

## Tell it with colours: Case study of Multidisciplinary educational program for non-designer

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**Abstract:** *The aim of this paper is to identify qualities associated with pupils' interactions with aesthetic learning processes when creating multimodal texts. The study addressed the following research question: How do pupils experience and interact with the appearance of aesthetic elements when they create multimodal expression? The topic chosen is associated with an interest in children's encounters with art and developing an understanding that will assist practitioners who work with creative processes in their daily activities to take part in teaching in schools. This facilitates the expression of creativity as well as innovation and the development of the pupils' sensibility with regard to cultural expression. The meaning making that occurs during interactions among the pupils, the teachers, the art form and the tools is explored. The theoretical perspective for this study is socio-cultural, and a socio-semiotic multimodal theory is presented and discussed. The method used was a case study. The data generated within this project were qualitative, including field notes, video observations, photos and children's multimodal texts. The study subjects included six pupils in the first grade of primary school. In the analysis, a narrative approach was applied to provide nuanced descriptions of situated aesthetic learning processes and experiences.*

**Keywords:** *Aesthetic learning, multimodal texts, multidisciplinary, creativity, encountering the art, early childhood education.*

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## Narrative 1 - A beautiful treasure

A small group from Thea's class is gathered in a circle. They have made books entirely by themselves. A sheet of paper is painted and folded into a book. First, the children searched for a narrative in the colours, then the narrative was reinforced, and now they are ready to both tell and listen to each other's stories. "Could you please hold the book so that we'll see it as you tell it," says the art teacher. "It's about a girl who has a best friend, but she has to move," says Thea, as she looks up at the audience. "Shh, Christoffer, we have to listen to Thea's story," says the art teacher to a boy who is a little uneasy. Christoffer turns his attention to the story, and Thea continues. "The friend had to move, and it is very sad. She had to take a plane to another place." "Wow, how did you draw this?" Christopher exclaims. His undivided attention is drawn toward the narrative. Thea looks at him and continues. "The girl could see a light, and since she does not know what it is, she goes further." Everyone is sitting as if spellbound, following her story. "She sees a beautiful treasure, and she would like to take the treasure with her, but it is very heavy. Thea goes on ... "And then there was an airship with some bad boys, which threatens to take the treasure, but in the end she manages to pick up the treasure." Thea finishes her book, and the art teacher exclaims: "We have to applaud this fine story!" Everyone claps. ... "Can I have a look?" Christoffer is stretching out to take hold of Thea's book. "What a great story it was, says the art teacher. I think the whole group was completely speechless when you showed us your book; let's look at the plane again." Thea holds up the page with the plane. The art teacher turns to the other pupils and says "Wasn't this nice?" "How did you manage to make it?" Christoffer wonders. "I saw that there were some colours that resembled a plane, so I thought that I could just create a wing, and then it was a plane; it just came out of the colours." Thea points into the book on the plane. "Wow, that was really good," says the art teacher. "... But how did you make the mountains?" Christoffer wants to know. "I saw that the colours acted in this way, which is why I decided to draw the mountains this way," Thea responds with evident pride. [Narrative 1 - A beautiful treasure]



Figur 1: Thea's picture book "A beautiful treasure"



## **Introduction**

Creating and experiencing art is a dialogical process involving meaning making. Experience with the arts provides material for education and training in all disciplines. Løvlie goes so far as to claim that such an aesthetic experience can be seen as fundamental for all educational activities. Given the works of Hegel, Løvlie argues that "to create something unknown to the self is to return to yourself. Man realises himself through the face of things he creates; he meets himself in creation" (Løvlie 1990). Given these perspectives, it is important to strengthen schools as an arena for aesthetic learning processes. If schools could facilitate aesthetic learning processes that enable individuals' self-education, it would be productive to include practitioners who work with creative processes in their daily activities. There is the possibility that generalist teachers with a breadth of knowledge can work together with practitioners in the arts so as to generate creativity and innovation and develop a sensibility with regard to the cultural expressions of the child. Such interaction forms the basis for common knowledge across different stakeholders and professions. The distribution of the knowledge generated through these projects requires a meta-reflection and an analysis by a researcher in the field.

