

MASTEROPPGAVE

Masterstudium i skolerettet utdanningsvitenskap med

fordypning i engelsk og engelskdidaktikk

Mai 2023

Outside Steals Inside

A Multimodal and Ecocritical Analysis

of Deborah Underwood and Cindy Derby's *Outside In*



Une Hyggen Rosland

OSLOMET

OsloMet – storbyuniversitetet

Fakultet for lærerutdanning og internasjonale studier

Institutt for grunnskole- og faglærerutdanning

Abstract

This thesis examines the picturebook *Outside In* by Deborah Underwood and Cindy Derby (2020) in accordance with the ecocritical concepts of ecocitizenship and the pastoral. These concepts can be tied to the Norwegian core curriculum of LK20 through the obligatory, interdisciplinary topic of ‘Sustainable development’, together with the core value of ‘Respect for nature and environmental awareness’ (Norwegian Directorate for Education and Training, 2017). The aim of the thesis is twofold: First, to explore the protagonist’s relationship to nature and how this relates to the theme of becoming an ecocitizen and raising awareness of the need for a sustainable society. Second, the aim is to discuss how nature is portrayed in terms of the pastoral idyll.

The picturebook is examined through a multimodal analysis of the verbal and visual meaning making, drawing on social semiotics (Halliday, 1978), visual grammar (Kress & van Leeuwen, 2021) and the framework for multimodal analysis by Painter et al. (2013). The discussion is informed by theoretical perspectives on 1) ecocriticism and the pastoral trope with its underlying aesthetic representation of the idyllic chronotope and redefined notion of the post-pastoral concept (Garrard, 2012; Gifford, 2020), 2) the notion of ecocitizenship (Massey & Bradford, 2011), and 3) the ‘Nature in Culture Matrix’ (Goga et al., 2018a), a conceptual tool developed by the research group, ‘Nature in Children’s Literature and Culture: Landscapes and Beings—Fostering Ecocitizens’. The analysis of *Outside In* shows that it is a complex picturebook that combines a celebratory, pastoral display of nature as well as a problematising stance towards the human-nature relationship. Moreover, the picturebook can serve as an excellent starting point for raising awareness for its readers on sustainability, nature, and the environment. *Outside In* thus fits readily into teaching on sustainable development and ‘Working with texts in English’, a core element in the teaching of English in Norwegian schools.

Sammendrag

Denne masteroppgaven studerer bildeboken *Outside In* av Deborah Underwood og Cindy Derby (2020) med fokus på de økokritiske begrepene økoborgerskap og det pastorale. Disse begrepene kan knyttes til det obligatoriske og tverrfaglige temaet «Bærekraftig utvikling», samt kjerneverdien «Respekt for naturen og miljøbevissthet» i overordnet del i LK20 (Utdanningsdirektoratet, 2017). Målet med oppgaven er todelt: Det første målet er å utforske protagonistens forhold til naturen i henhold til temaet økoborgerskap og bevisstgjøring rundt behovet for et bærekraftig samfunn. Det andre målet er å diskutere hvorvidt naturen fremstilles som en pastoral idyll.

Gjennom en multimodal analyse undersøkes den verbale og visuelle meningskapingen i bildeboken med utgangspunkt i sosial semiotikk, (Halliday, 1978), visuell grammatikk (Kress & van Leeuwen, 2021) og et rammeverk for multimodal analyse av Painter et al. (2013). Diskusjonen er bygget på teori innenfor 1) økokritikk og det pastorale begrepet med sin underliggende estetiske representasjon av den idylliske kronotopen og redefinerte forståelse av det postpastorale konseptet (Garrard, 2012; Gifford, 2020), 2) forståelsen av økoborgerskap (Massey & Bradford, 2011), og 3) «Natur i Kultur-Matrisen» (Goga et al., 2018a), et konseptuelt verktøy utviklet av forskningsgruppen «Nature in Children’s Literature and Culture: Landscapes and Beings—Fostering Ecocitizens». Analysen av *Outside In* viser at det er en kompleks bildebok som kombinerer et naturfeirende, pastoralt portrett av naturen i tillegg til et problematiserende syn på forholdet mellom menneske og natur. Dessuten kan bildeboken fungere som et utmerket utgangspunkt for å øke bevisstheten om bærekraft, natur og miljø for sine lesere. *Outside In* passer dermed godt inn i undervisning om bærekraftig utvikling og «Møte med engelskspråklige tekster», et kjerneelement i engelskundervisningen i norsk skole.

