to land on one completed meaning (Barthes, 1967, cited in Kress & Van Leeuwen, 2021, p. 20). Kress and Van Leeuwen built their social semiotic theory on the works of Roland Barthes, and since this thesis is not focused on the beginning of semiotics, it seemed natural to use Kress and Van Leeuwen (2021) as a reference instead of going into Barthes' original works. Additionally, their framework was more recently updated.

There were three principles of composition of images that Kress and Van Leeuwen (2021, pp. 181-182) wrote about: 1) information value – the placement of elements, 2) framing – frames made of something that signifies that the elements are supposed to be understood as separated elements, and 3) salience – that the "elements are made to attract the viewer's attention in different degrees" (Kress & Van Leeuwen, 2021, p. 182). These three principles could also be used on multimodal texts, where written words, images and other graphic elements were combined. When analysing multimodal texts, it is important to look at the whole page as an integrated text (Kress & Van Leeuwen, 2021, p. 182). Further, there are different ways for an image to communicate with the viewer, for instance through 1) the size of the frame, 2) the positioning of a subject within it, 3) the choice between offer or demand – if the participant in the image offers the viewer something or demands something of the viewer, and 4) the point of view – which means the type of perspective that is communicated through the image (Kress & Van Leeuwen, 2021, p. 129). If an image had an objective attitude, it was often used at a frontal angle or by a top-down angle with a neutralised central perspective (Kress & Van Leeuwen, 2021, pp. 140–144).

In the last 30 years, images replaced written texts in many settings. There has been a significant development in the production of texts, where images were used more than they were before (Kress & Van Leeuwen, 2021, p. xv). This development has been called visualisation. Visualisation was, according to Kress and Van Leeuwen (2021), a social change which was intensified by digital technologies (p. xvi). This social change happened from digitalisation and has led to a disciplinary change. This means that in principle, usually, an analyst used a social semiotic approach to focus on the resources present, the use of the resources and how the resources fit into systems. However now after the change, semiotic

resources are put into social groups. The focus then is on the use of the resources, valuation and what kinds of resources are present within the social group as a starting point (Kress & Van Leeuwen, 2021, pp. xvi–xvii). For instance, the social group present in this thesis would be textbooks or teaching materials. Kress and van Leeuwen (2021, p. 15) further write that education is a key field of application of visual communication, and visual communication has an increasing role in learning materials. People in education are now trying to find the best maps, images, charts, diagrams, and layouts of books that will be the most efficient learning material to teach a specific theme or topic (Kress & Van Leeuwen, 2021, p. 15).

When it comes to multimodality in the curriculum and the classroom, Skulstad (2020) writes that multimodality is mentioned in the curriculum as something that the pupils should be able to understand and read. She further draws parallels to teachers often ending up using textbook activities instead of making their own when it comes to creating a multimodal text. This often leads to the multimodality aspect of the text being used for decorative purposes instead of a communicative purpose, for instance by putting a picture in the text for it to look good instead of using the multimodal aspect of a text for communication purposes (Skulstad, 2020, pp. 275–279). Based on this, together with textbooks being a key field for multimodality which is believed by Kress and Van Leeuwen (2021), it seemed appropriate to analyse the visual aspect of textbooks in this thesis, seeing that the textbooks will most likely be used as indirectly inspiration when the pupils are asked to write their own multimodal texts. Many aspects of multimodality could be analysed, and the rest of this theoretical framework will explain which aspects that will be investigated in this study.

3.2 Typography, layout, and colour theory

This subchapter presents theoretical aspects of typography, layout, and colour theory. The chapter focuses on how these are related to each other, and it also introduce related terms and aspects that are important for these modalities in an analysis.

Typography is defined in the Cambridge dictionary as “the design of the writing in a piece of printing or on a computer screen” (Cambridge Dictionary, n.d.). This means that typography is concerned with all aspects that are involved on a page in a book. Typography has historically been a semiotic practice that theorists thought did not need innovation or renewal (Van Leeuwen, 2005, pp. 27–29). The theorists thought that it functioned quite well in its boundaries and had long traditions and values in writing. However, during the 1900s typography went from being just letters on paper to becoming a semiotic resource and began

making meaning through visual expressions (Van Leeuwen, 2005, pp. 27–29). “Typography is vitally involved in forging the new relationship between images, graphics and letterforms that are required in the age of computer-mediated communication” (Van Leeuwen, 2005, p. 29). This means that in the era we are living in now, typography plays a significant part in creating meaning in more ways than before. The design development that has arrived with the development of computers and social media has made the relation between typography and the other modes closer than in the older types of books.

How the different modes are presented on a page can affect how the reader interprets the information and then affects the meaning-making done by the reader. Kress (2009, p. 92) writes that "The disposition of elements in a framed space – a page, a screen – does not 'name' as words do and it does not 'depict' as (elements in) images do. It does however dispose information in semiotic space" (Kress, 2009, p. 92). Further, Kress (2009, p. 92) writes that it positions the semiotic elements and their relation, and it orients the reader to the content of the page. The layout can be seen as a mode if one takes into consideration how to think about the ideational function and the affordances of all the other modes (Kress, 2009, p. 92). The layout is then explained as an important part of meaning-making and the reader's interpretation. Even though the layout is considered to be a more recent type of mode, it cannot be forgotten because of its role when interpreting a page.

The term ‘layout’ is often related to elements of graphic design, such as texts, images, and typography, and how these elements are positioned on a page by a designer (Ambrose & Harris, 2015, p. 8). The placement of an object on a page impact how the page itself, and the message it delivers are received and interpreted by the reader. This means that the placement of the objects helps form the design and the construction is built based on an understanding of how the page will be read (Ambrose & Harris, 2015, p. 115). The layout is closely related to typography, in the way that "Text is presented in a layout through the typographical elements of leading and fonts" (Ambrose & Harris, 2015, p. 128). Fonts are the written characters while leading is used to create the space between the text lines. The leading is important because a text without space can appear cramped and the content may be flowing over each other instead of staying separated (Ambrose & Harris, 2015, p. 128). Another element of layout which is much used in books is white space. White space is often characterised by the usually white, empty, unused space that surrounds the elements in a layout design to give the elements space to breathe (Ambrose & Harris, 2015, p. 158). If the white space is missing, the whole page can look cramped or different elements can flow into each other. White space is

therefore often used to make the different elements stay divided and possible to read clearly. It is however not the same as margins, which will be explored later in this chapter. This means that while leading is used to create space between the lines of text, often in a paragraph, white space is used to create space and separate all the elements on the page and make sure that the page is not filled with too many elements.

Texture in the layout can also be added by having different types of typographical colours. This is in addition to the leading, fonts and white space. Typographical colours are not about the physical colour but instead those parts of the text are in a more prominent colour, i.e. that the colour captures the reader's focus more than a dense colour. This is often a statement colour like orange, red or hot pink (Ambrose & Harris, 2015, p. 164; Haslam, 2006, p. 92). Type size is another typographical aspect, and it is central to the smallest element on a page, the letterforms, punctations and numbers (Haslam, 2006, p. 86). "A typographical hierarchy can be formed by using different type sizes with the larger, heavier weight assuming more importance than the smaller, lighter weights" (Ambrose & Harris, 2015, p. 140). This means that usually a bigger-sized letter or word will attract the focus of the reader first, no matter where it is placed on a page. Because of this, the titles and headlines of texts are often in a bigger type size than the rest of the text. Used in a textbook, this will often indirectly get the younger pupils to focus on the title and navigate through the text from the beginning to the end without even knowing that it is an important aspect of reading.

The format of a book is decided by the height and width. If the height is larger than the width, the book format is a portrait. If the width is larger than the height, the book is produced in a landscape format. If the height and width are the same sizes, the book is in a square format. Portrait, landscape, and square are the three most typical formats, but a book could be in any shape or format. During production, however, the design of a format is carefully considered for practical, production and aesthetic reasons (Haslam, 2006, p. 30). "The format of the book determines the external proportions of the page; the grid determines the internal divisions of the page; and the layout determines the position of the elements" (Haslam, 2006, p. 42). Many designers believe that the use of grids makes the reader focus on the content, rather than the layout. They also believe that using grids makes the book more consistent and make it more coherent (Haslam, 2006, p. 42). The grids are often defined by the space left blank (also called margins) on each side of the text or images.

Another aspect of visual analysis is colour. Colour can be used in images, in text, in the pages themselves, and play an important part in the meaning-making when read. Kress and Van

Leeuwen (2021) write that colour always has been a semiotic resource, but that there has not been a system where the meanings of the different colours were unified. This means that the same colour could mean different things to different people (Kress & Van Leeuwen, 2021, p. 239). They also write that for colour to be a mode, it must be a signifier-material, not just a signified element (Kress & Van Leeuwen, 2001, p. 58). This means that it needs to be making meaning and sending signals to the reader in order to be considered a mode. An example of colour being a signifier could be the colour red in a traffic light. By using this definition, just using colour in a visual element does not mean that it is a mode on its own. Therefore, in the analysis colour could play a more significant part in some excerpts and a smaller part in other excerpts. However, Kress and van Leeuwen (2001, pp. 58–59) argue further that colour can be a signifier, and together with other signifiers, it will make a sign, used to create meaning.

3.3 Discourse

The concept of discourses is based on Michel Foucault's work. He believed that discourses were meant to be used as resources for meaning in society to make sense of both the social and natural world in a broader view (Kress, 2009, p. 110). To understand things, we need discourses because nothing can be represented without them. They are in a way resources for representation and can be used as a framework for anything (Van Leeuwen, 2005, p. 95). Kress and Van Leeuwen define discourses as "socially constructed knowledges of (some aspect of) reality" (2001, p. 4; 2005, p. 94). Socially constructed is used in the definition with the thought that the pieces of knowledge have been constructed in specific social contexts and for the social actors in these contexts (Van Leeuwen, 2005, p. 94). Van Leeuwen (2005) further defines discourse as "the key to understand how semiotic resources are used to construct representations of what is going on in the world" (p. 91).

The discourses can be used in both small and large contexts. Discourses are also plural because the term can be used for anything. This means that there exist several different discourses. In this thesis, the discourse of textbooks will be most relevant. The reason for saying that textbook discourse is a discourse on its own is that when deciding on a discourse, the researcher has to collect different texts and look for the similarities before reconstructing the knowledge that the texts represent (Van Leeuwen, 2005, pp. 94–95). Kress (2009) further writes that "We encounter discourses in and via semiotic objects: buildings, texts, rituals may serve as examples of such semiotic objects. Texts and objects are the sites of emergence of several discourses: intersecting, cross-cutting, running in parallel, contesting" (Kress, 2009, p. 110). This means that in this study, looking at it from a hierarchical perspective, textbook

discourse will be the main discourse, while visual discourse, multimodal discourse and cultural discourse will be subordinate discourses.

3.4 Image–text interaction

The relation between the images and the text is called *iconotext*. This term was made by Kristin Hallberg in 1982 and defines the picture books' iconotext as something more than just text and images (Ommundsen, 2018, p. 156). The term is still used mostly in picture book research. In this thesis, one way of interpreting iconotext into different sub-sections will be used in the analysis of the textbook. This way of interpreting the iconotext is based on Nikolajeva and Scott's (2000) model of analysing image/text interactions. Nikolajeva and Scott (2000, pp. 225–226) present three different categories that describe different ways of doing iconotext. The first category they describe is the *symmetrical interaction*, which means that the text and images tell the same story, only in different modes of communication in this case; written text and illustrations. The second category is enhancing or *complementary interaction*, which means that one of the modes of communication expands the meaning and gives the reader a fuller view of the story. The third, and last category is *counterpointing* or contradictory interaction, this is used when the written text and illustrations are collaborating to create meanings that go beyond what one of the modes manages to communicate alone, the most extreme version of this is when the images and text communicate the opposite of each other. However, as Nikolajeva and Scott (2000, p. 226) emphasise, these terms are not absolute, and a picture book is often not only symmetrical. It may be complementary at the same time or later in the story. When it comes to how this theory will be used in the analysis, it is important to remember that even though the study is not looking at picture books, the tales that will be analysed are often illustrated in the same way as a picture book, only in a smaller version. These three categories; symmetrical, complementary, and counterpointing will then be used in the analysis.

3.5 Tales and images in the classroom

Fairy tales have existed for thousands of years, and no one knows exactly how they have survived through time. They started by being told orally as entertainment before known authors such as the Grimm brothers among others started to write them down in the 1800s. Before the 1800s children's literature did not exist because children were looked at as small adults. However, research has shown that the Grimm brothers started to rewrite their fairy tales to fit the children's perspective between 1819 and 1857 (Birketveit, 2021, pp. 120–122). One of the reasons for using fairy tales and folk tales in the classroom is related to the tales

often being built up by the same elements and are similar to the fairy tales the pupils know from their first language. Since fairy tales are similar between languages it makes them easier to understand for the pupils and can be a good way to expand the pupils' vocabulary (Birketveit, 2021, p. 119). Many fairy tales have also been culturally adapted to fit different cultures and countries, which can give the pupils insights into different cultures than their own. A significant part of this, how Birketveit describes fairy tales can be used about folk tales and tales in general as well.

In addition to tales being repetitive and similar to the tales in the pupils' first language, they are also often visualised. Enever (2006, p. 61) writes that the visualization of the tales provides a scaffolding for the pupils for understanding the language, instead of the teacher having to teach the pupils glossary in advance because the illustrations fill in the gaps to create meaning for the listeners. She further writes that using visualisation as a “tool to move beyond the initially tedious process of decoding a foreign language, into a world of images and meanings created individually, allows the child to engage immediately with the visual text” (Enever, 2006, p. 67). When the pupils can engage with the visual text immediately, it means that they can construct theories about other cultures, themselves, and their emotions, which is a significant part of what the English subject curriculum say that reading should participate in.

This visualisation of the tales can further be found in the adapted versions of the tales, which include comics and graphic novels. Graphic novels, comic books and comic strips all belong to the same family of texts, meaning that they are images in a specific sequence with the intent of conveying information (Burwitz-Melzer, 2014, p. 69; Rimmereide, 2021, p. 198). Graphic novels and comics can challenge all types of readers. The genre can also motivate more reading and provide various types of literature for the learners (Rimmereide, 2021, pp. 198–199). Other aspects of comics and graphic novels are that the mode of written text is often less included than in other genres. This does not mean that the text is easier to read, because together with the images and illustrations it can be difficult to comprehend for some learners. However, with less written text many learners could feel that comics and graphic novels are more interesting to read than other types of genres (Rimmereide, 2021, p. 199). A few key features in graphic novels and comics are panels, gutters, and written text. The panels are used to represent a scene in a story. The panels are often framed with clear borders, and they are placed in a deliberate sequence to tell a story. The space between the panels is called gutters. The gutters can represent time, and movement, or connect different ideas from the

story. In this thesis the term grid will be used for both grids and gutters since the analysis is looking at the empty space in general in the layout and not just comic strip elements. The written text can be used in various ways, such as speech bubbles, text boxes or thought bubbles. In textbooks, the written text is often placed beneath the panels (Rimmereide, 2021, pp. 200–201).

When it comes to the content of textbooks, there are often similar texts, topics and tasks that reoccur in distinct textbooks (Lund, 2020, p. 351). This could be looked at as a literary canon. The term ‘literary canon’ is defined in an encyclopaedia (Lothe et al., 2007, p. 103) as a

[...] set of literary works that form part of a national literature or a classical literary tradition, i.e., those authorships or works which are considered valuable in the formation of the national or continental identity, [...]. The works in a syllabus for upper secondary education and at universities are also included in a canon. (Lothe et al., 2007, p. 103 my translation).

With many tales being used in the textbooks it seems likely that some of the tales will reoccur more than one time. The definition of the literary canon could then be used to determine if there is a canon in the analysed textbooks or not. With the competence aims in the curriculum being open and broad it makes the choosing of content more difficult than if the curriculum specified what the pupils should encounter of text. Curricula interpretation, which will be explained more thorough below, could give insights into how the textbook authors have worked and also how the textbooks are used by the teachers.

3.6 Curricula interpretation

As seen in the chapter above, the three curricula with the competence aims are presented broadly with many possibilities for interpretation. This section will present different ways of interpreting a curriculum and how it is interpreted differently by various groups of people involved with the curriculum. When it comes to how the curriculum can be interpreted, Goodlad (1979, cited in Mellegård and Pettersen, 2012, pp. 208-209) has made a framework consisting of five levels, 1) the ideological curriculum, 2) the formal curriculum, 3) the perceived curriculum, 4) the operational curriculum, and 5) the experiential curriculum. This means that the curriculum could be interpreted through 1) the views of education held by society, 2) the official document by the authorities, 3) the teachers’ perception of the official document, 4) how the document relates to the teaching practices, and 5) the pupils’ experiences of the curriculum (Mellegård & Pettersen, 2012, pp. 208–209). Earlier research

has shown that the teachers have an absolute trust in the textbook authors' and publishers' claim that their textbook puts the curriculum into practice, which leads to the teachers not focusing on the content of the curriculum but on finding a textbook that fits the content. Which then further leads to the teachers not being curriculum interpreters instead they end up as textbooks interpreters (Mellegård & Pettersen, 2012, p. 214). This is relevant because it shows how the curriculum could be interpreted in different levels of both textbook authors and teachers. It also describes the importance of the textbooks with them being the teachers' perceived curriculum.

3.7 Summary

This chapter presented the theoretical framework for this study. The chapter started by presenting elements related to multimodality and visual semiotic analysis, such as composition of images, typography, layout and colour. These elements and the connected theory were the foundation for the codes and categories used during the analysis. Furthermore, the chapter presented theory about discourse which was used together with the visual semiotic analysis to answer the research questions. The chapter also presented theory about image/text interaction, which was used to describe how the images and written text interacted. The theory of why tales and narrative text should be used in the classroom provided necessary information for the discussion and was important in order to see why these specific types of texts was chosen in this thesis. Lastly, the chapter presented theory on curricula interpretation. This was relevant because it could say something about how the textbook content is chosen in relation to the curriculum. The next chapter will present earlier research related to the topic of this study, with a focus on multimodality and visualisation of different kinds of topics.

4. Earlier research

This chapter presents a brief overview of different kinds of research conducted with a focus on multimodality or visual aspects. It also explains why these studies are relevant for this thesis, or perhaps why they are not relevant. The chapter begins with a more detailed explanation of Bezemer and Kress (2009) before it investigates other kinds of research conducted in Norway and other countries.

Bezemer and Kress (2009) researched the multimodal design of English subject textbooks published in the 1930s, 1980s and 2000s, a total of 23 textbooks, with samples focused on poems and poetry, from secondary education in England. The books and excerpts were randomly chosen from the card and electronic catalogues of the library at the University of London (Bezemer & Kress, 2009, pp. 249–250). They focused on four modes: image, written text, typography, and layout. They also looked at the image/text interaction (Bezemer & Kress, 2009, p. 250). When analysing images, they found that the use of images had increased significantly from the 1930s to the 2000s, from almost no images in the 1930s to 0,74 images per page in the 2000s. They also found that the images often represented the texts in a symmetrical way, or that the images would not make meaning at all without the written text (Bezemer & Kress, 2009, pp. 251–252). When Bezemer and Kress (2009) analysed the written text, they found that even though the 1930s textbooks mainly consisted of poems, the sentences were more complex than the sentences in the textbooks from the 2000s. They also found that the poems were still present in the textbooks in both the 1980s and 2000s, but the poems were accompanied by statements and images, as well as other types of texts added by the authors (Bezemer & Kress, 2009, pp. 255–256). In typography, Bezemer and Kress (2009) found that one type of font was used until the late 1980s, which meant that the texts from the 2000s used multiple fonts. They further found that the type size was consistent throughout the books except for headings and titles of poems that appeared to be larger (Bezemer & Kress, 2009, pp. 256–257).