With this paper, our goal is to identify the qualities of interaction that are observed in pupils' meaning making through the production of multimodal texts. The research question for this study is as follows: How do pupils' experience and interact with the appearance of aesthetic elements when they create multimodal expressions? The theme of the paper rests on the view that encountering the art is an important catalyst in the child's cultural expression.

## ***Background***

We are two assistant professors, X in arts and crafts and Y in drama and theatre the teacher training program. Together, we have a multidisciplinary professional background in product design, graphic design, storytelling, and college lectures on teacher education. In the autumn of 2009, we were contacted by second-grade teachers at an elementary school. Their desire was to receive input from our fields. Based on this interaction, we designed an educational program entitled "Tell it with colours". In the implementation, we saw that this program would have a useful application in teaching students and would provide an opportunity for us to bring this method of teaching closer to practice. When, in the spring of 2010, we were asked to visit the first grade of another school, we responded positively. This time, we wanted to act as practitioners interacting with general teachers. The goal of the teaching program was to investigate the interaction among the artists, teachers, pupils, materials, tools, and techniques and to look at how this interaction led to a situated expression. This has been an educational program with qualities that are of interest in an age in which books represent something that is almost "magical" and where there are high expectations of pupils' to learn to read and write. In this paper, we will focus on the implementation taken with a single class, which is of significant interest to our students from a didactic perspective. To convey the experience and discoveries we made, we both wrote logs and filmed what occurred in the classroom. After each session, the two of us also engaged in reflective conversations. It would have been interesting to interview both pupils and teachers after each session, but this was essentially an educational program and not a research project. Nevertheless, we see the value of the knowledge and experiences we did obtain, and we wish to pass this on in a scientific

form through this paper. This approach enables us to present our work not only as scientists but also as practitioners in the arts. Although the research requires completely different requirements for testability and transparency in regard to constructing meaning, there is room for poetic elements within a research text, which is relatively open to interpretation in its form. Eisner (1992) has defended qualitative research as an art form as it is based on connoisseur properties and criticism. He accepts personal, literary and poetic knowledge sources as valid (Kvale, Brinkmann, and Torhell 2009, 172).

When we retrospectively look at this material, we have chosen to look at it as a case study, a case we eventually would want to analyse and discuss with regard to the multimodal theory of Kress and van Leeuwen (2001). In the following section, we give a brief account of the elements of this theory that seem relevant to our context.

## Theory

The epistemological foundation this discussion rests upon is a social tradition. The social constructionist approach is both Dewey's idea-based constructivism and socio-cultural theory, which is based on Vygotsky's ideas (Vygotsky 1978). All learning takes place contextually, which means that knowledge is constructed by interactions with others in a physical and social environment. In a social learning theory, children are looked upon as active constructors of their own knowledge.

### *The multimodal theory of Van Leeuwen and Kress*

Through multimodal theory, with its grounding in discourse theory, all interactions are seen as text. Today, we have a rich landscape of signs available when communicating. Through complex texts, also called multimodal texts, there is a wealth of communications and representations both for meaningful communication and for meaning making. In these texts, items such as audio, images, colours, fonts, and shapes are put together to represent and communicate meaning. Thus, all of the properties and opportunities related to the representation of meaning will be important to investigate. In the present work, the child's creation of multimodal texts is examined. In this context, it is appropriate to make use of Kress and Van Leeuwen tools for the analysis of meaning in multimodal texts. Kress and van Leeuwen explain that the production of texts of different types can mainly be seen as on-going in four different strata. These strata are Discourse, Design, Production and Distribution (Kress and Van Leeuwen 2001).