Acknowledgements

My sincerest thanks to my supervisor Hilde Tørnby for being helpful, kind and trusting. I am very grateful that you have shared so much of your knowledge and your unique artistic eye for image interpretation. Thank you for your guidance and fruitful discussions, even outside of working hours when I stayed in Berkeley, California during the early stages of this thesis project.

I also thank Colin Haines, Sissil Lea Heggernes, and Siri Mohammad-Roe, and other lecturers at OsloMet. Through their lectures on children's literature, critical theory, and literary analysis inspired the topic for this thesis. And, of course, Deborah Underwood and Cindy Derby for making such a beautiful and inspiring picturebook with its poetic language and mesmerising images.

Thanks to my colleague and dear friend, Helene, who studied with me once a week, often at the Deichman public library at Lambertseter. Not only was it more enjoyable to study together on otherwise lonely days, but we also had a lot of fun and varied discussions throughout.

My wholehearted thanks to my loving husband, who has not only been supportive and patient, but also given me valuable feedback. Finally, I want to thank my family, friends, and little Pippin, who has given me time to unwind and de-stress in fresh air on our walks in the forest.

The pictures on the front page are inspired by Cindy Derby's snail in Outside In (2020) and painted by centre top: Ylva Rognlien Røine (5 years), centre bottom: Sjur Lavoll-Løvseth (11 years), left and right, top and bottom: Une Hyggen Rosland.

*“Short stories are tiny windows into other
worlds and other minds and other dreams.
They are journeys you can make to the far side
of the universe and still be back in time for dinner”
– Neil Gaiman*

Contents

1	INTRODUCTION	1
1.1	RELEVANCE AND MOTIVATION	3
1.2	RESEARCH QUESTIONS	6
1.3	THESIS OUTLINE	7
2	THEORETICAL BACKGROUND	9
2.1	ECOCRITICAL PERSPECTIVES	9
2.1.1	HISTORY OF ENVIRONMENTAL LITERARY STUDIES	9
2.1.2	ECOCRITICISM	10
2.1.3	THE NATURE IN CULTURE MATRIX	12
2.1.4	ECOCITIZENSHIP	14
2.1.5	PASTORAL	18
2.2	PICTUREBOOKS	23
2.2.1	THE FIELD OF PICTUREBOOK STUDIES	24
2.2.2	THE READER AND THE TEXT	26
2.2.3	VISUAL LITERACY	28
2.2.4	BETWEEN THE VISUAL AND VERBAL	30
3	METHODOLOGY	33
3.1	A FRAMEWORK FOR MULTIMODAL ANALYSIS	33
3.1.1	THE IDEATIONAL METAFUNCTION	35
3.1.2	THE INTERPERSONAL METAFUNCTION	38
3.1.3	THE TEXTUAL METAFUNCTION	42
4	ANALYSIS OF THE VISUAL AND VERBAL MEANING MAKING IN <i>OUTSIDE IN</i>	45
4.1	A HOMAGE TO NATURE	48
4.2	MULTIMODAL ANALYSIS OF <i>OUTSIDE IN</i>	49
4.2.1	IDEATIONAL METAFUNCTION	50
4.2.2	INTERPERSONAL METAFUNCTION	53
4.2.3	TEXTUAL METAFUNCTION	56
4.3	MULTIMODAL ANALYSIS OF INDIVIDUAL SPREADS	58
4.3.1	SPREAD 1: A NOSTALGIC ELEGY OF THE PAST	59
4.3.2	SPREAD 3: A DETACHMENT FROM NATURE IN THE PRESENT	64
4.3.3	SPREAD 6 RECTO: A HUMAN-NATURE RELATIONSHIP IN TRANSFORMATION	68
4.3.4	SPREAD 9: CHALLENGING THE IDYLIC CHRONOTOPE	72
4.3.5	SPREAD 7 AND 16: THE ENLIGHTENMENT OF THE SUN	76
4.3.6	SPREAD 18: THE RECOVERED FUTURE OF UTOPIA	81
5	DISCUSSION	87
5.1	ECOCITIZENSHIP	88
5.1.1	METAMORPHOSIS, AGENCY, AND BECOMING AN ECOCITIZEN	88
5.1.2	HUMAN AGENCY AND PLATO'S CAVE	91