In layout, Bezemer and Kress (2009) found that the textbooks from the 1930s were A5 or smaller, while the 1980s textbooks were A4 or slightly smaller, for the textbooks from the 2000s the format was still the same as in the 1980s. The biggest change in the textbooks from the 2000s was that the layout inside the book was less rigid than the previous textbooks and that the pages were filled with more than just written text (Bezemer & Kress, 2009, pp. 258–259). These aspects of Bezemer and Kress' research are relevant to my thesis because these same aspects will be investigated in the selected textbooks, but just in a smaller time frame of

publications, a different context, and age level. This thesis will also focus on if the development is consistent with the development in the curricula, not just the development of the books themselves.

When it comes to research on multimodality in schools and the English subject in Norway there are a limited number of relevant research. However, in recent years, multiple master's theses have looked at multimodality related to the culture and representation of minorities (Brown, 2016; Ettema, 2021; Gåsvær, 2022; Mossige, 2022; Napoli, 2020). There have also been published multiple book chapters and articles that investigate multimodality in the English subject. Some of these book chapters, articles and master's theses will be presented in greater detail below, while others will be quickly mentioned to show what has previously been done in the surrounding field of research. Skulstad (2012) mentioned that there should be done more research on the production of multimodal texts in the English subject. Maagerø and Tønnesen (2014) wrote a chapter on multimodality in language learning in their book. Birketveit and Rimmereide (2017) have researched the use of picture books in the English subject in Norway. While Ørevik (2015) researched the transition from paper to screen. Lastly, Jakobsen and Tønnesen (2018) have researched the use of multimodal texts in the classroom. Due to the lack of research on multimodality and visuals in textbooks in Norway, I had to expand my search and look to other subjects and countries. The rest of this chapter will present earlier research, both master's theses and articles from Norway and other countries.

Brown (2016) wrote her master's thesis about the visual representation of indigenous peoples in English subject textbooks in lower secondary education in Norway. She wanted to investigate how the images contribute to or contradict the general cultural aims of the English subject curriculum in Norway. She focused on three aspects, cultural stereotyping, power relationships and level of identification (Brown, 2016, p. 2). Her study found that the indigenous peoples were presented with their traditional clothing, which enforces stereotyping. She also found that the indigenous peoples were depicted in a way that makes the reader form a relation to the other person in the images, making the indigenous peoples in a lower position of power (Brown, 2016, pp. 93-95). Brown's research is relevant to this thesis because it is one of the few master's theses in Norway that have focused on visual elements in textbooks.

Napoli (2020) researched how visuals functioned in English subject textbooks in upper secondary education in Norway as her master's thesis. She wanted to find out if there were any differences between the textbooks in the vocational and general studies, even though the

curriculum was the same. However, the results she got did not give a straight answer other than that it was variation in the use of images in all the textbooks she analysed. She also found that the textbooks for vocational studies contained more images than the textbooks for general studies. Further, she found that the general studies textbooks contained more diagrams and tables than the vocational studies textbooks (Napoli, 2020, pp. 47-48). This study is relevant for this thesis because Napoli investigated the roles of visuals in upper secondary education. This current thesis will investigate the roles of visuals in textbooks in lower primary education, but Napoli's study is still relevant to show what has been done in the field of research.

Ettema (2021) wrote her master's thesis about the visual representation of indigenous peoples and their culture in Norwegian grade 6 textbooks. She compared the textbook contents with the competence aims in LK06 and LK20 and chose textbooks from LK06 and LK13. She did not analyse textbooks published in relation to LK20 because her thesis was written between the fall of 2020 and the spring of 2021 (Ettema, 2021, p. 3). Ettema (2021, pp. 66-67) found that the grade 6 textbooks were stereotypical and homogenous in their presentation of indigenous peoples, much like the finds in Brown's (2016) research. She further found that the presentation of the culture of indigenous peoples in the textbooks, to an extent, went against the overall cultural aims of the English subject in Norwegian education. Ettema's (2021) master's thesis is perhaps the research most closely related to the research conducted in this thesis. She had a different focus and a different grade, but she still compared different textbooks and investigated the content concerning the competence aims in the curricula.

Norberg (2019) has researched Swedish year 1 mathematics textbooks to find out if multimodal aspects could be used by the teacher to teach subtraction and for the pupils to understand subtraction. Her results showed that it was possible to solve the exercises without looking at the mathematic content and that the paper version and digital version of the textbook were similar, with only a few exceptions. Norberg researched about 17 textbooks, which is similar to what will be analysed in this study. Even though Norberg's research was on another subject (mathematics) and another topic (subtraction), it gave insight into how the Scandinavian textbooks are built up and what type of research has been done previously on visuals in textbooks. These types of studies also contribute to helping me with how to structure the thesis and analyse the textbooks.

Weninger and Kiss (2013) researched how images were used in Hungarian lower-secondary education English subject textbooks and how the images objectify culture in the textbooks.

They found that the pupils' meaning making with the text and images seems to be heavily guided by the teachers and that even though the images were full of cultural focus it was used to promote linguistic competence. They further found that the images and the text communicated the same content, which meant that it did not matter if the pupil saw the image or read the text first. They then concluded with that having the text and image communicate the same content is seemingly a good idea. However, in a multimodal text, it could have been an idea to have the text communicate one thing and use the images to expand the story or the content communicated in the text. Furthermore, good visual support is great for less-sufficient readers when learning a language.

Sovič and Hus (2016) have researched the importance of visuals in textbooks for the youngest learners, aged five to six. Visuals and illustrations are important for the youngest learners because they have a significant influence on the pupils' visual perception. Sovič and Hus (2016) wrote that children interpret visuals and illustrations in other ways than adults in the way that they see multiple symbols that the adults interpret as an image or illustration. In Sovič and Hus' research, they found that the majority of the images in the textbooks they analysed contained movement. However, the way the movement was illustrated could be interpreted by the pupils as something else, for instance, air or clouds, because of the way movement was illustrated (Sovič & Hus, 2016). This is relevant for this thesis because if the images in the textbooks are possible to interpret differently, it will be a higher level of difficulty to create meaning. It also gave insight into how the youngest readers are interpreting and reading images. That information could be useful to have in mind when analysing the grade 3 and 4 textbooks later.

Sibanda and Sibanda (2013) looked at how grade 4 textbooks used in South Africa promote the pupils' visual literacy. They found that the textbooks do well with the composition of the visuals and the close relations between the texts and the images. However, very little of the reader's attention was drawn to reading the images critically and making meaning out of them, which made the textbooks unsuitable for promoting visual literacy (Sibanda & Sibanda, 2013). This study by Sibanda and Sibanda (2013) is relevant because it gives insight into what is researched when it comes to visuals in textbooks from an international perspective. It was also relevant because of the textbook grade level that was researched, which is the same as this current thesis. Even though I do not intend to look at visuals related to literacy development, these findings contribute to giving an idea about what has been done previously in the research field.

Ragnhild Elisabeth Lund has done much research on textbooks in the English subject in Norway. In her PhD revisited article (2019), she wrote about culture and how it is presented in textbooks (Lund, 2019). In this PhD, Lund looked at how the culture presented in the textbooks was related to what was written in the curriculum of 1997. In the 2019 revisited article, she added some recent developments related to culture and context in teaching English as a foreign language (Lund, 2019). She found that the textbooks mostly focused on presenting 'Big C' culture and that this was not what the curriculum intended. This is relevant because it shows how textbooks often are not matched with the curriculum, and that the pupils then miss important aspects when the teachers only use the textbooks for teaching.

Lund also researched why the learners of English should read, together with Anja Bakken in 2018. They looked at reading practices in the classroom and how the teachers prioritise reading with other elements of the teaching (Bakken & Lund, 2018). They found that teachers have a traditional understanding of how to use reading in the teaching of English as a foreign language and that basic text comprehension and practical spoken skills are what the teachers considered most important to teach (Bakken & Lund, 2018). This is included in this thesis to show what types of research has been done in the field of English subject teaching in Norwegian education.

Lund further wrote a chapter about how indigenous peoples are represented in the textbook series *Searching* in 2016 (Lund, 2016). Again, she looked at how the textbook content about indigenous peoples was related to what was written in the curriculum. This is relevant for this thesis because it is a close analysis of a textbook series and how indigenous peoples are presented through visuals. The study also investigated how the textbooks series related to the curriculum which is close to what this thesis is investigating.

This chapter has presented different kinds of earlier research done about similar kinds of topics as this present study is related to. The chapter has presented numerous master's theses which investigate textbooks and mostly how different kinds of cultural aspects are presented visually in the textbooks. This topic was chosen, by using discourse to connect the research to this present study through the analysis of tales, fairy tales, and folk tales, which are all a part of cultural aspects. This chapter has also presented an overview of research done on multimodal research and how this is used in schools from a Norwegian perspective. Since the research on this is limited in the Norwegian perspective, I had to expand the search to include other countries and subjects such as how Swedish mathematics textbooks are visualised and how South African textbooks promoting visual literacy.

5. Research Methodology

The following chapter will present the methods, materials and methodology that are used in this thesis. In order to answer the research questions: "How are tales visualised in textbooks from grades 3 and 4 published before and after the 2020 curriculum renewal?" and "How have the tales changed across the curricula from LK06 to LK20?", a qualitative approach was chosen. Firstly, the chapter will present and give a thorough explanation of the methods chosen to conduct the research. These methods are discourse analysis and visual semiotic analysis. Secondly, the chapter will explain the choices made when selecting the materials. Thirdly, a thorough presentation of the data collection process will be explained. Fourthly, the chapter will present a section on ethical considerations. Lastly, the chapter discusses the study's validity and reliability.

5.1 Methodology and methods

This study was conducted by doing a qualitative aesthetic (Austring & Sørensen, 2006, cited in Ulvik, 2013) study, using discourse analysis together with visual semiotic analysis, also known as semiology. Rose (2012, pp. 191–192) argues that semiology together with discourse analysis could fulfil each other's research gaps and be a great combination of research methods when it comes to examining cultural and visual materials. This is because an important aspect of discourse is intertextuality, which means that the images and texts are not only dependent on that image or text but also the meanings from other images and texts (Rose, 2012, p. 191). Semiology looks at meaning created by modes, such as images and text, and how the meaning is created and interpreted. Using these methods together will then hopefully complement each other. Intertextuality will then in this thesis be used when looking at the same topic in all the textbooks. Rose (2012, p. 208) writes that a search for recurring themes or visual patterns is typical for discourse analysis.

One way of using discourse analysis is to look for similarities and differences in the textbooks. When analysing this, the textbooks were considered as a discourse community and the analysis answered the questions of how the books were similar, what changes had been done and how the books related to each other. This thesis also used semiology or visual semiotic analysis to find out how the three curricula were interpreted into the textbooks and how the textbooks produced meaning through the visual elements. It also investigated how the visual materials had changed throughout the years since 2006. However, before the analysis even started, I had already used discourse to gather information about what had been

researched in the field before. This was because discourse is typically used to present different perspectives on a topic. An example can be looking into culture studies of textbook content which this thesis does. The relation between those studies and this thesis is the use of tales in the analysis, because tales are cultural elements. This means that the discourse analysis already has answered what has previously been researched and how those findings could affect this thesis.

One of the reasons for choosing discourse analysis instead of content analysis was that if the categories in the analysis or my focus would change during the analysis and interpretation, I did not need to start over with everything, which I would have done if I had chosen content analysis (Rose, 2012, p. 215). Discourse analysis was in this perspective a more flexible research method than other types of research analyses since the categories could be revised throughout the whole process. When doing discourse analysis, the analyst must reflect critically while they analyse. This meant that during the process of analysing, I had to reflect critically on the choices that I made, how I chose to present my findings and what I chose to emphasise in the findings. All of this affected how the analysis and results ended up because by doing this I was also a part of the discourse (Rose, 2012, p. 222). Rose (2012, p. 222) further wrote that discourse analysis is not about presenting the truth, instead the analysis simply presents the analyst's interpretation of the chosen content.

The methodology in this thesis was inspired and heavily influenced by the research by Bezemer and Kress (2009). Their research focused on image, writing, typography, and layout in textbook excerpts from three different decades. They counted the frequency of a certain mode where it seemed appropriate to find out whether they had diachronic or synchronic changes. In images, they separated the pictures from the drawings and looked at colour changes. They also looked at the relationship between the images and the texts. This thesis used the same elements when analysing images in the textbook excerpts, except for writing as a mode. However, it also looked at typography, which focused on the line spacing, orientation, indentation, and in which type of font the writing was set. Lastly, this thesis investigated the layout of the pages, including the page format, grid, column width and alignment of page elements.

5.2 Materials and textbooks

The first step in choosing what to analyse in this thesis was to find out how many textbooks and which grades to focus on. I chose years three and four because I saw that there had been

conducted a significant amount of research in years five to seven and in the first two years of primary education (Brown, 2016; Ettema, 2021; Norberg, 2019; Sovič & Hus, 2016; Weninger & Kiss, 2013). Based on this, focusing on years three and four could fill a research gap. The years were also decided with the curriculum in mind because there are some concrete curriculum aims for after year four that are supposed to be covered by years three and four. After I had decided which grades the study should focus on, the number of textbooks to analyse had to be chosen. The first thought was to only include one or two from each period, meaning one book from two separate publishing houses from each curriculum. However, after a common theme in the books was found, which led to only analysing a few excerpts from each book, it seemed appropriate to include every grade three and four textbooks published from 2006 to 2021 in the analysis. How the common theme was decided will be explained below in the next paragraph. Together the decisions about grades and common themes resulted in 20 textbooks, from four different publishing houses. The publishing houses were Cappelen Damm, Aschehoug, Gyldendal and Fagbokforlaget. Analysing excerpts from all the textbooks published after 2006 also gave broader insights into the visual development than only analysing a few textbooks from each period because the textbooks were designed quite differently from each other.

When choosing a common theme to analyse in all the books, I was inspired by the research from Bezemer and Kress (2009). They chose to analyse poems in the textbooks, while I decided to analyse tales. I chose tales because it is an important part of growing up and they are included in most of the textbooks from year three and four. It also seemed appropriate to choose some kind of text for which it was natural to include illustrations since the analysis had a focus on visual aspects instead of a focus on the language used. 'Tales' was in this thesis used as an overarching term and it included fairy tales, folk tales, and fables. However, it took some time to decide that tales was the theme I wanted to go with. At first, I wanted the theme to be quite broad to get sufficient data for the analysis. After skimming through all the textbooks, it seemed more natural to go for tales because it was concrete but still frequent enough to provide sufficient data.

When deciding on which excerpts to analyse, there had to be some selection criteria in place. The written text was used as a guideline in setting the selection criteria. The texts had to have some of the usual characteristics of tales, such as starting with "once upon a time" or "far, far away", having a happy ending or having this timeline of meeting a problem before solving it. Other tales that were encountered in the textbook were considered for the analysis if it was

clearly stated on the page what type of genre the text was, for instance, if the heading stated that the text was a folk tale or a tale. The teacher’s guides were also used to clarify the genre of the texts since the teacher’s guides often have a description of the texts.

Table 1. Overview of selection criteria

Selection criteria:	Example:
Characteristics of a tale	Starting with ‘once upon a time’ or ‘far, far away’ Have a happy ending. Timeline with meeting a problem before solving it.
Clearly stated on the page	‘An African folktale’ ‘A fairy tale’
The teacher’s guide	‘This is a tale’ ‘With this topic the pupils are expected to retell the fairy tale’

5.3 Data collection process and analysis

This section will describe the data collection process and the different kinds of analysis that were conducted in this study in detail. The process will be explained from the preparation stage to the last stage of analysis. First, the section describes the preparation stage for the data collection before it describes the three rounds of analysis conducted on the textbook material.

5.3.1 The data collection process

When preparing for the analysis, forms were made in excel with categories based on the framework from Kress and Van Leeuwen (2021). The schemas were supposed to give an overview of the findings and be the foundation for a more thorough analysis (see table 2 below).

Table 2. Categories for the data collection

Categories for data-collection				
Images 1	Images 2	Image – text relation	Layout	Typography
Full background	Number of colours	Complementary	Page format	Same type of fonts
Half-page	Information value	Contrasting	Grids	Different type of fonts
Square-sized	Framing	Expanding	Columns per page	Number of words
Mini-sized	Saliency	Contra-punctual	Column width	Colour of font
2D-drawing	Point of view	Symmetrical	Placement	Left to right
3D-drawing			Modes in use	Type size
Realistic picture			White space	
Number of excerpts			Margins	
Title			Glossary	

After making the schemas, I conducted a small pilot study using a Norwegian subject textbook. The pilot study showed that excel spreadsheet worked great when it came to the countable categories. However, it did not function as well for the non-countable categories. This was solved by only setting an ‘x’ in the categories that could not be counted. The ‘x’ signified to me that the category was present in the text but should be analysed using detailed qualitative descriptions instead of making a statistical representation of it with quantitative descriptions. After doing the first analysis with counting or 'x' for being present, new categories were created to go more in-depth into the content. These categories were decided based on what came forth in the initial round of analysis.

I also made sure to make digitally scanned copies of all the excerpts that I used in the analysis so that I did not need to carry 20 textbooks back and forth to the library. This also managed to shorten the time that I needed the physical textbooks, and this was positive in the way that the textbooks were available for others to loan from the library. All of the textbooks that I analysed were available at the university library which made them easy to access for scanning them. When scanning the textbooks, I made sure to not scan more than the allowed limit in the Kopinor-agreement for students at universities, which is up to five percent of the total number of pages in each individual book (Kopinor, 2023). Before scanning all the textbooks, I also looked in the workbooks and teacher's guides that were available to see if I got more information about some of the excerpts. Since the analysis was connected to the visual

elements, looking at the workbooks and teacher's guides did not provide any more information other than clarifying the genre of the texts. During the data collection there was also an issue with finding most of the tales in the LK06 books which were located on a CD or in the teacher's guide as copy-material, and not accessible to the pupils. However, a few excerpts were available in most of the different textbooks which made the analysis possible.