### *Four strata in the production of multimodal texts*

#### Discourse

Discourse is about how reality is understood and presented in different cultural groups. According to Kress and Van Leeuwen (2001), discourses are social constructions, and they have been developed in specific social contexts. Furthermore, these authors claim that discourse is constructed in such a way that it fits the interests that social actors have in the various cultures. These cultural groups can be large groupings, such as discourse related to views on democracy, or a family's attitudes about who does the dishes and who cooks the food. Discourse is used to define what one can say in a society about a certain topic. Within literary theory and narratology, discourse is the way that a story is presented in contrast to the history behind it. According to Kress and van Leeuwen, discourse is related to language, and, using even

stronger terms, they claim that discourse exists only in language. All semiotic modes that are provided as a means to represent reality in a particular culture depend upon the culture as a means of articulating any discourse (Kress and Van Leeuwen 2001). In this context, it becomes important to look at how pupils use different discourses in their representations of reality and how the discourses are referred to by those who work with children. Which discourses is children part of? How do they reflect upon the representation of the semiotic content of their lyrics?

#### DESIGN

Design is, according to Kress and Van Leeuwen, in between content and expression; it is the conceptual aspect of expression and expression of the concept. Design is about the use of semiotic resources and which semiotic resources are chosen in the representation of reality. These are choices made in relation to the various possibilities and limitations that lie in the various resources, in other words, the affordans (Gibson 1977) of the resources. How we understand the design is influenced by formal methods and how these combine to communicate meaning or content. Whereas discourse provides an outlook on how the different products/texts should be interpreted, design addresses the structure of this discourse. In the educational program, we want to look at how pupils discover and use different formal methods in the various modalities they use to communicate the content they create in their books. We are interested in how the oral text's structure is related to the colours and shapes in the pictures.

#### PRODUCTION

Production is the stage in the process during which materials are processed with different tools depending upon the type of artefact that is involved. The tools and the technologies used in the project investigated in the present study were watercolour paper and paint, brushes, tape, voice and body. The media used to present the semiotic content play a significant role in the communication. This includes the technical skills and how children create different multimodal texts when mastering the medium through which they communicate their content. Production takes into account the crafts, the skills related to the use of different tools and knowledge of the tools' capabilities.

#### DISTRIBUTION

How a multimodal text is presented also affects the semiotic content of the text. In this context, the distribution is about the technical side of the presentation of the semiotic material. As we understand Kress and Van Leeuwen, distribution is the multiplication of the product. In our context, it may be helpful to think about distribution as the sharing of the product. It is therefore not a question of reproduction in a material sense but of the distribution of a meaning that has been transferred to a listener.

## **Methodological viewpoint**

The quality of research rests upon its ability to be transparent; this is important in all aspects of the research process. It is important to provide information about how the study is designed and what is contained within and excluded from the study. This process includes how the data are collected, processed and analysed and how this analysis is used in the interpretation and discussion. In addition, a valuation of the ethical and qualitative aspects of the completed study is needed. To explore the qualities of interaction that unfold when pupils create meaning through the production

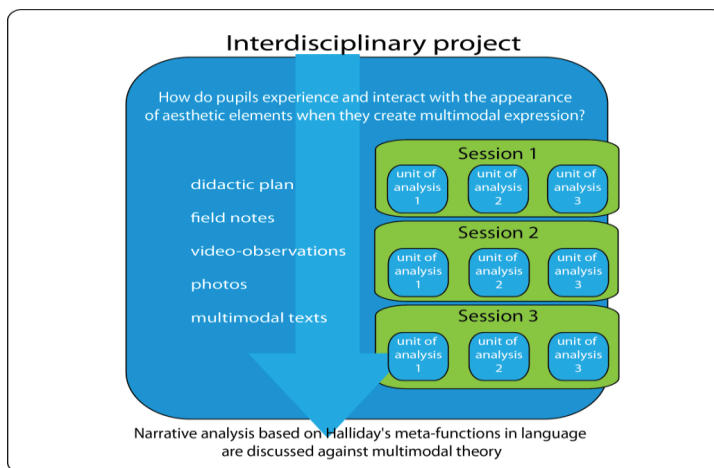
of multimodal texts, a case study is an appropriate method. The empirical material that forms the basis for our case study is not collected through a research project but rather as concretisation material for use in our didactic teaching at a teachers training University College. Educational research conducted in this project, would also work well as a formative research project. This is disciplined inquiry conducted in the context of the development and of an educational product or program (Bresler 1994). Since the material was collected in advance and we were forced to examine the material retrospectively, we saw it as an advantage to define "tell it whit colours" as a case. Looking at it as a case provides a distance to the material, which is useful taken our active role in consideration. Below, we describe the characteristics of a case study as a foundation for the research design. Furthermore, would we like to describe how we transform our concretisation material into empirical material with the intent to perform a scientific analysis. The intention is to be open and transparent about the transformation of the material.