5.1.3	<i>OUTSIDE IN</i> IN THE NATURE IN CULTURE MATRIX	94
5.1.4	MASTERING NATURE	97
5.2	THE PASTORAL CHRONOTOPE	99
5.2.1	TEMPORAL ORIENTATIONS OF THE PASTORAL TROPE	99
5.2.2	A MORE COMPLEX PASTORAL	104
5.2.3	TOWARDS THE POST-PASTORAL	106
5.3	<i>OUTSIDE IN</i> IN A SCHOOL CONTEXT	107
6	CONCLUSION	111
	CITED WORKS	113
	REFERENCES	115
	APPENDIX	126

1 Introduction

This thesis examines the picturebook *Outside In* by Deborah Underwood and Cindy Derby (2020). The book tells a story of how *we* as humans spend so much time indoors and have therefore forgotten about *Outside*, and about how *Outside* often and in different ways reminds *us* of its existence. In the book's visual story, *we* are represented by a young girl and her mother. *Outside* not only refers to nature and the outdoors but is also a character in its own right, interacting with the girl and mother throughout the story. The character *Outside* is portrayed both verbally and visually, whereas the book's indoor environment, or inside, is only depicted visually. Moreover, the depiction of inside is shown as a stark contrast to the beautiful and idyllic outside. The picturebook is placed in a contemporary setting where the humans, obscured by the lives spent indoors, have become disconnected from nature. Moreover, the picturebook features a complex interplay between images and words.

The pastoral and the idyll are classic concepts in ecocritical literary studies. In light of the UN's *Sustainable Development Goals* (United Nations, 2015) the notion of ecocitizenship has emerged as an equally relevant concept in ecocritical thinking. This thesis analyses, drawing on these ecocritical tropes and informed by picturebook and multimodal theory, how nature and the human-nature relationship is represented in the visual and verbal mode of *Outside In*. The thesis asks whether the portrayal of *Outside* follows the stereotypical idyllic notion, or if it is a more nuanced and ecologically informed depiction of nature. In addition, the thesis examines the narrative's representation of the human-nature relationship and its relation to the theme of ecocitizenship.

Ecocitizenship and sustainable development are as relevant as ever. To illustrate, the 'Earth Overshoot Day', which happened on April the 12th in Norway this year (World Wildlife Fund, 2023), is the day when Norwegians have already used up our share of the Earth's renewable natural resources for 2023. At the same time, UN's *2030 Agenda for Sustainable Development* (United Nations, 2015) is an ambitious plan for implementing sustainability in all countries for "people, planet and prosperity". Moreover, in Norwegian schools, LK20 has named 'Sustainable development' as one of its three obligatory, interdisciplinary topics (Norwegian Directorate for Education and Training, 2017). The interdisciplinary topics are compulsory for all subjects and at all levels in

school, and teachers must therefore also look for opportunities for teaching sustainability in the English subject. In this regard, the English subject's core element of 'Working with texts in English' yields many possibilities, including the use of picturebooks. This thesis merges the core curricular values of sustainability and environmental awareness with teaching English literature to provide an example of how English teachers can use nature writing and children's picturebooks to meet competence aims regarding sustainability, ecocitizenship, and aesthetic reading.

Nature narratives can create opportunities for aesthetic reading experiences in school. When one reads aesthetically, the reading is centred on the sensations and feelings evoked through the reader's transaction with the narrative (Rosenblatt, 1978, pp. 24-25). In the case of nature narratives, the reader can relate and connect their aesthetic reading experiences to their own relationship to and views on nature. When reading nature narratives aesthetically, the interaction between the narrative characters' behaviour in nature and how they value nature can be transformed to the reader's actual environments (Bradford et al., 2008, p. 104). Furthermore, picturebooks offer something in addition: the vast variety of meaning making in the word-image relationship (Nikolajeva & Scott, 2006) create multimodal portrayals of nature and the human-nature relationship.

In the scholarly field of picturebooks and literary ecocriticism, multiple picturebooks have been analysed (see, for example, Khateeb's (2018), Goga's (2019), and Tunkiel's (2019) ecocritical analysis of Norwegian picturebooks). Similarly, the framework for multimodal analysis of picturebooks by Painter et al. (2013) and Kress and van Leeuwen's (2021) visual grammar have been applied to picturebook analysis (see, for example, Maagerø and Østbye's (2017), Forrest's (2017), and Serafini's (2010) multimodal analysis of Norwegian, Australian and British picturebooks). However, the application of multimodal analysis and visual grammar to the ecocritical examination of children's picturebooks has so far, to my knowledge, not been conducted. Thus, this thesis is the first to apply the framework for multimodal analysis by Painter et al. (2013) to the field of ecocritical analysis of children's literature.