Table 3. Overview of textbook excerpts

Name:	Textbooks – scanned	Do they contain fairy tales or folk tales?	Number of excerpts, how many pages?
Steps 3	Pupil's book	Yes, 2	2 excerpts, 4 pages
Steps 4	Textbook	Yes, 2	2 excerpts, 4 pages
Stairs 3 (1 st ed)	My English book	No, only in the TG	
Stairs 4 (1 st ed)	My textbook	Yes, 1	1 excerpt, 4 pages
Junior scoop 3	English textbook	Yes, 1	1 excerpt, 4 pages
Junior scoop 4	English textbook	Yes, 1	1 excerpt, 4 pages
Stairs 3 (2 nd)	My textbook	Yes, 2	2 excerpts, 6 pages
Stairs 4 (2 nd)	My textbook	Yes, 1	1 excerpt, 4 pages
Explore 3 (1 st)	My book	Yes, 2	2 excerpts, 4 pages
Explore 4 (1 st)	My textbook	Yes, 1	1 excerpt, 2 pages
Quest 3 (1 st)	Textbook	Yes, 4	4 excerpts, 8 pages
Quest 4 (1 st)	Textbook	No, only in the TG	
Link 3	Textbook	Yes, a chapter	3 excerpts, 8 pages
Link 4	Textbook	No, only book excerpts	
Engelsk 3	Textbook	Yes, 2	2 excerpts, 11 pages
Engelsk 4	Textbook	Yes, 1	1 excerpt, 4 pages
Explore 3 (2 nd)	Textbook	Yes, 2	2 excerpts, 4 pages
Explore 4 (2 nd)	Textbook	Yes, 1	1 excerpt, 2 pages
Quest 3 (2 nd)	Textbook	Yes, 3	3 excerpts, 6 pages
Quest 4 (2 nd)	Textbook	No, only book excerpts	

5.3.2 The first analysis - gathering data in excel

After the textbooks were scanned and the excel spreadsheet was made, all the excerpts were analysed into categories. In this round of analysis, the visual semiotic analysis was applied when coding the data into the categories. After only one excerpt was analysed, the categories called 'title' and 'glossary' were added. After the new categories were added, the data collection began. The data collection consisted of going through the scanned pdf files one by one, counting the images, and coding each element of the book into a category. It started with counting the images in the excerpt, and those numbers were written in the images 1 excel sheet. After counting the images, I had to decide the size of the images and plot the right numbers into the belonging cells in excel. I also wrote down what type of image it was, and how many of each type, i.e., if the illustrations are square-sized and in a 2D drawing. After the counting was done, I recorded how many double spreads the excerpt contained before writing down the titles of the excerpts to find back to them later.

When all the categories were recorded in images 1, the categories of images 2 were next. The first category in images 2 was colour, and the colours of the excerpts were then counted in order to say something about the use of colour. If there was a clear theme to the colours, for example, nature, this was recorded in the excel spreadsheet. The second category in images 2 was information value, this category presented in what ways the images gave out information that can be read. One example of this could be in a layout where the images were placed in the same order or parallel with the text, which would be coded in the spreadsheet as 'related to text'. Another example was an excerpt of a role play where the mini-sized images of the separate roles were placed at the top of the page and before the first line of every character in the play. The third category was framing which explained if the images had clear frames and what in the image made these frames. If the images did not have clear frames, the cells would stay blank. If the images had a clear frame, the elements that made the framing would be recorded into the excel cells. What made the frame of an image will later be presented in the results chapter.

The fourth category in images 2 was salience, which determined what drew the reader's attention to the image. When going through the excerpts, the answers to salience were recorded in excel. However, this category was not counted with numbers instead qualitative descriptions were used. I did not use a specific way of writing it down, both commas and plus signs were used when describing multiple ways of salience in the images for instance 'colour, frame, size' or 'colour + size'. However, once the elements were described in one way the same description was used throughout the excerpts in order to separate the different elements of salience. The fifth and last category was called "point of view", and it described the perspective shown in the images. There were three perspectives to choose from: eye, bird, and frog. The perspective(s) that was used got recorded into the excel spreadsheet.

The third code in the excel spreadsheet was 'image-text relation' and consisted of three categories, all based on theory. The categories, symmetrical, counterpoint and complementary were used to describe the interaction/relation between the images and written text in distinct ways as described in section 3.4 above. In these categories only quantitative information about how many images were symmetrical or complementary was noted, no further qualitative description was provided in excel. This meant that the code did not contain any qualitative descriptions of what made the images symmetrical or complementary.

The fourth code in excel was 'layout' and it had nine categories. The nine categories were: page format, grid, column per page, column width, placement, modes in use, white space,

margins, and glossary. For the category of page format, I noted down the size of the book in the first excerpt and put an x for signalise the same type of format as in the first by the other excerpts if there were multiple excerpts from the same book. The category of the grid was mostly left open but if there were excerpts using grids, they were recorded. Columns per page and column width were harder to determine. For columns per page, I had to note down how many columns I saw, meaning that someone else could be counting columns differently than I did. However, I used the same system throughout all the excerpts so it should be possible for others to get equal results. Columns were here used to describe the paragraphs on a page. This decision was based on the research by Bezemer and Kress (2009). The paragraphs had different size which meant that it could be between 1 line to 10 lines. For column width, I tried to decide how many columns, i.e. paragraphs in a particular size could fit on the page, and then decided if the columns took $\frac{1}{4}$ of the page or $\frac{1}{10}$ of the page. In the excerpts with great variation in the column width, I also wrote down the number of lines in each column to provide more information for the analysis. Since these two categories are more subjective than the rest, I used the leading (Ambrose & Harris, 2015), meaning the space between each line of written text to decide how many lines were in each column.

The category of placement was used to describe where the images were placed concerning the written text because this could affect how the full text with both modes were read. 'Modes in use' described how many modes were used in the excerpts. I only recorded the number but if there had been more than two or less than two, I would have written down which modes were used. In the category of 'white space', only yes or no was recorded in order to determine if it was used in the excerpts or not. White space is as mentioned in the theory chapter, a blank space dedicated to not overfilling the page. With margins, I looked for clear margins or if the margins had been broken by visual elements. If they had been broken, the way they were broken was recorded in excel. The category of glossary describes the placement of the glossary. If the glossary was excluded from the excerpts, 'none' was used as a description. This was because previous experiences have shown that the pages in an English textbook will in some way have glossary or explanation of a selection of words from the written text.

The fifth and last code in the excel spreadsheet was called typography and consisted of six categories. The categories of typography were: 'same type of fonts', 'different types of fonts', 'number of words', 'colour of font', 'left to right', and 'type size'. The two categories of font types mentioned the font type if it was the same and in what ways they were different if that was the case. Which then meant that the second category only got used if the answer in the

first was 'no'. The category called 'number of words' contained the number of words in each excerpt. The numbers were manually counted, which could have led to incorrect answers, but the words were counted several times to ensure that they were consistent. The colour of the font described what types of colours were used in the written text. Further, the colours were described, not counted, to bring more information than with colour in the images. The category 'left to right' described the direction of reading. 'Type size' described the size of the written text. Each excerpt had two sizes in the spreadsheet, one for the headline and one for the paragraphs. Some of the sizes had to be guessed, but in order to ensure some type of security that the numbers were correct, they were cross-checked with the sizes of a writing sample in word. When all the categories in excel had been filled out, the second round of analysis started.

5.3.3 The second analysis – an overview of the categories

The second round of analysis consisted of writing down all the data from the categories in excel by making an overview which provided helpful data when comparing the different textbooks and excerpts. In this round of analysis, discourse analysis was used to compare the excerpts in a textbook discourse. The overview was first written down in key sentences and points before the results were written in full sentences later. In the overview, all the categories were gone through, and the results were noted down. In this round of analysis, interpretation was not as important as the other rounds. It also focused on making the collected data into figures and statistics. The discourse analysis was used to describe the changes in the textbook excerpts, and how the visual elements developed across the books. Since discourse is used to describe a specific topic or field, all the data from the first analysis created the discourse for this study. After the data was collected in the first round, I could then use discourse analysis to see how the elements compared and differed across the distinct versions of the textbooks. The qualitative descriptions and countable categories were made into figures that are presented below in the results chapter section 6.2. When counting the descriptions, the descriptions had to be collected into new categories that were countable. This meant for instance that I counted how many excerpts only used black font and put the number in the category: black font. After all the categories were reviewed and the results were noted down, the third round of analysis could begin.

5.3.4 The third analysis – a detailed description of nine excerpts

The third round of analysis contained detailed qualitative descriptions of excerpts that contained similar tales. The purpose of this analysis was to look for similarities and

differences in the same tales over a certain amount of time. The tales selected were chosen to look at how the different publishing houses presented the same tales. They were also chosen in order to show the biggest time period in order to see how the visual effects are affected by society and curriculum. At first, I wanted to only look at first editions of similar tales. However, this had to be changed to achieve a more significant time gap and results. The analysis then investigated both the first editions and second editions of the textbooks, but it never looked at both of the same excerpt. This meant that if an excerpt from *Stairs 4*, the first edition was analysed, the same excerpt in the second edition would not be analysed. This was because the excerpts would be too similar. There were many reasons to which editions got chosen. These reasons will be mentioned in the results chapter before the results of the analysis will be presented. Simultaneously, if there were significant changes made from the first to the second edition it will also be mentioned below in the results chapter. The tales that were analysed in this round were: two excerpts of Little Red Riding Hood, three excerpts of The Three Little Pigs, two excerpts of The Three Billy Goats Gruff, and two excerpts of The Runaway Pancake. This makes in total nine excerpts out of the 29 excerpts in the study.

This round of analysis did not use the categories in the same way as the other rounds. The categories were still present because they were used as a starting point for what to look for and investigate. However, the focus for this round of analysis was on a richer descriptive analysis of the visual elements in the selected excerpts. An example of a richer description could be a closer investigation of the images, and how they were related to the written text or the colours that were used in the images.

5.4 Ethical considerations

When only analysing textbooks, a significant amount of the normal types of ethical considerations were non-existent, such as the anonymity of interviewees and other forms of securing the privacy of the research participants. However, reliability and validity were present, as they are in all forms of research. Furthermore, this thesis brings other elements that need to be reflected on in an ethical view.

When doing a visual analysis, the first element that came to mind is copy-right issues since I used copies of the textbook pages in the thesis for exemplifying the analysis. To find out if copyright would be a problem, I sent all the publishing houses an e-mail asking for permission to use digitally scanned copies of extracts from their textbooks. In the e-mail, I informed them that the scanned copies would be cited and referenced both in the running text

and the reference list. All the publishing houses responded positively, saying that I could use scanned copies of the textbooks for the thesis if I cited the illustrator or photographer of the visual elements in addition to the author, title, page, year, and publisher as normal. Citing is something that I feel that I have acquired the necessary knowledge about in order to cite both the text and images correctly, and thus it is not considered to be a problem in the study.

When it came to the visual elements that was analysed, these would also have been cited even if the publishing houses had not requested it in their response. However, having a positive response and permission from the publishing houses to use the scanned copies of the textbook excerpts gave me assurance for using the scanned copies for exemplifying instead of trying to explain every step of the analysis and its finds with just words. As Gleiss and Sæther (2021) wrote, textbooks are seen as public documents and this means that it is not necessary to obtain permission to use extracts from the authors or publishers (Gleiss & Sæther, 2021, p. 141). However, asking the publishing houses for permission was good research practice and since this study mostly focus on the images, the images themselves can be interpreted as a text on their own. Therefore, it was important to reference the illustrator(s) as well.

Another issue that came early in the research process was that my supervisor was one of the authors of the textbook series *link*, which I have analysed in the thesis. We made an agreement already at the first supervision meeting that my supervisor would help me with all aspects of writing a thesis, but she would not correct or interfere with my findings in the analysis of the *link* textbooks. This meant that she as my supervisor would give me advice on how to write the thesis and answer any questions that I might have had, but the findings from the analysis of the *link* textbooks and how I analysed them would she not interfere with it. I think this has worked excellently because my supervisor was familiar with researching textbooks and had a significant amount of experience working with textbooks. This has been helpful in the process of writing the thesis.

5.5 Reliability and validity

Reliability is connected to how the dataset has been affected by the collection of data and if the results could be reproduced by other researchers (Gleiss & Sæther, 2021, p. 202). In this thesis, the analysis was affected by my interpretations and previous experiences, especially the semiotic analysis, because the signs that I interpreted were based on my background knowledge and upbringing. Based on this, another researcher would most likely get some different results doing the same analysis. However, much of my analysis was built and

interpreted on the theory that I have studied. By basing the interpretation on theory instead of only own experiences the chances of another researcher getting the same results as me will increase. At the same time, I tried to be as objective with the dataset as possible, even with the social semiotics being heavily dependent on my experiences and background. One of the approaches used to keep me objective was going back and forth to the different categories in the analysis and going through the same steps multiple times to be sure about the results. Another element to keep my objectivity was that I did not have a thorough look at the textbooks before I started the analysis. I had only skimmed through them to find out how to limit the data set and find a common theme in the books. Another element to keep the reliability was that all the data and the codes and categories from the analysis were added in the appendix to keep the data and study transparent.

Validity is defined as “the quality of the data materials and the researcher’s interpretations and conclusions” (Gleiss & Sæther, 2021, p. 204). This represents how the different parts of the research design are connected, such as if the method and data set are sufficient to answer the research questions or not. To do this, I planned to compare my findings with the theory that I have presented and used in this thesis. A normal way to ensure the validity of a research project is to have interview participants read over the analysis and give feedback on it, which gives the researcher insight into the participants' thoughts (Gleiss & Sæther, 2021). In this thesis, there were no participants that could talk; therefore, I needed to find validation elsewhere. This will be, as mentioned above, by setting my findings up against the theoretical framework, which partly consist of an existing framework from Bezemer and Kress (2009). It was further validated by doing a pilot of the categories with a Norwegian textbook. This contributed to making the findings valid by finding out if some of the categories and codes had to be changed before starting the analysis.

6. Results

This chapter will present the results from the textbook analysis. The results have been compared and interpreted in distinct ways. The first section will present how the data was categorised in Excel and the main findings from the initial rounds of analysis. The second section will investigate all the categories in Excel and present an overview of all the results and findings. The section will also compare the results across the excerpts up against each other. The third round of analysis will be a closer investigation of a few selected tales that are used in multiple textbooks and how those tales differ from each other. Lastly, the chapter will summarise the results.

6.1 Results from the initial rounds of analysis

The initial rounds of analysing the collected data material used the scanned textbook excerpts. Every excerpt was investigated closely, and the data were placed into the concept-driven categories in Excel. A closer presentation of what was found in the excerpts during the full analysis will be presented below in sections 6.2 and 6.3. An important find from this round of analysis was that four of the textbooks did not have any excerpts that fitted the selection criteria of being a 'tale'. The definition of a tale as mentioned above in chapter 1, second paragraph, is that tales are "imaginative narratives that have been orally passed down through generations and in more recent time been written down on paper by known authors" (Merriam-Webster dictionary, n.d.b). The textbooks with no tales were *Stairs 3* (Håkenstad et al., 2006), *Quest 4* (Hansen et al., 2013), *link 4* (Mezzetti et al., 2020b) and *Quest 4* (Lien et al., 2022). In *Stairs 3*, tales were most likely thought to be a part of the teaching sequences because there are multiple tales hidden in the teacher's guide. However, since this study is only looking at the textbook, the excerpts containing tales in the teacher's guide were not analysed.

In *Quest 4* and *link 4*, multiple excerpts from children's books were present, however, a possible reason for the absence of tales could be linked to the number of tales in the year 3 book in the same series. *Quest 4* and *link 4* were not analysed because the children's book excerpts did not meet the selection criteria in this study. One excerpt from *link 4* was considered, however since the teacher's guide categorised it as a short story, and based on mythology it did not fit the selection criteria. This round of analysis also found that there are five textbooks from LK06 (Bruskeland & Ranke, 2006, 2007; Håkenstad et al., 2006, 2007; Munden et al., 2006, 2007), five from LK13 (Edwards, 2014; Edwards et al., 2015; Håkenstad

et al., 2013, 2014; Hansen, 2013; Hansen et al., 2013) and six textbooks from LK20 (Edwards et al., 2021, 2022; Haegi et al., 2020, 2021; Lien et al., 2021, 2022; Mezzetti et al., 2020a, 2020b) that contains tales that fit the selection criteria. This resulted in a total of 16 textbooks and 29 excerpts that could be used in rounds two and three of the analysis.

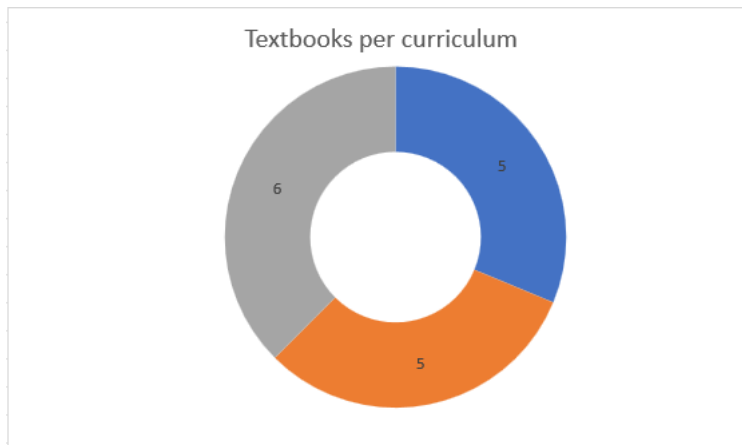


Figure 2

6.2 Results and comparisons from the rounds of analysis

In this section, an overview of all the data from the codes and subcategories has been created and will be explained. The first and second rounds of analysis used the categories in Excel as a starting point and the finds are presented below. In total, there were five codes in Excel, containing between three to nine subcategories. In this sub-chapter, each code in Excel received its own section, and a visual representation of the data might be used. This round of analysis also used discourse analysis to compare how the visual elements relate to each other across textbooks.

6.2.1 Images 1

The first code in Excel was categorised as Images 1, and contained eight subcategories: 'full background', 'half-page', 'mini-sized', '2D-drawing', '3D-drawing', 'realistic picture', 'number of excerpts', and 'title'. These subcategories were put together because all of them focused on the type and size of images. The first three subcategories were used to describe the size of the illustrations, and the three next described the type of illustration. These subcategories showed that in total there are 197 illustrations over 39,5 double-spread pages, one double-spread means two book pages. 197 divided by 39,5 makes an average of 4,98 illustrations per double spread. For the different textbook groups, this meant that the LK06 books have an average of 5,4 illustrations with a total of 54 images. LK13 books had 71 illustrations with an average of 5,91 and LK20 had 72 illustrations with an average of 4,11 illustrations per double spread.

Double-spread was used as a common denominator here to minimize mistakes in the averages. Since the excerpts could contain multiple double spreads, the average would not be equal if excerpts had been used as a common denominator.

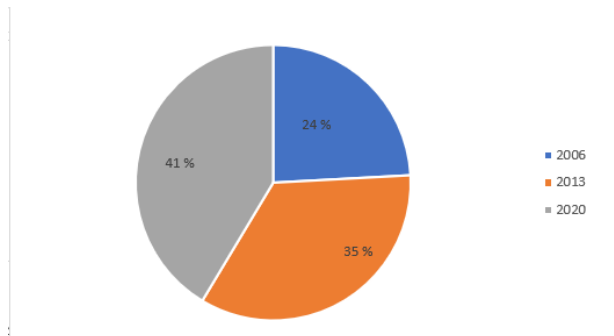


Figure 3

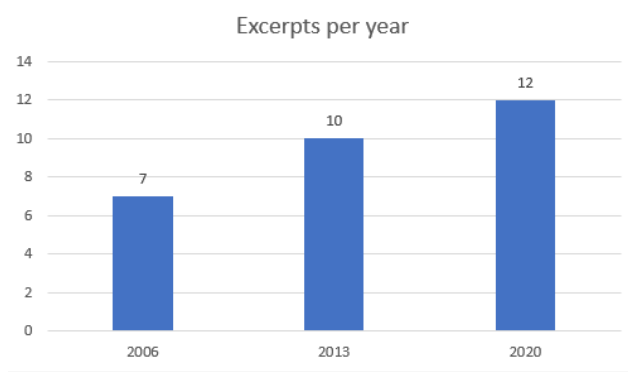


Figure 4

The categories also showed that 195 of the images were illustrated 2D-drawings, while two of the images were realistic pictures, also known as photographs (see Figure 6). Further, it was discovered that nine of the images were a full background, 18 of the images were the size of a half-page, 149 of the images were squared-sized, and 26 images were miniature-sized (see Figure 5). The criterion for square size was that the illustration filled between one-third of the page and one-fifth of the page. The mini size was used to describe illustrations that were smaller than one-fifth of the pages, often at the size of a thumb.