### *Case study as a foundation for research design*

The specific requirement for a case study is a few units that are studied in depth. According to Gall, case studies are often characterised based upon four typical features. These are studies that

- examine a phenomenon that is associated with one or more cases,
- go into great detail for each case,
- are carried out in a natural context, and
- seek the informants' own perspectives (Gall, Gall, and Borg 2007).

We wanted to examine the educational program "Tell it with colours" as a case study by going into depth and analysing reflection logs, video observations, photographs and artefacts. The pedagogical project was implemented in its natural context for pupils who were in the first grade of primary school. An important principle in the case study is that it explores a "bounded system", a system that is bound in both time and place (Bassey 1999; Hammersley and Atkinson 1996; Merriam 1998; Stake 1995; Postholm 2005; Yin 2009). The educational program "Tell it with colours" is such a bounded system. It is time-bound because the project took place in a period of three sessions, and it is place-bound because it was carried out in one specific first-grade classroom. The idea that forms the basis for this study is visualised through our research design (Figure 2).



*Figure 2 Research design*

To examine the qualities of the interaction between pupils, the units of analysis were defined and reduced to three. Below, we describe how the analysis units were selected and how the concretisation material was transformed into empirical material.

To analyse the processes of all 40 pupils would be outside the scope of this work. As the project evolved, we became aware of three pupils situated multimodal texts with interesting process, product and distribution. These three situated multimodal texts stand out in contrasting ways and were therefore selected for an in-depth analysis, and they will function as analysis units 1, 2 and 3. The pupils involved in interaction in the tree unit of analysis, we have chosen to call Thea, Hugo, Herold, Christoffer, Emma and Rebecca. The reasons these situated multimodal texts caught our attention were that they exemplify the different strata of Kress and van Leeuwen in a contrasting manner, and they each say something in particular about the various strata.

#### FROM CONCRETISATION MATERIAL TO EMPIRICAL MATERIAL

In this study, there are different types of data materials. First, the most important and basic data from field research are the researcher's own field notes (Hammersley and Atkinson 1996). After each session, the different events that took place were written in a log. Although this was initially conceived as reflections that should be used for didactic teaching, we choose now to look at these reflections as field notes and use them as data material. Second, the three sessions were videotaped; these tapes were intended to be examples for subsequent didactic teaching, but because they now are transcribed, we have utilised them as data material in our study. Third, the project was documented through photographs. These photographs also serve as a visual document and may be used as visual data. Fourth, we have the pupils' picture books. These are the children's artefacts, and they contribute to the analysis as well. Finally, the pupils' dissemination of their picture books was videotaped. This footage works in retrospect as data material and provides important information for the analysis. The conditions for the collection and storage of the videos and photographs were changed when



transforming them from concretisation material to empirical material. This process made it necessary to register the project with the NSD<sup>1</sup> and to obtain agreement from the participants' parents.

### *Analysis Strategies*

A narrative analysis is used in this study because we understand that the narrative is an important structure of human experience. Narrative research has earned a strong reputation as a scientific theory and method. To create a narrative is a complex process. A narrative contains many layers of information about people and situations being studied and the surrounding environment. It also contains many layers of information for the researcher. The attitude and perspective that is important for the researcher, the discourse of which the researcher is part, influence the story that is told:

Stories express no real underlying "essence"; their significance and meanings are produced through verbal communication and social interaction in a precise cultural and historical context. They are social constructions (Johansson 2005, 26).