The picturebook *Outside In*, by Deborah Underwood and Cindy Derby, has been reviewed in multiple magazines, book journals and newspapers. For example, book reviews by Stuart (The Horn Book Magazine, 2020), Ludke (School Library Journal, 2020), Rosenfeld (Booklist, 2020), and Blackall (New York Times, 2020). However, to the best of my knowledge, the book has so far not been considered in critical literature studies.

1.1 Relevance and motivation

When the COVID-19 pandemic was first declared in March 2020, the routines of our daily life underwent immense changes because of social distancing mandates and instructions to stay at home. It is well known that the pandemic has caused physical and psychological distress, depression, and fear (see, for example, Fitzpatrick et al. (2020), Bäuerle et al. (2020), and Şimşir et al. (2022)). Many indoor facilities were closed, while forests, parks, gardens, and other outdoor spaces were the only available option for recreation and social activities. Fortunately for many of us, interaction with nature turns out to provide a number of positive benefits to our health and wellbeing, as demonstrated by recent, multidisciplinary studies. For example, a Singaporean qualitative study found higher life satisfaction for people who frequented a variety of natural spaces (Chang et al., 2020). Even nature views from windows at home and at work were linked to higher life satisfaction. Similarly, research by Park et al. (2022) showed renewed appreciation of nature, emotional and spiritual feeling of well-being because of parks and green spaces play during the pandemic. The study by Egerer et al. (2022) concluded with similar results, when investigating the relationship between people and gardening, found that gardening was important for stress release, physical activity, and the general human connection to nature.

In Scandinavia, “[c]ontact with nature is regarded as an educational ideal” (Goga et al., 2018b, p. 2). Scandinavia is often both positioned and advertised as especially child and family-friendly (Chzhen et al., 2019). In addition, many of the Scandinavian countries are known for breathtaking nature and untouched wilderness. The Nordic tradition of *Friluftsliv* is considered a cultural ideal, characterized by the nature-based leisure, recreation, play, and outdoor activities, often involving the whole family together and on the children's terms. Beery (2013) found a meaningful and important relationship between the idea of *friluftsliv* and the psychological construct of environmental connectedness. Moreover, the significance of access to nature was highlighted as a vital factor for nature-based outdoor recreation. Related, from a Swedish outdoor perspective, Sandell et al. (2005) discussed how human encounters in the natural world have the ability to play an essential role in education for sustainable development. More notably, and stressed by sustainability scientists, Ives et al. (2017) emphasized the pressing need for the human population to reconnect to nature to address sustainability challenges.

In that context, the field of ecocriticism is relevant. An ecological approach to classical literature has been relevant since the rise in environmental awareness in the seventies (Glotfelty, 1996). More recent is the increase in analysing nature narratives for young adults and children (see Goga et al. (2018a). For example, the conference “IRSCCL 2023 Congress: Ecologies of Childhood” will be held in California in August 2023 with a focus on children’s literature, culture, and environment.

Literary texts for children and young adults, including picturebooks and other multimodal texts, are widely used in the classroom for teaching basic language skills and for learning about English culture (McKay, 2001). Similarly, nature narratives for children can be used in the classroom to target environmental curricular goals. Children’s environmental literature often consists of texts portraying contemporary environmental issues, changing global and local agendas, and anticipating future opportunities and solutions (Goga et al., 2018b). Massey and Bradford (2011) argue that one of the primary functions of nature writing for children is to position the readers as ecocitizens. Nature narratives, represented in images, films, apps, games, digital social platforms, and literature for children, but also in educational outdoor activities in kindergartens and schools, may influence young people’s approach to environmental challenges and how they interpret and apprehend their physical surroundings. In addition, eco-literature may also encourage children to take climate action, if they undertake the presented worldview and adopt the subject stances offered by the narrative characters (ibid).

In 2015, all member states of the United Nations adopted the *2030 Agenda for Sustainable Development*. This agenda consists of 17 core goals that all work towards a more sustainable planet for the environment and its people (United Nations, 2015). Many of the goals address nature, animals, and water, specifically, to tackle the impact of climate change and take action to preserve forests and oceans. For instance, *Goal 15* declares to “protect, restore and promote sustainable use of terrestrial ecosystems, sustainably manage forests, combat desertification, and halt and reverse land degradation and halt biodiversity loss” (United Nations, 2015). At the same time, *Goal 13* of the agenda focuses on raising environmental awareness through improving education.