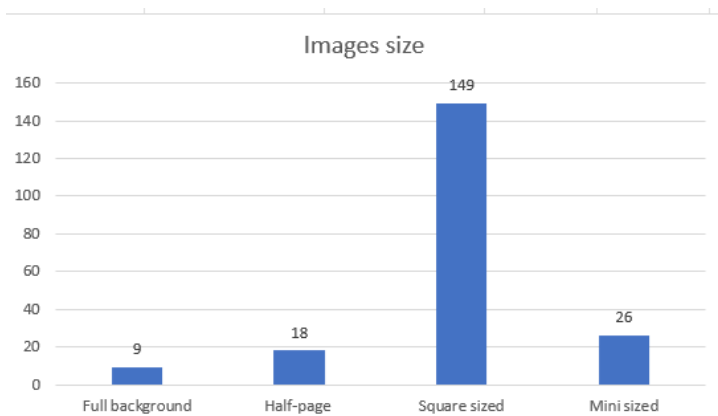


Figure 5

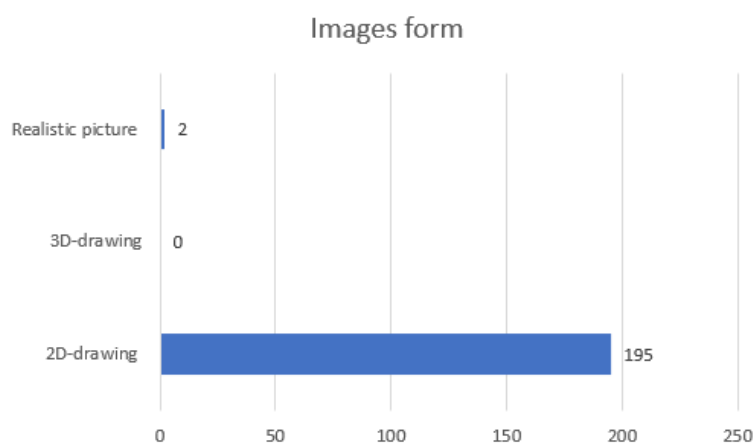
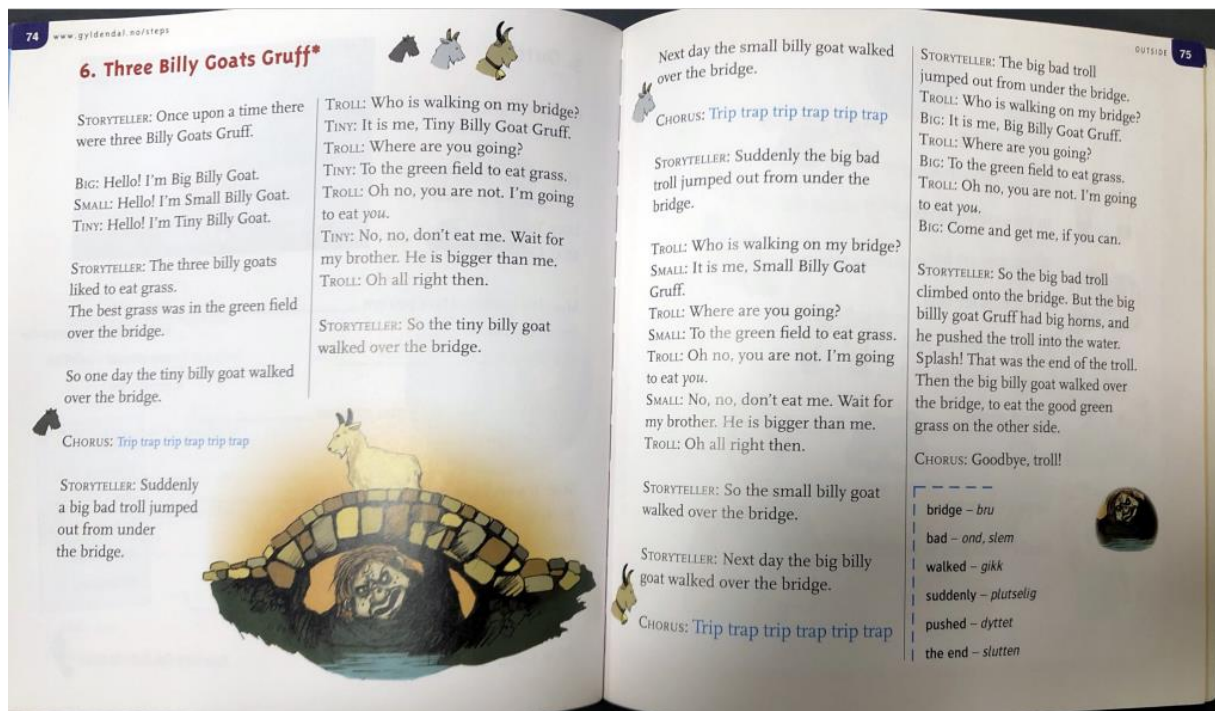


Figure 6

6.2.2 Images 2

The second coding category was Images 2 and contained five subcategories called 'colour', 'information value', 'framing', 'salience', and 'point of view'. These categories were grouped into one code because they focus on the content of the images. The category of 'colour' was used to describe if the illustrations had colours or not. The analysis showed that 28 of the excerpts were colourful, while one of the excerpts was in black and white.

'Information value' was used to describe what the illustrations communicate in relation to what the written text communicates. The analysis showed that all the images provided the same information as the written text in the excerpts. In addition, the analysis showed that in some of the excerpts, the miniature illustrations provided more visual aids for the readers. The visual support was linked to the excerpts that used miniature illustrations to visually show the characters involved in the text, and in the tales adapted into role plays (see for example Excerpt 1).



Excerpt 1. From Munden et al., 2006, pp. 74-75, illustrated by Linda Øren. Copyright by Gyldendal undervisning. Permission to use granted by Gyldendal.

The category of framing was used to describe what types of elements frame the illustrations on the page (see Figure 7). The analysis showed that most of the illustrations had clear framing by using lines, the shapes of the illustrations, white space, or grids. There was a clear increase in framing the illustrations with lines in the textbooks from LK13 and LK20. The textbooks from LK06 had less defined frames around the illustrations (see Appendix 1).

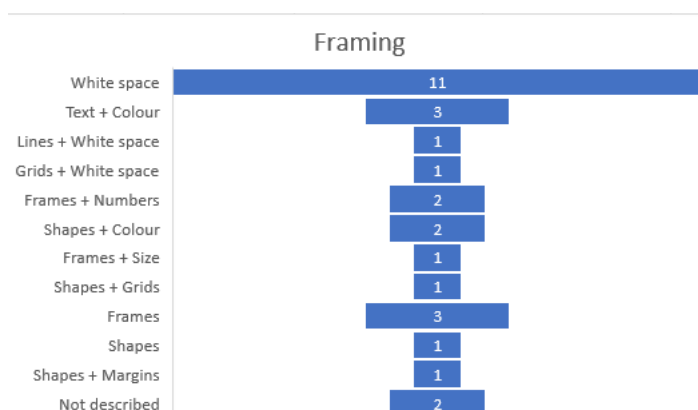


Figure 7

The category of salience described the elements on the page that capture the reader's attention. When it came to salience, the analysis showed that colour was used to draw attention to the illustrations in 25 excerpts (see Figure 8). In 25 of the excerpts, colour was

used in addition to other elements such as size, expressions, frames, and movements. In four of the excerpts, colour was not used as salience. In these excerpts, other factors such as size, frames, and expressions were used to capture the reader's attention. The elements that capture the reader's attention are often the first things noticed when reading a page or elements that stand out in some way.

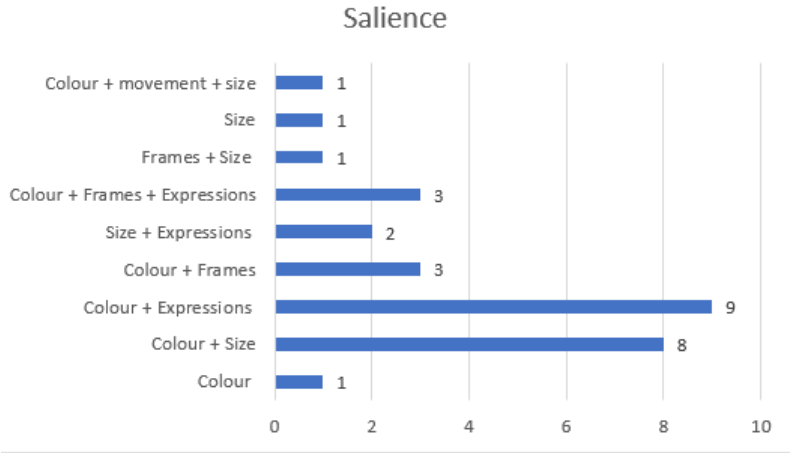


Figure 8

The last subcategory in the images 2 code was 'point of view' This subcategory described the perspectives in the illustrations. There were three possible perspectives: bird, frog, and eye level. The analysis showed that the point of view in the images was mostly eye level, while nine excerpts used both eye level and bird level (see Figure 9). Furthermore, one excerpt used all three perspectives with bird, frog, and eye level.

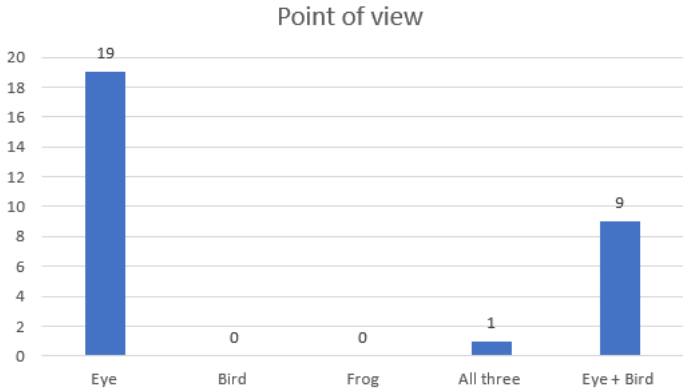


Figure 9

6.2.3 Image/text interaction

The third code was called image-text and contained three subcategories. The subcategories described the interaction between the images and written text. Images are used as a common

denominator in this paragraph because it is focused on the interaction between the images and written text, meaning the two modes of communication used throughout the textbooks. Excerpts were used when describing the double spread which contains both images and written text. The first subcategory was called symmetrical and was used if the images communicated the same as the written text. The analysis showed that all 29 excerpts had a symmetrical interaction. The second subcategory was the counterpoint interaction. The counterpoint was used to describe images that communicated the opposite of the written text. None of the images analysed in this study had a counterpoint interaction with the written text. The third, and last subcategory of this code was the complementary interaction. The complementary interaction was used to describe the images that expanded the written text, meaning that the reader obtained more information about the tale than what was written in the text. The analysis showed that six of the excerpts had a complementary interaction in addition to a symmetrical interaction with a total of 29 complementary images.

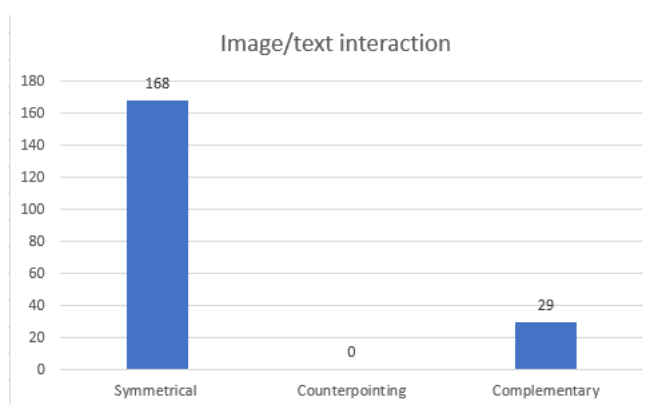


Figure 10

6.2.4 Layout

The fourth code was layout and contained nine subcategories. The nine categories were 'page format', 'grids', 'columns per page', 'column width', 'placement', 'modes in use', 'white space', 'margins', and 'glossary'. Page format described the format of the textbooks, and the analysis showed that the textbooks published in connection with LK06 and second editions published for LK13 were square-shaped, while the textbooks first published to LK13 or later were rectangular. How the page format might have affected the content will be discussed below in Chapter 7. Grids are typically used in comics and are the term for the space between each comic frame. In this analysis, the subcategory has been used if the excerpt contained multiple frames on one page. If the page did not contain any framed illustration, the category would be left open. The analysis showed that grids were not used at all in the LK06 textbooks, apart

from one excerpt dividing the pages in two with a straight line. However, this was not a full grid, only a line creating more space for the written text. Starting from LK13 grids generally appeared more in the textbook excerpts analysed in this study. Examples of this can be found in the textbooks of *Quest 3* first and second editions, *Explore 3* first and second editions, *link 3*, and *Stairs 3* second edition.

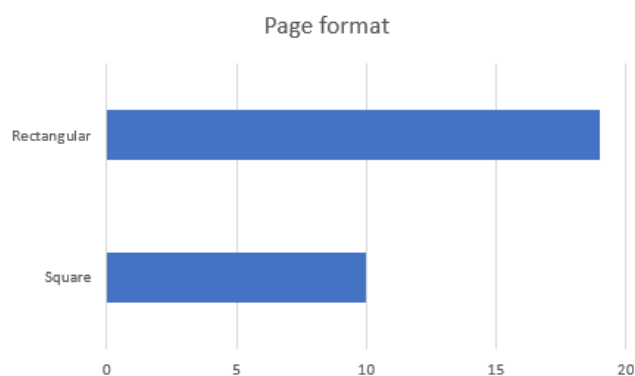
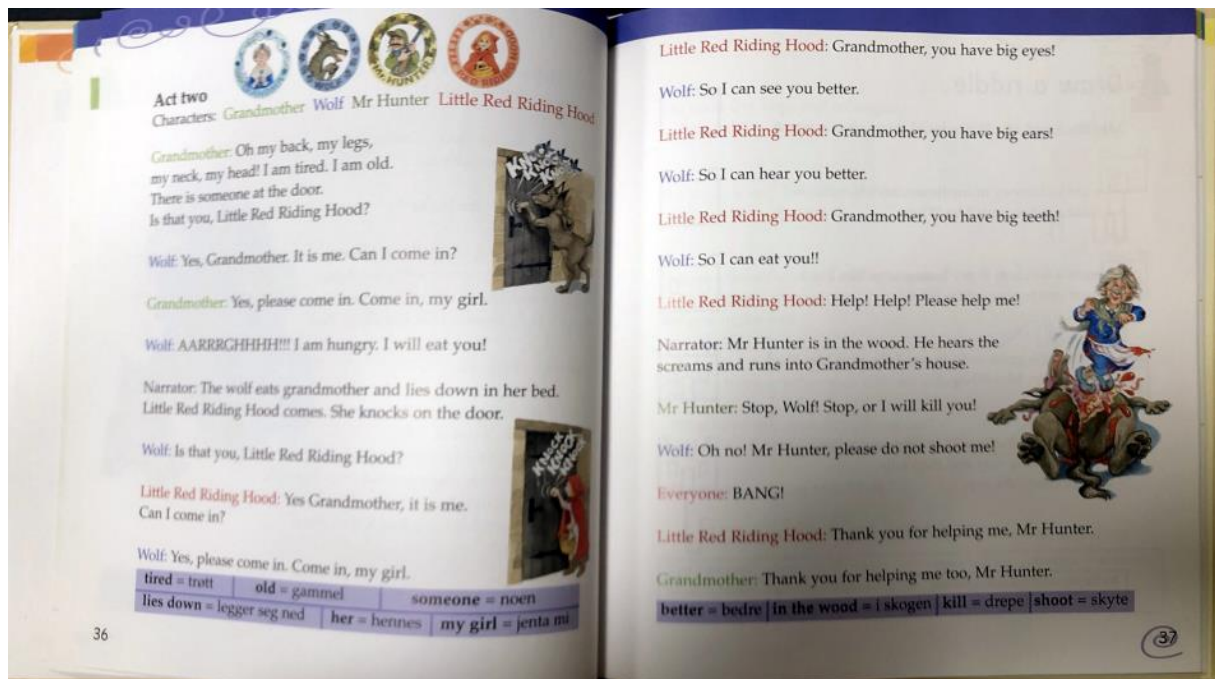


Figure 11

When it came to 'columns per page', the category was filled in with the data based on specific criteria as mentioned above in the method chapter (see section 5.3.2). The columns on each page were counted. However, the number of columns per page differed with great variety throughout all the textbooks from 1 to 13 columns per page. As explained above in section 5.3.2, the term columns were used to describe the paragraphs. The size of the columns was decided by the amount of leading between the lines of text. If it looked like the line was standing on its own, it was counted as a paragraph.

This leads to the next point with column width. Column width also received specific analysis criteria (see section 5.3.2 above), where the data in Excel were recorded in decimal numbers or percentages of the full page. The analysis showed that the column width was in the same category as column number, meaning that the size varied throughout all the textbooks from 1/10 of a page to half a page. A paragraph could, based on these numbers be between 0.10 and 0.5 of a page. In excerpt 2, presented below, this is shown by the lines being counted as a column which means that one line is one column, and it takes up around 10 percent of the page. This was decided because of the amount of leading in between the lines. In excerpt 3, presented below, the columns take up around half of the page, which means that the written text could be doubled and still fit on the page.



Excerpt 2. From Håkenstad et al., 2007, pp. 36-37, illustrated by Solveig Lid Ball. Copyright by Cappelen Damm. Permission to use granted by Cappelen Damm.



Excerpt 3. From Bruskeland & Ranke, 2006, pp. 54-55, illustrated by Bonnie Poulsen. Copyright by Fagbokforlaget. Permission to use granted by Fagbokforlaget.

The analysis showed that the placement of the illustrations was mostly in relation to the written texts, meaning that the illustrations follow the same timeline as the text and that the illustrations were placed in close range from where the event in the written text happens (see Figure 12). In three excerpts, one from LK13 and two from LK20 versions, the images were placed above, and after the text. The category of 'modes in use' was used to describe what

kind of elements were used to communicate something to the reader in the excerpts. The analysis discovered that all 29 excerpts used two modes, both written text and images. This means that all the tales analysed had one or more images throughout the excerpt. ‘White space’ was used to describe space in a layout left empty to make the page look less cluttered. The white space is considered an element in addition to the margins. The analysis showed that 22 of the excerpts had used white space in the layout, while seven of the excerpts had some empty space but not enough to call it white space (see Figure 13). The white space does not need to be white, for example in one textbook the white space was coloured blue and could be interpreted to function as the sky in the image (see Excerpt 3 above).