By articulating experiences, we make an interpretation. The selection being made and the presentation given exclude some aspects and highlight other aspects of the experience. Field logs and transcribed video observations, photographs, and artefacts provide access to the interactions that take place among the different players. The strategy of the analysis is a narrative analysis of different types of data as inspired by Polkinghorne (1995). Polkinghorne distinguishes between two methods of analysis, namely, analysis of narratives (stories) and narrative analysis (reconstruction as narrative):

- analysis of narratives includes studies whose data consist of narratives or stories but whose analysis produces paradigmatic typologies or categories
- narrative analysis includes studies whose data consist of actions, events, and happenings but whose analysis produces stories (e.g., biographies, histories, case studies) (Polkinghorne 1995).

In this study, what Polkinghorne calls narrative analysis has been used. Below, we explain how this analysis is conducted. The analysis lies in the construction of narratives, and those narratives will illuminate qualities of the interactions between the actors in the various processes. To analyse a text, one must examine the meaning and how it is communicated.

The linguist Halliday argues that language has a meaning potential, and when put in a system, its meaning is realised. "The most important fact about language as a system is that it is organised into functional components" (Halliday 1998, : 259). Halliday has incorporated three basic components of meaning in his language model, which he calls meta-functions. These are the ideational, interpersonal and textual meta-functions. All three components can operate in parallel and with the others.

- The ideational meta-function in a text refers to the content of what is said. When addressing the ideational meta-function in a textual analysis, one focuses on the content - the facts, processes, participants and circumstances. A focus on the ideational meta-function involves studying paragraphs and sentences in

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<sup>1</sup> Norwegian Social Science Data Services for privacy

the language as representations of how the person perceives reality and creates meaning.

- The interpersonal meta-function in a text refers to the relationships and interactions between the actors in a situation or conversation and how social and personal relationships are expressed through language. The language user positions himself or herself in relation to others through linguistic structures. The "Modality and Mode" are the semantic categories with which this dimension is reflected.
- The textual meta-function refers to the structure of the text and how the parts of the text are connected to each other in terms of their syntax and semantics. The language is in connection with the context. In this way, the textual meta-function involves the verbal and nonverbal components of the language environment. A description of a textual sense function is based upon the understanding that all utterances have a message; they do not exist in isolation from other linguistic expression but form parts of a larger message. Together, these utterances constitute a text (Maagerø 1998).

From these three distinctions, we can follow Johansson (2005) to describe the three different dimensions of narrative analysis, content analysis, and analysis of expression. The structural analysis and interpersonal dimension can also be elucidated. These will serve as tools in the construction of the four narratives presented in this paper. The narratives are discussed with regard to the multimodal theory with its four strata - the discourse, design, production and distribution functions - as a structure for the presentation and discussion of narratives.

### *The material tells*

#### Discourse

As practitioners in the field of creative processes, we are part of the discourse in the academic environment from which we come. We bring these influences with us into the classroom. In practical subjects, such as the ones we are coming from, parts of the discourse is so-called tacit knowledge. Discourse that draws participants into the classroom allows for various possibilities for pupils. In the creation of a picture book and the presentation a narrative, it becomes visible how the pupils operate in different discourses and how they sometimes become the subject of a negotiation.

### Narrative 2 - Negotiation of a "happy ending"

Hugo sits in front of the group. He holds up the first page of his book and tells about parachutists who jump out of a plane. We follow the stretched-out parachute through the sky and over to the next page. Oh, no! One of the parachutists is on fire: it's an emergency. Fortunately, another skydiver comes and rescues him. The audience breathes a sigh of relief when they both land on the ground, safe and sound. Hugo flips to the next page and continues the story: "There was a fire in a house, and when they went into the house, they died. Then, a fire engine arrived and extinguished all the flames. Snip, snap, snout, this tale's told out." Did we get it right? Did they die? We are sitting a bit in silence, wondering. Then, the art teacher asks, it was a dramatic story. Did it simply end with them dying? Or were they saved?" The answer comes from Hugo "they died!" "In the fire?" Asks the art teacher, who must admit, it can happen ...Then, Herold interjects, "They must have died, we die when we are old." "Yes we do, and also if we go into a house on fire," confirms the art teacher. "If someone dies, they don't survive," the narrator states. "If the ambulance arrives, they can ...," Emma sees a glimmer of hope for the parachuters, but she is interrupted by Rebecca "If they entered it themselves, then they are responsible." "But they couldn't see the fire inside the house," Hugo defends. "No, they did not see the fire," states the art teacher. "It is possible to survive if the ambulance comes," says Emma, who does not quite go along with the tragic turn the story took. [Narrative 2 - Negotiating the "happy ending"]