The blueprint of the UN sustainable development agenda is easily recognised in the Norwegian Directorate for Education and Training’s core curriculum, LK20. There are six core values in the core curriculum, of which ‘Respect for nature and environmental awareness’ is one. Moreover, ‘Sustainable development’ is one of the curriculum’s three mandatory interdisciplinary topics, the two other being ‘Health and

life skills' and 'Democracy and citizenship' (Norwegian Directorate for Education and Training, 2017). The school shall facilitate pupils' development of environmental awareness, understanding of basic dilemmas, and their interest in protecting nature to deal with tomorrow's challenges. Children shall "experience nature and see it as a resource and as a source of utility, joy, health and learning" (ibid). The ability for pupils to participate in spoken interactions, to explore and to learn through aesthetic modes of expression and sensory apprehensions is essential for in-depth learning (ibid). In the English curriculum only the latter two topics, 'Health and life skills' and 'Democracy and citizenship', are specified (Norwegian Directorate for Education and Training, 2019). However, since the core curriculum weights all three areas equally, all three topics, including 'Sustainable development' will need to be approached across all subjects and classrooms.

"Working with texts in English" is one of the three core elements of the English curriculum (Norwegian Directorate for Education and Training, 2019). The curriculum defines texts in a broad sense, from fictional and factual, written and spoken, to artistic and graphic. By critically assessing, reflecting, and interpreting a variety of English texts, the pupils shall shape their basis for understanding perspectives of others and their own identity in a multicultural and multilingual context (ibid).

In this context, picturebooks have the potential to instruct, delight, challenge and inspire (Hunt, 2009, p. 25). For Hunt, dealing with literature for children involves additional responsibility due to a book's potential to challenge, influence, instruct and delight. In addition, a focus on literary criticism, including placing texts in a historical context and decoding visual and verbal modes, can foster children's intellectual engagement and critical reflection (Wolf, 2003). Working with picturebooks in the classroom offers aesthetic learning opportunities and enriches teaching contexts, including the topic of sustainable development (Tørnby, 2020, p. 16).

I will consider a picturebook that address the human relationship to the natural world in both the visual and verbal text. Hence, a prominent aspect is that this picturebook offers possibilities beyond aesthetic reading to addresses the core values of the curriculum 'Respect for nature and environmental awareness' and the mandatory interdisciplinary topic of 'Sustainable development' (Norwegian Directorate for Education and Training, 2017). In addition, this book provides opportunities for creative and playful interactions, both oral and written, while building vivid and enchanting worlds with poetic language.

Every year there are picturebooks picked out for special awards. Some of the most prestigious children's picturebook awards in the United States are the 'Caldecott Medal', 'Caldecott Honor', 'Newbery Medal' and 'Newbery Honor'. These are awarded to the author and/or illustrator of the most distinguished picturebook. The book chosen for this thesis, *Outside In* (2020), by Deborah Underwood and Cindy Derby, won the 'Caldecott Honor' in 2021 for its outstanding illustrations. Painter et al. (2013, p. 11) argue that award winning picturebooks are often unique in the way they make use of all the opportunities offered by the picturebook format. For this reason, they are likely to be used in education, be of special interest to read, and often, because of the complexity of the verbal and visual mode, attractive for literary research. The selected book is artistically sophisticated, and, despite being made for a young audience, can address readers of all ages. Such books belong to so-called crossover fiction, which is a well-established picturebook category in Western and Scandinavian literary research (Beckett, 2012; Ommundsen, 2015).

1.2 Research questions

The main research questions of this thesis are the following:

1. How is the human-nature relationship, in the context of ecocitizenship, represented in the visual and verbal modes of the award-winning picturebook *Outside in*?
2. How is nature, in relation to the ecocritical concept of the pastoral, portrayed in the picturebook?

These research questions are inspired by Cheryll Glotfelty's (1996, p. xix) key questions posed in her introduction to *The Ecocriticism Reader*. This book, which is considered a milestone in the field of literary ecocriticism, presents several different questions as examples of what literary researchers and ecocritics may consider. Furthermore, these questions are related to key concepts introduced by leading scholars in the field of literary ecocriticism, including Greg Garrard (2012), Terry Gifford (2014, 2020), and Nina Goga et al. (2018a).