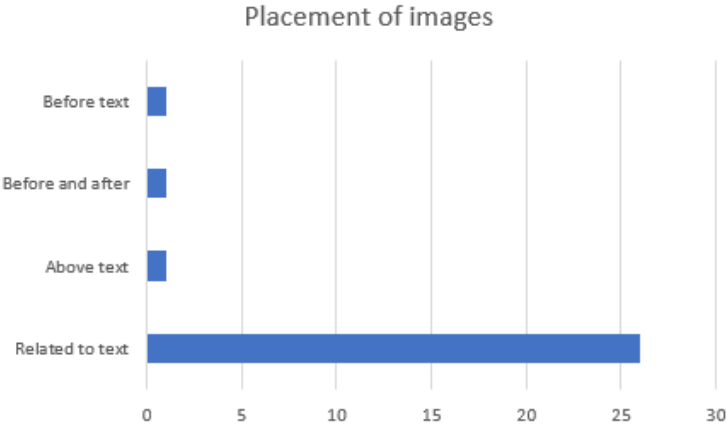


Figure 12



Figure 13

When it came to the margins, the analysis was used to answer if they were left unused or not. The analysis showed that most of the margins were broken by parts of the images, while some textbooks had clearly defined margins (see Figure 14). However, this was often filled with a page number in various ways. One excerpt in the LK06 textbooks had no defined margins. Surprisingly, none of the margins were broken by glossary. Further, the analysis showed that

the majority of the excerpts contain a glossary at the bottom of the pages or in small boxes placed differently in each layout (see Figure 15). One of the LK13 book series and two of the book series from the LK20 versions contained no glossary in the excerpts analysed in this study. The analysis also discovered that fewer excerpts contained glossary in the year 3 books than in the year 4 books (see Appendix 1).

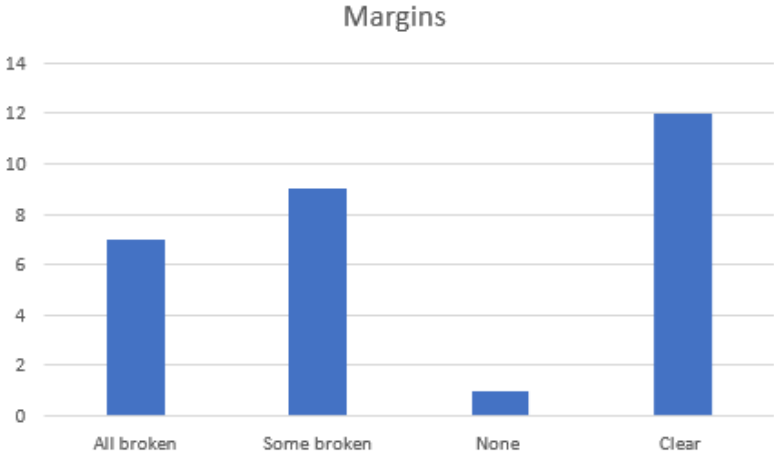


Figure 14

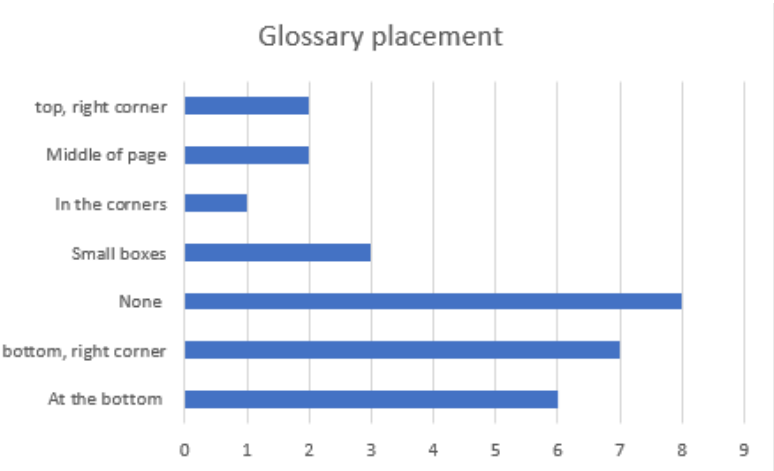


Figure 15

6.2.5 Typography

The fifth code was typography, and there were six distinct subcategories. These categories were centred around the visual aspect of the written text; meaning that the language of the written text has not been analysed in this study. The six different categories were: 'same type of font', 'different type of font', 'number of words', 'colour of font', 'left to right', and 'type size'. The first two categories cover the same area, but they were be coded differently depending on the font of the title and main text.

When it came to fonts, the analysis showed that all the LK06 textbooks used Times New Roman, and four out of seven excerpts used the same font in both the title and the text. Three out of these seven excerpts used a different font for the title than in the running text. For the LK13 textbooks, Times New Roman was changed to Arial. Four out of 11 excerpts used a different type of font in the title than in the running text, while seven out of 11 excerpts used the same font for both the titles and the running texts. In the LK20 versions of the textbooks, Arial was still used in the second editions of the LK13 textbooks. In one of the new textbook series the font of ‘Gill Sans’ was used so the written text imitates handwritten letters. In the LK20 textbooks, 10 out of 12 excerpts used the same type of font in both the titles and the main text, while two excerpts used different types of fonts for the title and main text.

Furthermore, the analysis discovered that the colour black was used as a font colour in all the excerpts. With the LK06 textbooks, three of the books used additional colours in the font. Those three books were *Steps 3*, *Steps 4*, and *Stairs 4*. The colours used were red, blue, green, and yellow. In the LK13 books, one excerpt used more colours than just black in the written text. This was the second edition of the same excerpt from *Stairs 4*. These colours were the same as in the LK06 books. In the LK20 textbooks, six excerpts used other colours than just black in the written text. The excerpts could be found in the textbooks *link 3*, *Engelsk 3* and *Engelsk 4*. These colours were red, purple, blue, orange, and green. The multiple colours were used to mainly separate different characters in role-play adaptations of the tales. In *link 3* a purple font was used in the title, while the main text had a black font. *Steps 3* and *4* and *Engelsk 3* and *4* did the same with a red or blue font for the title and black font for the main texts. *Steps 3* also marked the glossary words in blue in the running texts.

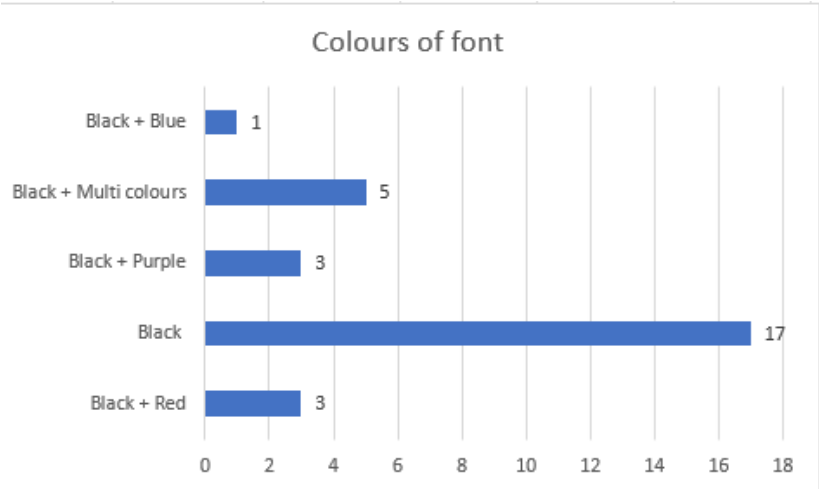


Figure 16

Type size was used to describe the size of the written text. Two numbers per excerpt were recorded, which described the title and main text. The size of the text was determined by comparing the scanned text to a text sample in Word. The analysis discovered that the textbooks from LK06 and LK20 were most likely to use type size 12 in the main text, while they use type size 16 or higher for the titles. Furthermore, it showed that the LK13 textbooks were most likely to use type size 14 in the main text and 16 or higher for the titles. The category of 'left to right' was meant to describe the way the text is supposed to be read. Of all the 29 tales that were analysed every excerpt was written from left to right. As mentioned above one excerpt has a vertical line dividing the page, making it necessary to read from top to bottom twice.

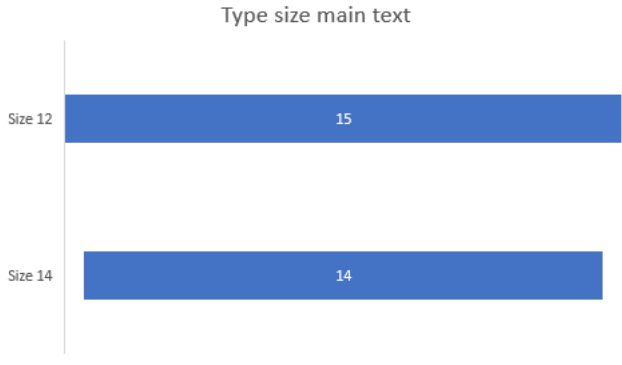


Figure 17

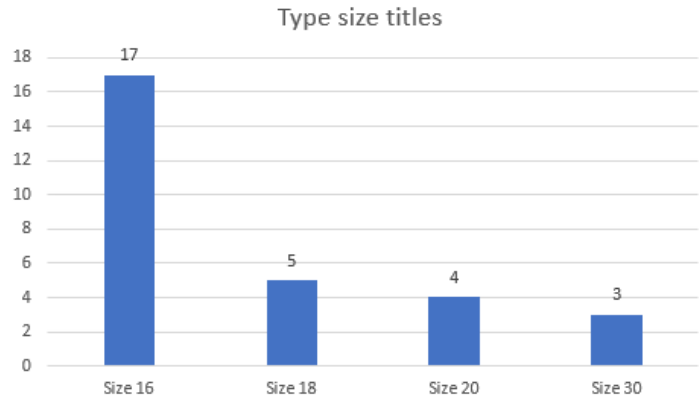


Figure 18

To find out how many words the texts contained; each word was counted by hand multiple times to ensure accuracy. The analysis showed that for the number of words per excerpt, the lowest amount counted was 31 words, found in a LK06 textbook, and the highest counted was 509 found in a LK20 textbook. These numbers are representational for showing the variation in length. However, it is not representational for all the excerpts. The average number of

words was 236. Furthermore, the average number of words in the LK06 textbooks was 244 words, while the LK13 textbooks had an average of 192 words. Lastly, the LK20 textbooks had an average of 258 words per text.

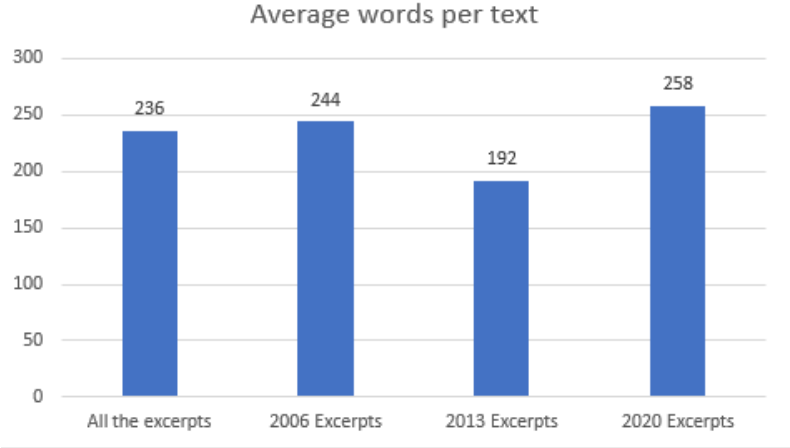


Figure 19

Further analysis showed that in the LK06 textbooks, it appeared that the year 3 excerpts contained more words than the year 4 excerpts. In the LK13 textbooks, there was a minimal increase in words in the grade 4 excerpts, meaning that the grade 3 excerpts were a bit shorter than the grade 4 excerpts. In the LK20 textbooks, some of the grade 3 excerpts contained more words than the grade 4 textbooks. These findings are not based on averages, instead, they are based on the physical numbers recorded in the category concerning each excerpt (see Figure 20 below).

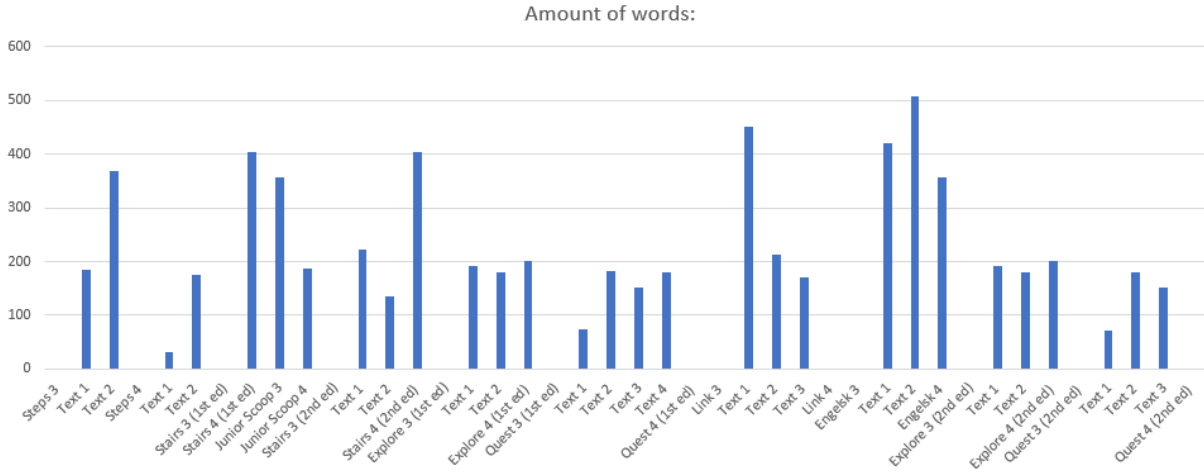


Figure 20

6.3 Results from the richer analysis of tales used multiple times.

When gathering the data from the different excerpts, it soon became clear that some tales were used in multiple books over several periods of time. After discovering this, it seemed natural to analyse those tales again looking for similarities and differences. The initial analysis discovered that the tales “Three Billy Goats Gruff”, “Little Red Riding Hood”, “Three Little Pigs”, and “The Runaway Pancake” were used in two or more books from different publication years and publishing houses, and thus these were selected for further analysis.

6.3.1 Three Billy Goats Gruff

In the excerpts this study analysed, the tale of *The Three Billy Goats Gruff* was found two times: the first in *Steps 3* from 2006 (Munden et al., 2006, pp. 74–75) and the second time in *link 3* from 2020 (Mezzetti et al., 2020a, pp. 48–51). In the 2006 version, the tale was written as a roleplay with lines for each character, including a storyteller. The whole story was presented in one double spread, which makes the pages packed with text and little space for illustrations. However, the illustrator was able to place six mini-sized illustrations alongside one square-sized illustration inside the margins of the pages. All the illustrations were symmetrical in the image/text interaction with an eye-level perspective. As the initial analysis discovered, the text was written in Times New Roman, and it contained a total of 369 words. The mini-sized illustrations were of the three goats, all made in different colours and sizes to separate them to provide visual support in the text. The mini-sized illustrations were placed in the margins next to where their character was stepping into the roleplay. The illustration of the tiny goat was placed where the storyteller read "So one day the tiny billy goat walked over the bridge." (Munden et al., 2006, pp. 74–75). In the bottom right corner of the left page, a square-sized illustration of the bridge, with the troll beneath it and the big billy goat going over it, was placed. The illustrations contained nature-themed colours such as brown, green, grey, and yellow. Another aspect of this excerpt was that each of the two pages in the double spread was divided in two by a straight line going down in the middle of the page. This line made it possible to place all the paragraphs into the two pages (see excerpt 1 above in section 6.2.2).

The 2020 version of *The Three Billy Goats Gruff* was written as a narrative text. The tale was presented over two double-spread pages, meaning 4 pages in total with a significant amount of space for illustrations. There were in total nine symmetrical illustrations in various sizes. Two of the illustrations were half-page-sized, while the seven others were square-sized. With

bigger illustrations, more of the tale was visually supported for the readers. The colours used in the illustrations were nature themed with yellow, brown, blue, grey, and green most prominent. As the initial analysis showed, the text was written in Gill Sans in cursive. The text contained a total of 451 words. The perspectives in the illustrations were eye level and bird view. Furthermore, a few of the illustrations were also close-ups of the situations from the text. An example of this was the close-up of the middle brother's face when talking to the troll. The illustration was placed next to the text "Oh no, don't eat me. Just wait a little while, and my brother will come along. He's bigger than me." (Mezzetti et al., 2020a, pp. 48–51).



Excerpt 4. From Mezzetti et al., 2020a, pp. 50-51, illustrated by Paulina Mingiacchi. Copyright by Fagbokforlaget. Permission to use granted by Fagbokforlaget.

The two excerpts were similar in some parts of the written text, for instance, the goats said the same to the troll, and the title in both excerpts had a different colour than the rest of the text. While the 2020 version was written as a narrative text, the 2006 version was written as a role play. The colours used in the illustrations were also similar with a nature theme containing yellow, brown, blue, and grey tones. When it came to the visualization of the tale, both excerpts had symmetrical images. However, the 2020 version of the tale had increased the size of the images and was able to communicate more through the illustrations than the 2006 version does. The 2006 version filled the pages with written text, while the 2020 version used more white space to make the pages less crowded. The 2020 version also had close-ups

illustrations of the story which is good for visual support for the readers. The 2006 version could be more difficult to understand because of the missing visual support from images.

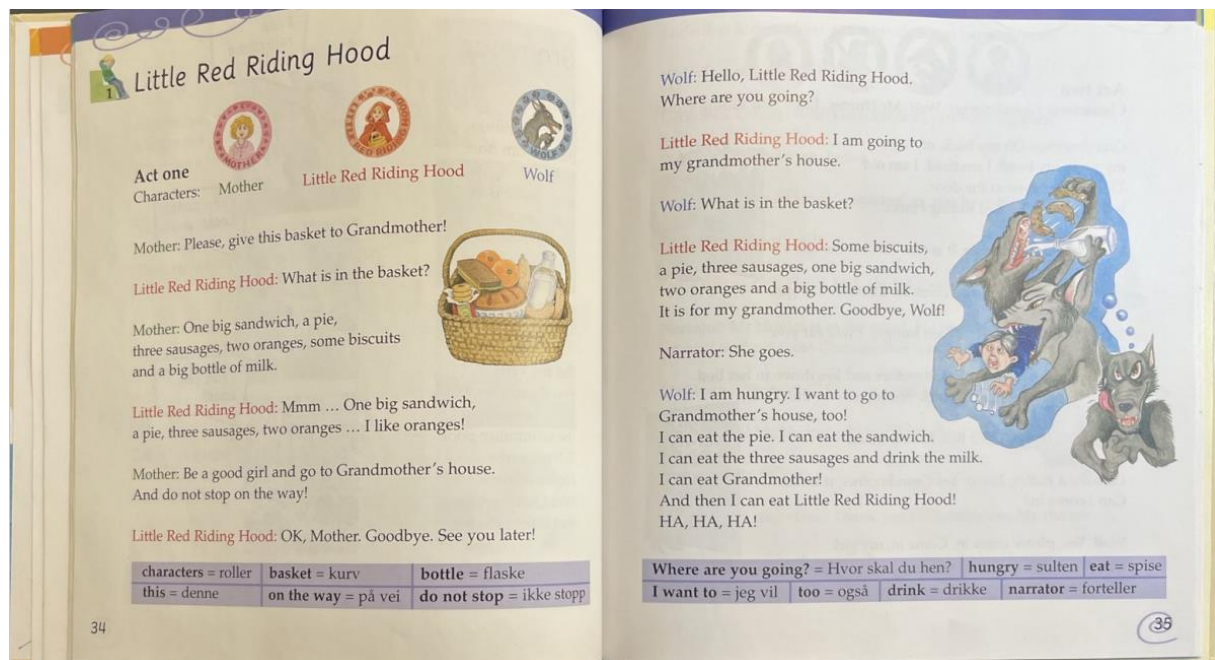
6.3.2 Little Red Riding Hood

The tale of *Little Red Riding Hood* was featured in the textbooks *Stairs 4* (1st and 2nd editions) and *Explore 3* (1st and 2nd editions). This analysis focused on *Stairs 4* (1st edition) from 2007 (Håkenstad et al., 2007, pp. 34–37) and *Explore 3* (2nd edition) from 2021 (Edwards et al., 2021, pp. 58–59), to show similarities and differences over 14 years. Other reasons for choosing these two only and not all of them included the possibility to investigate the findings against two different curricula; LK13 was just LK06 with small revisions, whereas LK20 is a completely new curriculum. Since the excerpts had a time gap of 14 years, the chances of finding differences were more significant than if the other excerpts had been analysed. However, the analysis showed that the excerpts were quite similar in the first and second editions, while small changes had been done those changes were mostly related to the pre-and post-reading activities. Another reason for choosing the 2021 version was that the tale has a title, whereas it did not have a title in the first edition.