Stories introduce themes addressing the human condition, life and death, betrayal and love and occasionally a battle between good and evil. The stories we brought with us into the classroom were a mix of adventures, tales and even experienced stories. Stories in which the Ashlad overcomes the troll and saves the princess can provide inspiration for different needs. A narrative often presents many perspectives at once. This depends of course on how it is communicated and how well it is received.

The narrator of the parachute story seems to have an attraction to both action and drama. Without going into an analysis of the differences between the genders in the design of the text, we may say that the boys' texts to a greater extent than girls are affected by speed, danger, blood and scorched rubber. Hugo refers to some recognisable genres through his text. Even the brutal end has a clear point of reference, such as the reality presented by the media, war movies or even the Disney Channel. In the conversation that follows, it is clear that he has challenged his audience. Should the story not end well? Is there no hope for the two? Several of the audience members become involved in negotiating their concerns into the text. Emma has experience that it is possible to be saved when the ambulance arrives. Even the adults try to suggest a happy ending. Through conversation, different discourses are thrown forward. What about this? Another argues for another perspective. The conversation has caught us, and we listen intently to each other. It is, after all, talk of life and death. But it is the creator of the text who holds the power, and he concludes the negotiations. The two parachute jumpers are, and will be, dead. End of story.

### DESIGN

Any multimodal text is constructed by using formal relations among, for example, colours, shapes, sizes, proportions, lines, and compositions. With regard to design, we discuss Thea's picture book, which is presented in narrative 1. We use this example to

explore how visual modes are composed to create meaning. The formal qualities in Thea's book are solid.

The colours on the pages in the book are nicely organised; both the first and last page have a strong and clear reddish tone. This quality frames the book in an exciting way. It is in these pages that the scary and sad incidents take place. On the first page, the friend of the girl moves, and on the last page, she is nearly deprived of the heavy treasure. The six pages in the middle of the book are a lighter blue colour, which is more melancholic and agrees with the content of these pages. On page 5, a bright yellow colour appears, which affects the tone and mood of the book. Thea states in narrative 1 that she allows the colours to decide what she draws and what the story is. This ensures that the colours match well with the story.

Thea's use of heavy, black contour lines makes the motives stand out. With this contour line, she emphasises and reinforces some of what she finds in the colours. Where the colours do not "behave", in Thea's own words, she enhances them with coloured pencils in accordance with some of what she finds; an example is the white plane on page 2.

A third formal tool Thea has mastered well is the use of depth in pictures.

The plane overlaps the clouds. The mountains on page one overlap each other so that they appear to be mountain ranges. In addition, the motifs on the different pages have different sizes, which also create depths in the pictures.

#### PRODUCTION

The pupils are sitting in their seats working on their books. Colours, shapes, and texture shall find their place and work together featuring in a multimodal text that can be communicated to others. The production and the medium semiotic content to be presented play a significant role in the communication of that content. This includes the technical skills and how those who create the various multimodal texts handle the medium through which it is communicated.

#### Narrative 3 – Only a crocodile

One pupil asks curiously of another, how did you get that fine sun? One pupil needs to borrow a red crayon. Two girls are laughing out loud at the sight of a man who has huge ears. By a desk sits a boy with his head in his hands who is staring down into his book with dark eyes. The book does not speak to him. In contrast, it lies there holding back. Let's see, a cheerful helping hand grabs the book and asks: Why is there a crocodile here? The narrator wakes up. It is simply because it has eaten the others. Quickly he presents how it occurred, and then he takes back the book and draws a thick, lazy crocodile lying down in the middle of the book page. [Narrative 3 - Only a crocodile]

Production is about crafts and skills related to the use of different tools. It is also about a positive interaction between participants. During production, several rich moments occurred in which pupils had to articulate how they worked because others wanted to know "how they had done it". In narrative 3, we saw how a pupil became "stuck" in a modality (drawing). The challenge from another was a catalyst for the story of the crocodile, and it also helped "unstick" his drawing skills.