The 2007 version of *Little Red Riding Hood* was written as a role-play with lines for all the characters. The characters were colour-coded with their names in distinct colours that fitted with a coloured frame around the miniature image of the characters at the top of the right pages. The role play was placed over two double-spread pages, meaning four pages in total. There were in total 7 miniature images of the characters. This together with the colour-coding could be used as a visual aid for the pupils when reading and participating in the role play. There were five other images spread around the four pages. The images were placed on the right side of every page, from the middle and down. These images were symmetrical and complementary to the text and gave the readers a visual view of the key points of the story. One example of a complementary interaction was an image of the wolf lying dead on the ground with the grandmother stepping out of his body. The text did not mention anything about the grandmother and Little Red Riding Hood stepping out of the wolf's body, other than them thanking the hunter for helping them. An example of the symmetrical interaction was the illustration of the basket and its content right next to where the mother was listing the items.

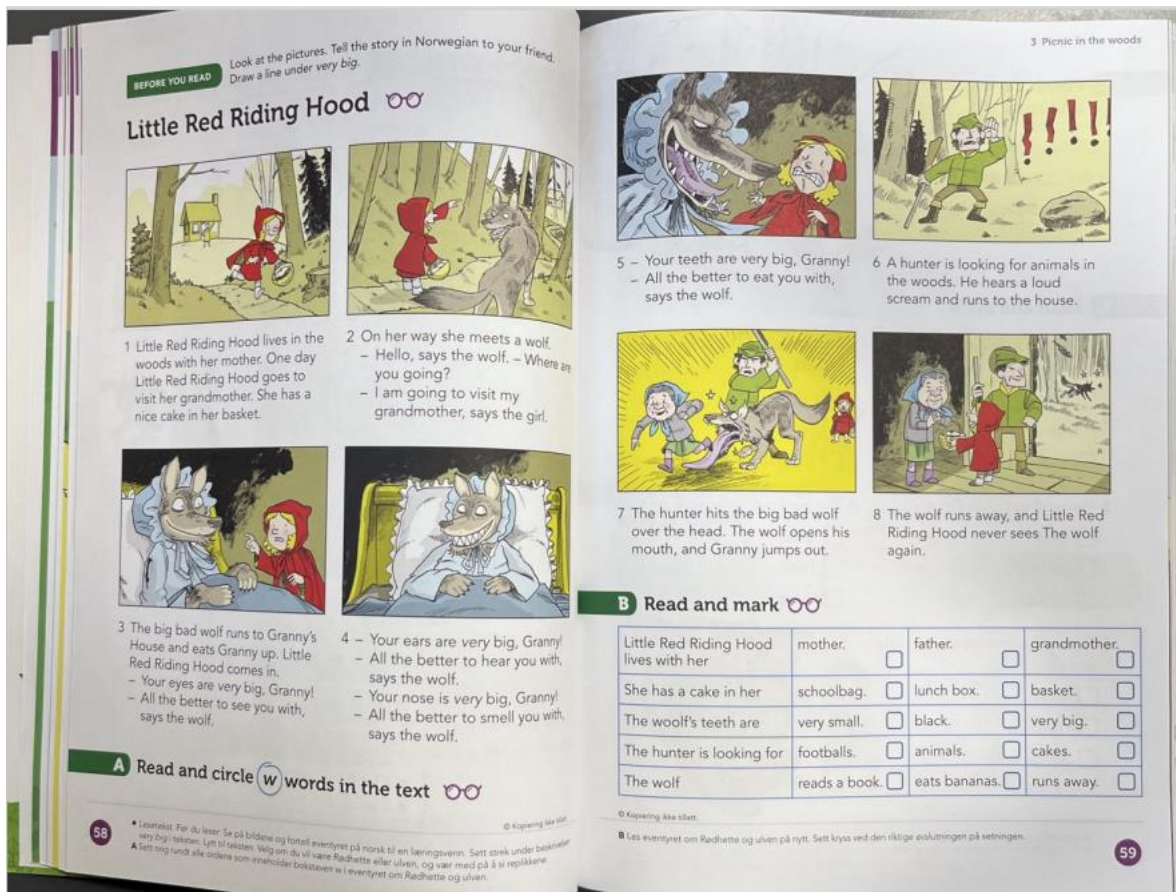
As the initial analysis discovered the text contained 405 words and because of the colour-coded characters, the font was coloured black, red, blue, green, and yellow. Furthermore, the analysis discovered that the inner margins were broken by images, while the outer margins

were clear. There were six to 13 columns per page and the width of the columns varied from one line to seven lines per column. This made it difficult to estimate how large the columns were on the page. At the bottom of the pages, there were purple tables with glossaries, both single words and full phrases.



Excerpt 5. From Håkenstad et al., 2007, pp. 34-35, illustrated by Solveig Lid Ball. Copyright by Cappelen Damm. Permission to use granted by Cappelen Damm.

In the LK20 version of *Explore 3*, the tale of *Little Red Riding Hood* was presented as a mixture of comic strip and narrative text. The comic strip effects came from the clear frames with grids in between, together with the way the illustrations were drawn, while the narrative text effects came from the text being placed beneath each frame. The frames were also numbered to make sure that the tale is read correctly. The tale was presented over a single double-spread page. There were in total eight frames which then meant eight illustrations divided into four illustrations on each page. The grids were symmetrical and straight, which made the text easy to read and understand. The point of view in the illustrations shifts between eye level and close-ups of the events. Elements from comic books that were used were exclamation marks drawn to show screams or loud noises, yellow background with lots of lines to show sharp movements and a significant number of facial details in the characters. In this version of the story, the hunter only beats the wolf's head so that the grandmother jumps out of his mouth before the wolf runs away. This was a different ending than in the LK06 version.



Excerpt 6. From Edwards et al., 2021, pp. 58-59, illustrated by Odd Henning Skyllingstad. Copyright by Gyldendal. Permission to use granted by Gyldendal.

The results of the initial analysis showed that the text contained a total of 191 words. There were four columns per page and the column width was around 25% of the page. The margins were clear and there was no glossary present on the pages. The images were both symmetrical and complementary. An example of how the images were complementary could be the last frame where the grandmother, Little Red Riding Hood and the Hunter were standing at the front door of the grandmother's house and looking out into the woods while Little Red Riding Hood gives her basket to the grandmother. The text to this image was "The wolf runs away, and Little Red Riding Hood never sees The wolf again." (Edwards et al., 2021, pp. 58–59).

There were not many similarities between the two versions. One was that both versions contained symmetrical 2D-illustrations, and others were that they both had clear outer margins and all-black fonts in the written text and titles. The 2021 version was adapted into a mix of comic strip and tale, while the 2006 version was adapted into a role play. In these two versions, the length of text was extraordinarily different with over 400 words in the 2006 version and just 191 words in the 2021 version. However, the tale was still recognisable when

being read in the 2021 version. This drop in words will be discussed further in the discussion chapter. The complementary images helped fill out the missing pieces throughout the tale. In contrast to the 2006 version of *The Three Billy Goats Gruff*, the 2006 version of *The Little Red Riding Hood* used white space and an extra double spread which meant that the pages and layout looked less packed with written text. The 2021 version had a different ending than the 2006 version, it made the tale less brutal for the 3rd graders with the wolf running away than having the wolf lying dead on the floor.

6.3.3 The Three Little Pigs

The tale of *The Three Little Pigs* can be found in multiple textbooks from different periods of time. In this analysis, I have chosen the version from *Junior Scoop 3* (Bruskeland & Ranke, 2006, pp. 52–55), *Explore 3* (Edwards et al., 2014, pp. 128–129) and *Quest 3* (Lien et al., 2021, pp. 44–45). One of the reasons for not choosing the first edition of *Quest 3* was that I wanted to show how the tale was presented in three different books and publishing houses concerning three different curricula. There were only small differences between the first and second editions of *Quest*, however, one reason for choosing the second edition was that the images were a bit larger than in the first edition which could affect how it was interpreted by the readers. There had also been made some changes to the pre-and post-reading activities.

The 2006 version of *The Three Little Pigs* was presented as a roleplay with lines for two narrators, the three pigs and the wolf. The lines were mostly one line long, sometimes two lines long for each character. There were no colour-coding or other visual aids to support the readers and participants of the roleplay. The tale was presented over two double spreads, which meant four pages in total. The illustrations covered the full page and were merged in the fold of the book, with the written text in the middle of the page covering parts of the illustrations. However, the illustrations communicated different things on each side, so they were counted individually, ending up at four. Even though the illustrations were covering the full page, the text was clear and readable. This was mainly because of the use of illustrating the blue sky in the background of the text and using more detailed illustrations around the text and in the margins. These pages were perhaps the most similar to a picture book in the selection of excerpts that had been analysed. The illustrations used bold colours and facial expressions to catch the reader's attention. The image/text interaction in this excerpt was symmetrical, where key events from the tale were presented through illustrations. There was only one column per page and the column width was around 50% of the page. Furthermore, there was no glossary placed on the pages and there were neither any margins because the

illustrations took up the full page as mentioned before. The colour of the font was black, and the text contained a total of 356 words.



Excerpt 7. From Bruskeland & Ranke, 2006, pp. 52-53, illustrated by Bonnie Poulsen. Copyright by Fagbokforlaget. Permission to use granted by Fagbokforlaget.

In the LK13 version of *The three little pigs* (sic), the tale was also presented as a roleplay. There was no title in this excerpt other than “**Read and act**” (Edwards, 2014, pp. 128–129). The name of the tale can be found in the upper right corner on the right side of the double spread in a light grey colour. However, the play was divided into three parts, one part each for the houses the pigs builds. In this roleplay, there were no lines specified for a narrator, however, there were some parts that had to either be read by a narrator or the teacher. The text was framed in boxes with a green background, while the illustrations were placed on a white background. The tale was presented over one double spread, with two illustrations in half-page size. The first of the illustrations showed the wolf blowing away the straw house and the stick house together with the pigs. To show that the things were flying away, the illustrations had a blue background with sharp edges to signify wind. The illustration also had a part where it showed the wolf blowing blue air out of his mouth. The second illustration took up most of the page and showed two of the pigs relaxing in front of their brick house, while the third pig was standing above and looking down at the wolf who lies on the ground with stars over his head. This was a complementary image/text interaction because the text only said that the wolf could not blow the pigs' house down. As the initial analysis showed, the text contained 181 words, and the font colour was black. There were one to two columns per page and the

column width was then around 25% of the page. There was much white space used between and around the illustrations, which made the page look spacious. The white space, together with the clear margins were also the reason why the columns and images were not taking up more of the layout. Furthermore, there were not placed any glossary boxes on the pages, however, the margins were broken by the images.



Excerpt 8. From Edwards et al., 2014, pp. 128-129, illustrated by Mona Nilsen. Copyright by Gyldendal. Permission to use granted by Gyldendal.

The 2021 version of *The Three Little Pigs* was told in comic strips with additional text beneath each square. There were clear frames around the illustrations, and even though most of the text was placed beneath each frame, one of the frames had a speech bubble. The frames were also numbered to read them correctly. In this version of the story, the wolf used a bulldozer to destroy the pigs' houses. The grids between the frames were straight and stayed the same size throughout the tale. The tale was presented in one double spread, and each page contained four frames with illustrations. This meant that there were four columns on each page, each slightly smaller than 25% of the page because of the space left unused at the bottom. The image/text interaction was mostly symmetrical, however since the excerpt included very little written text, some of the illustrations had a complementary interaction where the reader got an expanded view of the story. An example of this was in the first frame,

where the reader can see the wolf sitting on a bulldozer, smiling while looking at the pigs' building houses. The text to this frame was simply stating "**Wolf:** The pigs are building houses." (Lien et al., 2021, pp. 44–45). The text only contained 71 words, which was the second lowest number of words in all the excerpts analysed in this study. This also led to the illustrations showing more than the texts at some point as mentioned above. At the bottom of the right page in the right corner, eight glossary words and phrases have been placed. Furthermore, since all the illustrations were framed, the margins were clear.



Excerpt 9. From Lien et al., 2021, pp. 44-45, illustrated by Tiril Valeur. Copyright by Aschehoug undervisning. Permission to use granted by Aschehoug undervisning.

With this tale, two of the versions (LK06 and LK13) were adapted into a role play, while the last version from LK20 was a mixture of comic strips and narrative text. This made the similarities to a minimum with only the same characters as a common denominator. Another similarity was that all the excerpts used symmetrical 2D-illustrations but in very different ways. The 2006 version was using 2D-illustrations with a watercolour effect, while the 2014 and 2021 versions were using pencil-drawn illustrations. The 2006 version also had a full-coloured background, while the other versions were using a white background. The LK20 version was using grids in addition to white space because of the clear framings around each image. In the LK13 version, the columns were divided by using a green square-shaped

background with the written text, while the LK06 version had one column per page and the LK20 version had one to two lines with written text per frame.

When it came to the difference in the tale itself, the LK06 and LK13 versions were quite similar with the wolf blowing the houses down. However, in the LK20 version, the wolf was destroying the houses with a bulldozer which was a modernisation of the classic tale. It was also a modernisation in the way that the wolf was not hurt at the end in the LK20 version, in the LK06 version the images showed the wolf being cooked in boiling water while the LK13 version showed the wolf lying on the ground with stars above his head. This development could be affected by how society in general has changed over time.

6.3.4 The Runaway Pancake

In this part of the analysis, *The Runaway Pancake* from *Quest 3* (Hansen, 2013, pp. 50–51) and *The Gingerbread Man* from *Engelsk 3* (Haegi et al., 2020, pp. 75–79) were analysed. The reason for choosing these two tales was that, even though they were named differently, they share the same foundation of a tale. They both started with the making of the pancake and gingerbread man before the edibles run away from the creators. They further met many creatures that wanted to eat them before they in the end were tricked into what ends as a bad decision and leads to the pancake and gingerbread man being eaten. The differences between these two tales were not more significant than in the other tales analysed with the same title, therefore these two tales were also included.

In *The Runaway Pancake* from 2013, the tale was presented as a narrative text. However, there were elements from roleplays used when it came to who saying what in the excerpt. One example of these elements could be that the columns were mostly built up with the character's name in bold, placed before a colon, followed by a large blank space before the text said what the character said, an example could be "**The hen:** You look so good. I am so hungry. Yummy!" (Hansen, 2013, pp. 50–51). The tale was presented over a single double spread with a total of seven illustrations. Six of the illustrations were squared sized and one of the illustrations was a miniature. The illustrations had a symmetrical image/text interaction and highlighted key events from the tale, such as the pancake running away from the hen after being baked. The entire background of the pages was white, but the illustrations had circles of green in their bottom halves which functioned as grass to place the characters in the illustrations on solid ground. With three columns on each page, each paragraph had a particular illustration that visualised the text. The seventh, and mini-sized illustration was put in relation to the post-reading activities. In the bottom right corner of the right page, a

glossary box was placed. As the initial analysis showed, the text contained 182 words, and all the font was in the colour black. Furthermore, the initial analysis showed that all the margins were broken by images in different degrees.

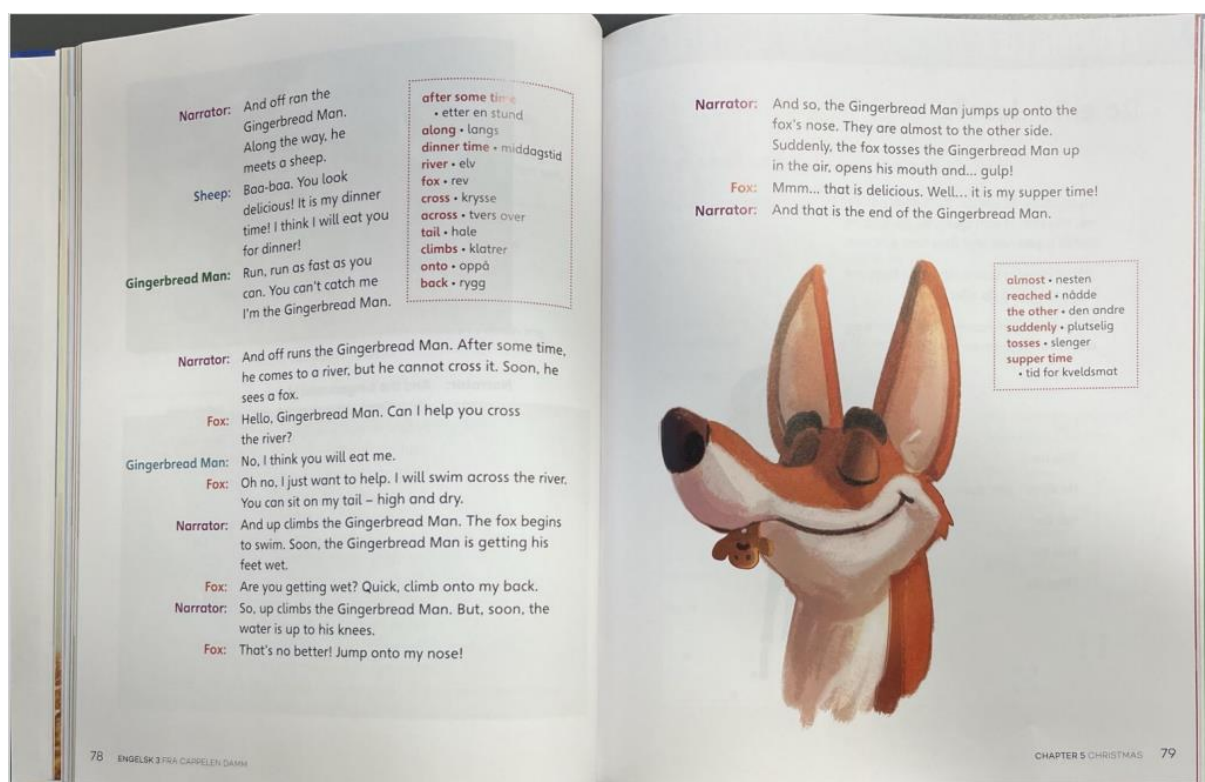


Excerpt 10. From Hansen, 2013, pp. 50-51, illustrated by Tiril Valeur. Copyright by Aschehoug undervisning. Permission to use granted by Aschehoug undervisning.

In *The Gingerbread Man* from 2020, the tale was presented as a roleplay over 2,5 double spread which meant five pages in total. Each character was listed at the top of the first page, and each character had a distinct colour throughout the roleplay. This colour-coding was, as mentioned above with other tales, great visual support for the pupils. Over the course of five pages, there were a total of four images. Even though three of the images were the size of half a page, the proportions between text and image appeared unequal with the written text taking up the majority of space at the page. The first image presented was a round image showing the head of the gingerbread man, the size of the image fell under the category 'square' meaning that it was bigger than a miniature image and smaller than an image using half the page. The images were then used to present the gingerbread man and three key events from the tale. The chosen three events were 1) the gingerbread man running away from its creators, the wife and husband. 2) The gingerbread man running away from the hen, which was kind of oddly placed considering that he met the cow first and the image was placed right after the

first image, however, the image and the related text were placed on the same page. 3) The fox eating the gingerbread man was placed after the tale was finished. In contrast to the other images, this one was not rectangular. It simply showed the fox's upper body eating the gingerbread man with a white background. The lack of images made the written text play a more significant role than in other excerpts analysed, however, it seemed that the image/text interaction was symmetrical because we do not get any extra information out of the images.

As the initial analysis discovered, the text contained 509 words, which was the longest excerpt analysed. Further, it showed that because of the colour-coding of characters, the font was coloured black, red, green, purple, and orange. There were two to three columns per page and the column width was around 25% of the page. The margins were all clear and clean, and white space was used to not make the page look overwhelming. The white space took the rest of the available space after the columns, images, and margins. On each page, glossary boxes were presented in various sizes and positions in the page layout.



Excerpt 11. From Haegi et al., 2020, pp. 78-79, illustrated by Bård Sletvold Torkildsen. Copyright by Cappelen Damm. Permission to use granted by Cappelen Damm.

The significant difference in text length in the LK13 excerpts versus the other excerpts will be discussed further in the discussion chapter because there was no apparent reason for this find in the analysis. In this tale, the difference in text length was significant with the tale

containing 182 words in the LK13 version, while the LK20 version contained 509 words. Both the excerpts had symmetrical illustrations, and the illustrations were used to present key events from the written text. Both excerpts also contained glossary boxes. The size of the images was bigger in the LK20 version than in the LK13 version. A reason for this could be that the LK20 version used more pages to present the tale. The 2020 version was adapted into a role play, while the LK13 version was presented as a narrative text. Both excerpts have significant white space which made the page look spacious and clean. While the images broke the margins in the LK13 version, the margins were clean and clear in the LK20 version.

6.4 Summary

This chapter has presented all the results from the analysis. The analysis used three different approaches. The first approach gathered data in an Excel spreadsheet for an initial analysis by analysing which texts met the selection criteria through coding. Before the second approach made an overview of all the data in the spreadsheet and investigated the various categories by themselves and in relation to each other. The third, and last approach was an additional analysis of a few textbook excerpts that used the same tales. Doing this provided more information about the development of 'tales' as a text type across the curricula. Since the number of tales used multiple times was quite high, the question of a potential canon in the English subject textbook will be discussed in chapter seven. Another finding that will be discussed further is the drop in text length in the LK13 textbooks.

7. Discussion

An analytical approach with discourse analysis and visual semiotic analysis was applied to answer the research questions during three different rounds of analysis. This thesis has two main research questions: "How are tales visualised in textbooks from grades 3 and 4 published before and after the 2020 curriculum renewal?" and "How have the tales changed across the curricula from LK06 to LK20?". This chapter first summarises the main results and other interesting results that did not entirely meet the scope of research from chapter six. Secondly, the chapter tries to answer the research questions by discussing some of the results with connecting them to the three curricula, the theoretical framework, and some of the previous research. Lastly, the chapter tries to answer the limitations of the study.

7.1 The main results

This study has analysed how tales in Norwegian-produced English textbooks have been visualised from 2006 up until 2022. The focus of the analysis was on the development of visualisation in the textbooks and how it affected the different elements used in the analysed excerpts. Trying to generalise the finds have been difficult because there were significant differences in all the distinct excerpts because the variation in each code did not necessarily correspond with another code, meaning that no clear pattern could be found throughout the codes. Based on the analysis in this study it is possible to argue that the use of illustrations has increased, especially between the LK06 and LK13. This means that there has been a development which Kress and van Leeuwen (2021, p. xv) call visualisation. These numbers are based on the total amount of images recorded of the analysed excerpts namely from 54 to 72 (see section 6.2.1). However, if averages are used as the basis for this find, the results showed that the average of images per double spread has decreased from LK06 to LK20 with an average of 5,4 in LK06 to 4,11 in LK20. The analysis also showed that the image/text interactions are both symmetrical and complementary with no images counterpointing the written text. This will be discussed more thoroughly below in section 7.5. Another interesting find related to the images is that in 29 excerpts with a total of 197 images, only two of the images are photographs while the rest are 2D-illustrations. This corresponds to the way that the tales often describe actions that are impossible to find in real life, and for the authors to be able to visualise events that do not happen in real life, illustrations can be a natural solution.

7.2 Other interesting results

When the analysis was conducted some of the results were unexpected. One of these finds will be discussed in this section. The reason for this is that the find is outside of the scope of the research question, but it is still interesting because it shows how some of the tales have changed over time. When a richer analysis of the tales was conducted, it appeared that some of the tales have become less violent and more modernised from LK06 to LK20. For example, the wolf uses a bulldozer to tear down the pigs' houses instead of blowing them down (Lien et al., 2021, pp. 44–45). Other modern twists in the tales could be that some of the traditional elements, such as "once upon a time" and "happily ever after" have been cut from the written text. For the tales becoming less violent there are multiple examples, for instance, the wolf in Little Red Riding Hood is not cut open to save the grandmother, instead, the wolf burps the grandmother and Red Riding Hood out of his body and runs away afterwards (Edwards et al., 2021, pp. 58–59). Another example is that the wolf in The Three Little Pigs is no longer boiled at the stove but instead, he passes out from all the blowing or runs away from the crashed bulldozer (Bruskeland & Ranke, 2006; Edwards et al., 2021; Lien et al., 2021). I think that the reduction of violence is a positive change. With society only becoming more violent, it seems natural that the pupils are shielded from the violence in the world of tales because tales can, as Birketveit (2021) and Enever (2006) point out in their research, be a window into various cultures for the readers. This window could then give the pupils a wrong impression of a culture if the tales appeared more violent than necessary.

7.3 The development of visualisation

This section discusses the finds concerning visual development in the analysed textbooks. The analysis showed that the average number of images have throughout the years decreased even though the number of images has increased with each group of textbooks. This is because the number of excerpts has increased as well as the increase in images. The most likely reason for this decrease in images on average is that the use of white space (Ambrose & Harris, 2015, p. 158) has led to the use of multiple double spreads when the textbooks present longer tales. At the same time, one could argue that the images should have increased more in numbers when the shape of the books went from squares to portrait formats which increased the size of the pages. When the shape of the textbooks changed from squares to portraits (Haslam, 2006), a new layout had to be filled (Ambrose & Harris, 2015, p. 8). This changed with the first editions published to LK13 and further led to various types of new elements being introduced into the textbooks. The change of shape first and foremost led to an increased page size with

the books being longer. One of the elements used to cover this increase in size is white space. The analysis shows a clear increase in the use of white space starting from the LK13 textbooks, especially because of the excerpt using multiple pages per tale. White space makes, as mentioned above in chapter 3, the pages look more spacious and less crowded. This leads to the text being, with both modes of images and written text, easier to read. This is similar to what Ambrose and Harris (2015) write about white space helping the elements in the layout stay divided.

Another possible reason for the images not increasing in number could be that the size of the images has increased. The analysis also found that from the LK13 textbooks, there has been a significant increase in images with the size of a square or half-page. This means that each image takes up between 20% and 75% of the page. The study showed that the images in the LK06 textbooks were mostly the size of a miniature illustration or square-sized (see Appendix 1), which means that the illustration takes up less than 35% of a page. With the images' increase in size, it is possible to include more details in the images. This further makes it possible to include more aspects of the tale in the images. This makes the textbooks more multimodal because the written text becomes supported by the images to a greater degree, meaning that the images are also supposed to be read by the pupils. With the images being read by the pupils, the pupils will enhance their critical visual literacy (Brown, 2022; Rimmereide, 2021). Being able to read the images is also supported in the English subject curriculum with the paragraph on text explaining all the types of texts that exist (The Ministry of Education and Research, 2019). This is also found in the study, that the images from the textbooks that were published after 2013 up until 2022 (see Appendix 1). With the textbooks being more multimodal, it means that the images have a more significant role than in earlier textbooks. This points back to the theory that argues for the mode of images providing more information (Archer & Breuer, 2015; Kress, 2009; Kress & Van Leeuwen, 2021) to the excerpts. Which further enhances the opportunity to focus on the pupils' critical visual literacy. The images taking up more space in the layout leads to the excerpts being more detailed and descriptive which further leads to a more equal relationship between the modes of images and written text. This leads to the textbooks being more multimodal. The change with a more equal relationship between the images and written text can be found in the first editions published to the LK13 curriculum. The reason for making this connection is related to the significant increase in the number of images found in the LK13 textbooks.

Simultaneously, the layout of the page has limitations in the way that all the elements must be visible inside a specific perimeter of each page (Haslam, 2006, p. 30). As mentioned above, Ambrose and Harris (2015, p. 128) mention that the placement of the elements on a page is built around how the page is understood to be read. This means that every element on the page is carefully placed within the perimeter to create the best understanding for the reader. Taking all of the information discussed above into consideration, it comes down to not being able to place every element in a layout because of the limitations of the layout's perimeter. A book cannot have an increase in images, size of the images, and white space at once without these affecting either the written text or the margins. This means that even though the average number of images has decreased, the textbooks used the images differently by an increase in image size which leads to more accessible details in the images to the readers for interpretation when reading. The increased use of white space is also important. After all, it makes the text easier to read and less overwhelming for the pupils because it allows the elements on the page to not flow into each other and all the elements get to do their part in the meaning-making (Ambrose & Harris, 2015).

7.4 The use of colour

Colour is an important element of the visualisation because as the results showed, colour was used in all the excerpts except one. When it comes to the use of colour in the second mode of the layout, most of the written text in each excerpt has black font. In some of the textbook series the title of the excerpts has another colour than black, this is however an exception rather than a common option. Keeping the written text black does have some perks in the perspective of the layout because the consistency of colour in the written text will not interfere with the colours in the images. In relation to what Ambrose and Harris (2015) and Haslam (2006) say about typographical colours, the black font is the opposite of a prominent colour such as orange or hot pink and will then not attract the attention of the reader in the same way as the images. Simultaneously, the study found that five of the excerpts, from all the different textbook groups connected to the curriculum they belong to, use colours to divide selected parts of the written text from the rest of the written text. These five excerpts are all tales adapted into roleplays with colour-coded characters. The colour-coding of the different characters could be used as visual support for the pupils. Using colour as visual support will help the pupils track their parts in the excerpt and could narrow down the amount of decoding of the written text they would have to do without the colour-coding. When the colours are used for colour-coding in the text, the colour is used as signifier-material and can

then be seen as its own mode according to Kress and Van Leeuwen (2001, p. 58). Otherwise, the use of colour in the analysed excerpts is used as a semiotic resource (Kress and Van Leeuwen, 2021). This is because the images do not communicate more to the reader through the colour. Further, if the colour is not contributing to the meaning-making it cannot be seen as a mode but instead a semiotic resource.

The use of colour is then mostly in the images and in some cases, the titles. With colourful illustrations to capture the reader's attention, most of the salience is related to the images (Kress and Van Leeuwen, 2021, p. 182). As the analysis showed, the salience is created by the images in all the excerpts. Only in three excerpts is the salience created by the size or expressions in the images, meaning that the colour is not supposed to capture the attention of the reader. This means that in 26 excerpts colours created the salience, either alone or together with other elements in the images. With colours being prominent in the illustrations the readers will not be able to skip them when reading the text. Salience is therefore important when it comes to textbooks because often the learners are beginner readers in grades three and four. This means that what captures the learner's attention often is read first. Having colourful illustrations and images shows the beginner-learners that it is an important aspect of the full text and not to be forgotten or overlooked (Ambrose & Harris, 2015; Haslam, 2006; Sovič & Hus, 2016). The colourful images in addition to multiple genre adaptations of the tales give the pupils varied experiences with reading texts, even within one textbook, because often a textbook contains multiple genres. This further could lead to the pupils increasing their reading in the future even if they only read one textbook. Having various reading experiences is an important part of the curriculum in English, especially the renewed version introduced in 2020. Many of the new competence aims mention working with different types of texts. These competence aims, as well as the new broader definition of 'text' (Ministry of Education and Research, 2019, p. 3) implicate that the use of various genre adaptations of the tales is closely connected to the curriculum.

7.5 Tales in the textbooks

This section will discuss how the tales are visualised in relation to the written text in the textbooks and how the tales have developed across the distinct textbooks. The image/text interactions are similar throughout all the textbooks with both symmetrical and complementary interactions (Nikolajeva & Scott, 2000). However, since the images in the LK06 textbooks are smaller, the images tend to only be symmetrical because of the lack of details. This also means that the excerpts from LK13 and LK20 still have a symmetrical

interaction but more of the excerpts also have an additional complementary interaction. The complementary interaction is more present because the size of the images allows more space for details related to the written text.

The findings showed that there are no counterpointing images in any of the excerpts. A reason for this could be that the images are not supposed to confuse the readers. If the images start to counterpoint the written text, much of the purpose behind visualising the tales disappear because the majority of images are involved with the purpose of being a visual aid for the learners. This is related to what Birketveit (2021) and Enever (2006) write about visualisation which is meant to support the pupils to make meaning of the written texts. Because of the pupils' age and reading level in relation to these textbooks, it seems appropriate to not have counterpointing images, since the counterpointing images often are used to express irony or the opposite of the written text (Nikolajeva & Scott, 2000). The symmetrical and complementary interactions were not affected by the type of tale or the genre in which the tales were written. In addition, the interactions stayed the same in both the first and second editions of some of the repeated tales. The benefit of having more complementary images could be the increase of possible information that can be read. It can further be that the images carry more weight and allow for more focus on visual literacy. With images that communicate more than the written text, a shorter text will still theoretically communicate the same as with a longer written text and more symmetrical images (Birketveit, 2021; Enever, 2006; Nikolajeva & Scott, 2000).

As mentioned above in the results chapter, some tales reoccurred multiple times within the data sample. Four tales were represented in 14 excerpts, this included both first and second editions. In total, there were 29 excerpts, which means that around half of the excerpts are of the same four tales. This then leads to the question if there is a canon for textbook tales. A canon is as mentioned above in section 3.5 a collection of texts that are highly valued in a specific community (Lothe et al., 2007). Since the four tales that were analysed closer in this study are used in half of all the excerpts, one could argue that there is a canon for tales in Norwegian English textbooks and that these tales are the canon themselves. The tales are all familiar in both Norwegian and English, if not also familiar all over the world, which could be a factor for why they were chosen in the first place. A familiar tale could help the pupils acquire the language faster because they already know the content which means that they can focus on the language features instead (Birketveit, 2021). Throughout the time of published textbooks, there has been a practice of copying and pasting content from the earlier versions

to the renewed ones (Skjelbred et al., 2017). This old practice could be a reason for the potential canon of tales found in this study. At the same time, the earlier curricula published before 2006 tended to be more specific when it came to the content of reading materials in the classroom (Skjelbred et al., 2017). The open and interpretative curriculum that we know today first started with the LK06 and studies have shown that the new way of working with a curriculum surprised the teachers (Mellegård & Pettersen, 2012). However, this research by Mellegård and Pettersen from 2012 could be considered quite old now. At the same time, no recent research has been found about what the teachers think about the use of teaching materials connected to the new English curriculum published in 2019. It is then impossible to say what the teachers think about the tales chosen in the textbooks, and what kinds of teaching materials are actually used in the classrooms right now.

Adaptations of the excerpts lead to the same tale looking differently on the page. This could be in use of genre adaptations, use of images but also the length of written text. The study showed that the textbooks published around LK13 had a significantly decreased text length in the excerpts, while the word count had increased from LK06 to LK20. There can be many possible reasons for the drop in text length in the LK13 textbooks. The first could be that two out of three textbook series available around 2013 were first published to the LK13, meaning the textbook series *Quest* and *Explore*. This means that the textbooks are mainly based on the curricula of LK06 and LK13. Since LK13 was only a small revision of the LK06, the textbook authors could predict better what would come in the curriculum than in the previous one, which was completely new. Only three of the 10 excerpts from the LK13 textbooks contained more than 200 words. This is a stark contrast to the LK06 books where three out of seven excerpts are over 200 words and the LK20 books with six out of 12 excerpts over 200 words. Only one of the excerpts with over 200 words in the LK13 books is the same as one of the excerpts from LK06.

The reason for this compression of text in the LK13 textbooks is still a mystery. When looking at the 2013 curriculum, one reason could be that the term 'text' is more highlighted throughout the general parts of the English subject curriculum, such as text being mentioned multiple times under reading as a basic skill and as well as under the 'purpose' section in LK13 (Norwegian Directorate of Education and Training, 2013, pp. 1–4). It also seems that the focus on texts has increased slightly in relation to the 2006 curriculum. One of the competence aims after year four in LK13 says that the pupils should read and understand various types of texts in different genres and lengths. Further, it also mentions that the pupils

should present short plays and stories. This specification of 'short' could be an indication of why the text length decreased (Norwegian Directorate of Education and Training, 2013, p. 7).

Another possible reason could be because of the increase in images and physical size of the books. This means that because the size of the books increased, the authors needed something to fill in the blank space. This resulted in an increase in the total images in the excerpts analysed in this study. The images increased from 54 in LK06 to 71 in LK13. The images also increased in size which makes them occupy more of the layout (Ambrose & Harris, 2015; Haslam, 2006). This increase in images and the increase of white space as discussed above could relate to the amount of written text decreasing. If the focus went from reading written text to reading images to make meaning of the page, it would seem like a reasonable thing for the authors to do.

Since the text length has increased up to 258 words in the LK20 books to higher than both LK06 (244 words) and LK13 (192 words), a possible suggestion as to why this increase happened after the drop in 2013 could be that the authors thought they had decreased too much of the text lengths in the LK13 textbooks. Then they decided to moderate the length of the LK20 books by increasing the word count. When the focus from reading text to reading images happened it also created an opportunity to teach the pupils critical visual literacy. As Brown (2022) and Rimmereide (2021) mention in their research, visual critical literacy has developed into a significant part of our common reading knowledge because the visualisation has, as Kress and Van Leeuwen (2021) write, happened together with the digitalisation. This is also relevant to the "new" definition of texts that are presented in the LK20, with text being anything from written or oral to images, to historical or fiction. This definition of text, which was slowly presented to the teachers after 2013, can influence how the curricula are interpreted by both teachers and textbook authors. A broad definition of the term 'text' implies that there should be a broad presentation of genres and text types in the perceived curriculum (Mellegård & Pettersen, 2012) presented to the teachers in the textbooks. However, since none of the textbook authors have been interviewed in this study, it is not possible to answer this question based on the current data.