#### DISTRIBUTION

Distribution is the fusion of different modes to a situated expression that is in focus. This fusion involves a finely tuned interplay between the actor and a multimodal expression when the picture book and oral storytelling techniques will be used together and recreated in the face of the audience.

#### Narrative 4 - The smell of burnt rubber

"May I see your story?" The arts teacher smiles encouragingly to a boy who wanders into the classroom with his book. He lifts it up, shows the book and tells a story of two cars in a race. The book is an anchor in a physical story, where the book and narrator are so closely linked together that the book is incomplete without the narrator. His right arm shoots forward like a car through the sky above and lands on the book page right in the car lane of the road that winds from page to page throughout the book, which is effectively conveyed with a streaky line. Brrrrrrrr, svooooosjjj, vvvrrroooooomm, the red car closing the gap on the blue, they go into a turn, careening, gases.... With sounds and mighty arm movements, he tells the story so that the arts teacher can almost smell burnt rubber. The red car sneaks up in front of the blue one over the finish line, and dust and exhaust settles. Now we are back to a boy with a mop of fair hair. He proudly holds up his book, which apparently consists of a road that winds between the covers, from side to side. [4 Narrative - Smell of burnt rubber]

The boy's story engages the listener. The book and the storyteller become one when the story is conveyed. The dust clouds the cars generate almost get the listener to cough loudly. The story is to be told once again - this time for a small group. The book is the same, the narrator is the same, but the story does not get the same speed and pace. It is almost as if the educator must rub his eyes. Is it really the same book? What happened to the cheering crowd who stood along the road on the last page?

The pupils must be either very talented or have tremendous luck to be successful when the content is to be communicated. Sometimes we succeed; sometimes it is not quite as we had planned. This example tells us something about how the audience is a co-creator of the text according their experience base. Each audience member adds to and subtracts from the situation, based on what we bring to the encounter with the text that is being communicated. Thus, perhaps we can say that we are talking about a diverse distribution, not in the form of blueprints but in the transformation of a possible reality that allows for multiple possible realities.

## Narrative interaction

In this paper, we have analysed and discussed how the multimodal creation of texts facilitates pupils' interactions. In projects in which art and cultural workers collaborate with educational institutions, there is potential space for aesthetic learning processes. Aesthetic learning processes, according to Selander (2009), are deeply rooted in the artistic institutions' activities and are an inseparable part of the artist's process, development and change. To facilitate and guide aesthetic processes in the classroom is to know and be part of an academic discourse. In this case, the artists are practicing art activities. By making the classroom into a venue for such meetings, encountering the arts can be an important catalyst in the child's cultural expression. The experiences

of teachers and students get in these meetings will provide nourishment to the teaching and learning in other subjects. In this way, the arts provide help to the teaching methodology. Defining art as an instrument of learning is to reduce the art, but to say that one cannot learn through art is also a reduction. What it is we get out of participating in an artistic project, or experiencing art, is highly individual. And though we cannot easily plan what pupils should experience through art, we give such knowledge value. Such a project can be engine in learning that involves several disciplines. This is a process where the learner is at the helm. More specific, project "Tell it with colours" will provide the research field with benefits related to among other things; understanding of textual structure, multimodal entrance to text creation and development of multimodal literacy. Children growing up today consume large amounts of multimodal texts. Experience in the production process of such cultural expressions will develop participants' critical thinking and provide them with skills in both being able to express themselves and to understand other cultural expressions.

The ability to express ourselves in a public space is important, and it is important to give children the opportunity to experience this, both to express themselves and to learn from the risks and uncertainties associated with this process. Through an aesthetic learning process, it appears that the pupils will retain control in the meeting with the art teacher. Despite the fact that there is a collective process, it also becomes a personal project. Man cuts, chisels, sings, dances, gestures, shapes, illustrates and paints (Dewey 1934) to create meaning. Through this perspectives the school arena are strengthened to facilitate aesthetic learning processes that enable individuals' self-education.

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