7.6 The absence of tales throughout the textbooks

When investigating textbooks from different times and how the textbooks consisted of first and second editions and across three different curricula, it seems important to also discuss the elements that were not present. In this case, textbooks in the selected field with no tales, as

defined in this research. A recurring question during the process of analysis became: with so many of the excerpts being different adaptations of only four tales, why did not all the textbooks meet the selection criteria? There are many possible tales one could include in a textbook, so why were there some textbooks without any tales? *Stairs 3* from 2006 did not meet the selection criteria but it has multiple tales lined up in the teacher's guide with the purpose of being used in the classroom. This could be influenced by the textbook culture at the time, with the textbooks being thin and small with short chapters. The book is more focused on texts written specifically for the textbook, which could be one of the reasons for not including any tales in the textbook itself. However, in the second edition of *Stairs 3*, multiple tales that were in the teacher's guide were placed in the textbook. This could mean that the authors wanted to try something different from the first edition by introducing more tales in the second edition. It could also be that the authors wanted the tales to be more accessible to the learners which the tales would not be if they were placed in the teacher's guide. Another possible reason for the lack of tales in the first edition could be that the authors wanted to focus on bringing multimodality into the classroom by placing tales on a CD for the pupils to listen to. If the mode of sound was brought into the classroom, the pupils would then occasionally meet multiple modes other than written text and images, such as sound and moving images in films. The curriculum of 2006 was also focused on developing the pupils' listening skills and communication skills. Additionally, LK06 was the first curriculum that did not mention any specific varieties of English that the pupils should learn. Having the tales on a CD could then make it possible for the pupils to listen to well-pronounced spoken English without going outside of the classroom.

The three other textbooks were all fourth-grade textbooks, and two of them were first and second editions of the same textbook series. *Quest 4* did not have any tales that fitted the selection criteria. However, they do have multiple extracts of children's books in the textbooks. The extracts did not meet the criteria because they often did not contain more than a page, and none of them were adapted for the textbook. *link 4* had an excerpt that was considered because it could be classified as a folk tale. However, since the excerpt is based on mythology and the teacher's guide classifies it as a short story, it was decided that it did not fit the selection criteria. A possible reason for there not being any tales in the fourth-grade books could be that the third-grade books in the same book series contain multiple tales. At the same time, the curricula have been open for interpretation in the choice of text since LK06, which means that it is not specified in detail what the pupils should encounter in the chosen texts.

This means that both textbook authors and teachers can choose all kinds of texts to use in the classroom and it is a significant change from the previous curricula from before 2006 (Mellegård & Pettersen, 2012; Skjelbred et al., 2017).

Another possible reason could be that the development of a curriculum is a long process with many public drafts of the content. This means that the textbook authors could use the earlier drafts of the curriculum as a base for the content of their textbooks (Kunnskapsdepartementet, 2015; Skjelbred et al., 2017; Stuvland, personal communication, March 20th, 2023). When investigating the textbooks, some of the textbooks seemed to be published closer to the curriculum being introduced. As an example, the new curriculum can be used. The 2020 curriculum was published in November 2019 and introduced into the schools in the fall of 2020. The first textbooks were published early in 2020, possibly before the fall of 2020 to be used from the beginning of the school year (Haegi et al., 2020; Mezzetti et al., 2020a, 2020b). This gave the authors about six months from the publication of the curriculum to the publication of the textbooks. Only six months overlap means that most of the book must have been written in advance of the publication of the curriculum. For some of the books which are revised editions of books published for the LK13 curriculum, the second editions seem to have been almost copied and pasted from the first editions and could have used some more editing. With a more expanded text term being introduced in the LK20, some of these excerpts could have benefitted from a more thorough revision process. This is at the same time similar to the older practice of textbook production with copying older material and only making small revisions to make the content fit into the new textbooks (Skjelbred et al., 2017).

When taking all of the information above into consideration, it seems that even though the textbooks did not contain any tales they still meet the curriculum because of the children's book excerpts that are present. Furthermore, the development of a curriculum with drafts being published does provide enough information to the authors for them to choose the content of the textbooks. However, based on how society has developed over the recent years it seems that the revised editions of the LK13 textbooks have not been adapted enough to keep up with the rest of the society as the new textbooks published to the LK20 do. This is because the images are smaller and the written text shorter in the second edition of the LK13 textbooks.

7.7 Limitations of the study

This study has only investigated the visual elements of a few excerpts in each textbook published between 2006 and 2022. This means that the entire aspect of the written language in the textbooks and other topics are not considered in the results and discussion of this thesis. The reason for this is to narrow the scope of research because of the time frame and size of the thesis. Because of this narrow scope, which is explained more in the method chapter, the study only looked at textbooks and not digital platforms. One of the reasons for just investigating the textbooks is because I wanted to focus on what is available for the pupils to see, meaning what materials the pupils meet in their education. This also means that there might be elements in the workbooks and teacher's guides that are missed in this study. However, since the focus is on visualisation, it seems that the amount of data in this study has been sufficient in order to answer the research questions.

8. Conclusion

This study has investigated how a selection of tales in 20 grades three and four Norwegian English subject textbooks published from 2006 to 2022 are visualised. The study used an analytical approach with both visual semiotic analysis and discourse analysis to answer the research questions: “How are tales visualised in textbooks from grades 3 and 4 published before and after the 2020 curriculum renewal?” and “How have the tales changed across the curricula from LK06 to LK20?”. Since none of the textbook authors were interviewed in this study, the reasons for the choices made in content and design cannot be provided. However, based on the theoretical framework for this study something can be said about the visualisation of the textbooks and how it has changed.

Firstly, the use of visualisation has increased throughout the years, especially between 2006 and 2013. There has been an increase in the use of colours, physical size, and the number of images, and in the most recent books white space is used significantly in the layouts.

Secondly, the length of written text decreased in the textbooks published around 2013, before it increased to a higher level of text length in the textbooks published around and after 2020.

No reason for this has been found in this study. However, a few suggestions were made in the discussion, such as the focus from reading written text shifted towards more focus on reading images, and concerning what is written in the curriculum, the term ‘short text’ in the LK13 may have led to a decrease in text lengths. Thirdly, this study found that even though the textbooks are published closer to the implementation date of the curriculum, the curriculum is open enough in order to what the content in the textbooks should be. This means that the curricula do not mention any types of specific texts that the pupils should encounter when working towards meeting the competence aims. The development of a curriculum is also done in multiple stages over several years, which means that the authors have enough knowledge about what the content should be to meet the competence aims and general part of the curriculum. Lastly, the study found that in the analysed excerpts, four tales are repeated over 14 excerpts which is about half of the analysed excerpts. Based on this find, it is tempting to assume that there does exist a canon of tales in Norwegian English subject textbooks.

However, this could be based on an old tradition of copying content from previous textbooks into new ones. At the same time, the tales repeated multiple times are well familiar all over the world, and a reason for choosing them could be because of their familiarity with the pupils. When a tale is familiar to the pupils in their first language, the focus when

encountering it in English can be on the vocabulary or the images instead of focusing on decoding the meaning.

There are several important implications from this study for the use of textbooks in English classrooms including removing old textbooks from the classrooms, an increased focus on visualisation, and a focus on developing visual literacy. First, based on my own experiences in the classroom and a recent questionnaire (Mejlbo, 2023), there are clear indications that some textbooks from LK06 are still in use. This study has shown that if there are textbooks published around 2006 still in use, these should be replaced with either LK13 textbooks or LK20 textbooks because the visual development has been significant since the LK06 textbooks were published, such as the increase in complementary images and the more equal relation between the written text and images. These are significant changes because of the clear increase in both the number of images, but also in the physical size of the images which makes it possible to read more of the images than it did in the LK06 books. In addition, some of the tales from the LK06 books are quite violent and this has changed with the later editions.

Second, for the future of the visualisation of tales in the textbooks, some of the excerpts from the LK20 textbooks could also use some more visualisation. This is based on the finds in the study that showed that some of the tales still have an unequal relationship between the written text and images, one example of this could be the tale '*The Gingerbread Man*' (Haegi et al., 2020, pp. 75–79) where there are five pages of written text with only five images in the size of a square or half the page. Since the role of visual elements is becoming more important in relation to the pupils being able to read visual elements critically, the texts the pupils read must be visualised adequately with a balanced relation between the written text and the images.

Thirdly, Critical visual literacy will be difficult to achieve if the relation between image and written text is unbalanced, for instance as in the example above with a significant amount of written text over several pages with just a few small images present. This is because small and symmetrical images will not provide any additional information that will be needed to be read critically, and without any exercise in reading images critically, the pupils will most likely not acquire the necessary knowledge.

8.1 Possible future research

This thesis investigates the visualisation of tales in EFL textbooks over three different curricula. While the study has covered many aspects, there are still things left to be discovered

by future research. One aspect could be looking at the language in the textbooks, especially since this study found that the text length dropped significantly in the 2013 textbooks. How does this decrease in words affect the sentences and grammar in the written text? Another aspect that could be researched is all the other text types in textbooks, how are they visualised and whether they are visualised differently than the tales. During the process of working with this study, no earlier research has been found doing this exact kind of study which means that all the other grades could be investigated as well. When investigating earlier research there were not found any studies concerning the use of textbooks in the Norwegian English subject classroom related to LK20. It would be interesting to see how the changes in the curriculum have affected the use of textbooks physically in the classrooms.

Textbooks can be said to be a familiar artefact that everybody who has gone to school in Norway can recognise and textbooks have strong traditions in the classroom. This thesis has tried to answer how a selection of tales has visually developed over the last 17 years throughout three different curricula. It has been an interesting study to conduct with many unexpected finds. This study has also provided a thorough knowledge of the published textbooks-series that exist in Norway and will be useful for my future teaching in the classroom.

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Analysis - textbooks (images 2)						
Textbooks:	Colour	Information value	Framing	Salience	Point of view	
Steps 3	x	x	x			
Text 1	5 x	nature themed	white space	colours	eye level, bird	
Text 2	nature themed	mini sized ones	x	colour+size	eye level	
Steps 4						
Text 1		4 related to text	white space	colour+size	eye level	
Text 2		5 related to text	text + colour	colour+size	eye level	
Stairs 3 (1st ed)						
Stairs 4 (1st ed)	x	related to text	white space	colour+size	eye level	
Junior Scoop 3	x	x	x	colour+size	eye level, bird	
Junior Scoop 4	x	x	text + colour	colour + expressions	eye level	
Stairs 3 (2nd ed)						
Text 1		5 related to text	lines, white space	colour+size	eye level	
Text 2	x	related to text	grids, white space	colour + expressions	eye level	
Stairs 4 (2nd ed)	x	related to text	white space	colour+size	eye level	
Explore 3 (1st ed)						
Text 1		5 related to text	frames + numbers	colour, frames	eye level	
Text 2	6 x	related to text	white space	colour+size	eye level	
Explore 4 (1st ed)		4 related to text	white space	size + expressions	eye level	
Quest 3 (1st ed)						
Text 1	x	x	frames + numbers	colour, frames	eye, bird, frog	
Text 2		6 related to text	white space	colour + expressions	eye level	
Text 3	nature themed	related to text	text + colour	colour + expressions	eye level	
Text 4	ca. 7	related to text	shapes, colour	colour, frames	eye, bird	
Quest 4 (1st ed)						
Link 3						
Text 1		5 related to text	shapes, colour	colour, frames, expressions	eye, bird	
Text 2		3 before text	frames + size	frames, size	eye level	
Text 3		5 before and after	shapes, grids	colour, frames, expressions	eye, bird	
Link 4						
Engelsk 3						
Text 1		6 related to text	frames	colour, frames, expressions	eye, bird	
Text 2		5 related to text	shape	colour, movement, size	eye level	
Engelsk 4		nature themed	before and after	shape and margins	eye level	
Explore 3 (2nd ed)						
Text 1	nature themed	related to text	frames	colour, expressions	eye level	
Text 2		6 related to text	white space	colour, expressions	eye, bird	
Explore 4 (2nd ed)		4 related to text	white space	size + expressions	eye level	
Quest 3 (2nd ed)						
Text 1		6 related to text	frames	colour, expressions	eye, bird	
Text 2		5 related to text	white space	colour, expressions	eye level	
Text 3	nature themed	related to text	white space	colour, expressions	eye, bird	
Quest 4 (2nd ed)						

Textbooks:		Analysis - textbooks (Image-text relations)					
	Symmetrical	Counterpo	Inting	Complementary			
Steps 3	0	0	0	0			
Text 1	4	0	0	0			
Text 2	6	0	0	0			
Steps 4							
Text 1	0	0	0	9			
Text 2	5	0	0	0			
Stairs 3 (1st ed)							
Stairs 4 (1st ed)	13	0	0	0			
Junior Scoop 3	4	0	0	0			
Junior Scoop 4	0	0	0	13			
Stairs 3 (2nd ed)							
Text 1	8	0	0	2			
Text 2	6	0	0	4			
Stairs 4 (2nd ed)	13	0	0	0			
Explore 3 (1st ed)							
Text 1	8	0	0	0			
Text 2	1	0	0	1			
Explore 4 (1st ed)	4	0	0	0			
Quest 3 (1st ed)							
Text 1	8	0	0	0			
Text 2	7	0	0	0			
Text 3	4	0	0	0			
Text 4	5	0	0	0			
Quest 4 (1st ed)							
Link 3							
Text 1	9	0	0	0			
Text 2	2	0	0	0			
Text 3	7	0	0	0			
Link 4							
Engelsk 3							
Text 1	15	0	0	0			
Text 2	4	0	0	0			
Engelsk 4	2	0	0	0			
Explore 3 (2nd ed)							
Text 1	8	0	0	0			
Text 2	2	0	0	0			
Explore 4 (2nd ed)	4	0	0	0			
Quest 3 (2nd ed)							
Text 1	8	0	0	0			
Text 2	7	0	0	0			
Text 3	4	0	0	0			
Quest 4 (2nd ed)							
Total:	168	0	0	29			

Analysis - textbooks (layout)									
Textbooks:	Page format	Grid	Columns per page	Column width	Placement	Modes in use	White space	Margins	Glossary
Steps 3	square								
Text 1	x		1 to 3	0.16	related to text	2 yes		outer - clearly defined, inner-broken by images	atthe bottom of the page
Text 2	x	a line dividing the page	8 to 10	1 line to 1/6 of the page	related to text	2 no		all broken by images	atthe bottom of the page
Steps 4	square								
Text 1	x		4 to 5	1 line + 1 image	related to text	2 yes		all broken by images	atthe bottom, right corner
Text 2	x			6.1 to 7 lines	related to text	2 yes		all broken by images	atthe bottom, right corner
Steps 3 (1st ed)									
Stairs 4 (1st ed)	square		6 to 13	1 to 7 lines	related to text	2 yes		some broken by images	atthe bottom
Junior Scoop 3	square			1.0.5 of the page	related to text	2 yes		no margins	none
Junior Scoop 4	square			4.0.25	related to text	2 yes		all broken by images and glossary	corners, middle of page
Stairs 3 (2nd ed)	square								
Text 1	x	lines dividing the pages	2 to 4	0.25 - 0.5	related to text	2 yes		all broken by images	bottom of the pages
Text 2	x	clear grids	4 to 6	0.125 - 0.25	related to text	2 yes		clear margins	bottom of the pages
Stairs 4 (2nd ed)	square		6 to 13	1 to 7 lines	related to text	2 yes		some broken by images	atthe bottom
Explore 3 (1st ed)	Rectangular								
Text 1	x	clear grids		4.0.20	related to text	2 no		clear margins	none
Text 2	x		1 to 2	0.25	related to text	2 no		some broken by text	none
Explore 4 (1st ed)	Rectangular		4 to 5	0.25	related to text	2 yes		clear margins	in the corners
Quest 3 (1st ed)	Rectangular								
Text 1	x	clear grids		4.0.25	above text	2 yes		clear margins	bottom, right corner
Text 2	x		3 to 4	0.125	related to text	2 yes		some broken by images	bottom, right corner
Text 3	x		3 to 4	0.25	related to text	2 yes		some broken by images	bottom, right corner
Text 4	x		2 to 3	0.20	related to text	2 yes		some broken by images	top, right corner
Quest 4 (1st ed)									
Link 3	Rectangular								
Text 1	x	clear grids	3 to 9	0.10	related to text	2 no		clear margins, broken by page number	none
Text 2	x	clear grids	1 to 5	0.15	before text	2 yes		clear margins, broken by page number	none
Text 3	x	clear grids		5.0.10 to 0.20	before and after	2 no		clear margins, broken by page number	none
Link 4									
Engelsk 3	Rectangular								
Text 1	x	clear grids	3 to 4	0.25	related to text	2 yes		clear margins	small boxes, 1 box per page
Text 2	x		2 to 3	0.25	related to text	2 yes		clear margins	small boxes, 1 box per page
Engelsk 4	Rectangular		9, different length	0.10	related to text	2 no		clear margins	small boxes, 1 box per page
Explore 3 (2nd ed)	Rectangular								
Text 1	x	clear grids		4.0.25	related to text	2 no		clear margins	none
Text 2	x		1 to 2	0.25	related to text	2 yes		some broken by images	none
Explore 4 (2nd ed)	Rectangular		4 to 5	0.20	related to text	2 yes		some broken by images	some, middle of the page
Quest 3 (2nd ed)	Rectangular								
Text 1	x	clear grids		4.0.25	related to text	2 yes		clear margins	bottom, right corner
Text 2	x		2 to 3	0.20	related to text	2 yes		broken by images	top, right corner
Text 3	x		2 to 3	0.10	related to text	2 yes		broken by images	bottom, right corner
Quest 4 (2nd ed)									

Analysis - textbooks (Typography)						
Textbooks:	Same type of fonts	Different type of fonts	Number of words	Colour of font	Left to right	Typesize
Textbooks:						
Steps 3						
Text 1	x, times new roman		184 black + red + blue		x	12, 16
Text 2	x, times new roman		369 black + red + blue		x, page divided in two	12, 16
Steps 4						
Text 1		x, title and text dont match	31 black + red		x	12, 16
Text 2	x, times new roman		176 black + red		x	12, 16
Stairs 3 (1st ed)						
Stairs 4 (1st ed)		x, title and text dont match	405 black, red, blue, green, yellow		x	12, 18
Junior Scoop 3	x		356 black		x	14, 20
Junior Scoop 4		x, glossary and text dont match	187 black		x	14, 20
Stairs 3 (2nd ed)						
Text 1		x, title and text dont match	222 black		x	14, 20
Text 2		x, title and text dont match	136 black		x	14, 20
Stairs 4 (2nd ed)		x, title and text dont match	405 black, red, blue, yellow, green		x	12, 18
Explore 3 (1st ed)						
Text 1	x, arial		191 black		x	14, 16
Text 2	x, arial		181 black		x	14, 16
Explore 4 (1st ed)	x, arial		202 black		x	14, 16
Quest 3 (1st ed)						
Text 1	x, arial		73 black		x	14, 16
Text 2	x, arial		182 black		x	14, 16
Text 3	x, arial		151 black		x	14, 16
Text 4	x, arial		179 black		x	14, 16
Quest 4 (1st ed)						
Link 3						
Text 1	x, gill sans nova cursive		451 black + purple		x	14, 30
Text 2	x, gill sans nova cursive		214 black + purple		x	14, 30
Text 3	x, gill sans nova cursive		171 black + purple		x	14, 30
Link 4						
Engelsk 3						
Text 1		x, title and text dont match	420 black + blue		x	12, 18
Text 2		x, title and text dont match	509 black, red, green, purple, orange		x	12, 18
Engelsk 4	x, arial		357 black + red		x	12, 18
Explore 3 (2nd ed)						
Text 1	x, arial		191 black		x	12, 16
Text 2	x, arial		181 black		x	12, 16
Explore 4 (2nd ed)	x, arial		202 black		x	12, 16
Quest 3 (2nd ed)						
Text 1	x, arial		71 black		x	12, 16
Text 2	x, arial		179 black		x	12, 16
Text 3	x, arial		151 black		x	12, 16
Quest 4 (2nd ed)						
Total			232			
Total 2006			244			
Total 2013			192			
Total 2020			258			