To answer these two research questions, I will present an analysis of some important visual components from the picturebooks and interpret the meaning making of verbiage and image. The analysis method draws on picturebook theory, visual grammar, social semiotic theory, and frameworks for analysing picturebooks (Kress & van

Leeuwen, 2006, 2021; Nikolajeva & Scott, 2006; Painter et al., 2013, 2018). The selected picturebook, *Outside In*, concerns the human-nature relationship, underscoring the human connection to nature obscured by a lifestyle placed indoors. The book explores in what ways the outside nature affects our everyday lives and questions the relationship between humans and nature, between life in the old days and the way we live today. Consequently, I will draw on ecocritical theory to explore the concepts of ecocitizenship and the pastoral (Garrard, 2012; Gifford, 2014, 2020; Glotfelty, 1996; Goga et al., 2018a; Westling, 2014a).

It ought to be highlighted that the chosen picturebook can be analysed from other angles, such as historical, psychological, feminist, and others, but I am not going to address those here. The analysis in this thesis is only one of many possible readings. My aim is to analyse the multimodality in the verbal and visual modes, and how they reference the human relationship to the natural world through the concept of ecocitizenship as well as pastoral portrayal of nature, which are some of the major themes specified above.

1.3 Thesis outline

The rest of this thesis is organised as follows: Chapter 2 provides relevant theoretical background and highlights significant literature to situate the thesis study within the existing theoretical field. The Chapter presents background theory in the field of ecocriticism, which is needed to understand the notion of ecocitizenship, as well as the pastoral trope. Moreover, the Nature in Culture Matrix is presented as a conceptual tool for literary ecocritical studies. In addition, Chapter 2 offers background theory in the field of picturebook studies with respect to visual literacy and aesthetic reading. Next, Chapter 3 describes a multimodal framework for picturebook analysis that serves as the main method for analysing *Outside In*. Chapter 4 presents a multimodal analysis of the picturebook *Outside In* by first giving a summary of the overall narrative, and then providing an in-depth analysis of some of the most important individual spreads. This is followed by a critical discussion in Chapter 5, where the prior multimodal analysis is used to examine the book's ecocritical aspects. Finally, Chapter 6 presents the main conclusions of the thesis as well as some ideas for future research.

2 Theoretical background

To fully comprehend the ecocritical layers of the picturebook *Outside In*, this chapter provides background on ecocriticism and picturebook theory. This is needed to understand the picturebook analysis of the picturebook *Outside In* in Chapters 4, as well as the ensuing discussion in Chapter 5. To this end, the field of ecocriticism is introduced from a historical perspective and a theoretical framework for analysing nature writing for children is described. The final sections devoted to ecocriticism focus on the ecocritical concept of ecocitizenship and the pastoral. Next, an introduction to picturebook theory is given, starting with a brief overview of picturebook research before looking at the special relationship between the reader and the text and finally providing some notes on the interplay of words and image.

2.1 Ecocritical perspectives

Topics in ecology, sustainability, global and local environmental concerns have been the subject of both scientific writing and nature narratives for a long time. For example, it is generally agreed that several groundbreaking texts in the field of nature writing are classical texts (Garrard, 2012), such as Jean-Jacques Rousseau's *Emile or On Education* (1762) portraying the child in the idyllic countryside, Henry Thoreau's *Walden* (1854) describing simple living in a natural environment, William Wordsworth's (1770–1850) romantic poems illustrating the picturesque Lake District, and the more modern apocalyptic text *Silent Spring* (1962) by Rachel Carson, outlining the environmental damage caused by pesticides.

2.1.1 History of environmental literary studies

According to Glotfelty (1996), the field of ecocritical literary studies started in the seventies when individual cultural and literary scholars applied ecological criticism and theories to nature narratives. However, the study of environmental literature as a separate research domain was not recognised before the early nineties when annual conferences were established, and collaborative projects and scientific essays collections were published (ibid). Most known, and considered milestones within the field, are Lawrence Buell's (1995) *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture* and Cheryll Glotfelty and Harold Fromm's anthology

The Ecocriticism Reader: Landmarks in Literary Ecology (1996). Furthermore, Greg Garrard, with his book *Ecocriticism* (2012), directs attention to key concepts of ecocriticism, such as “pastoral”, “wilderness”, “apocalypse” and “animals”. These concepts have been developed further in influential titles, including *The Cambridge Companion to Literature and the Environment* (2014a), edited by Louise Westling, and Terry Gifford’s book *Pastoral* (2020). The *Association for the study of Literature and the Environment* (ASLE), an academic association that started in America, but now with branches in many countries around the world, has a strong influence on the field of ecocriticism (Garrard, 2012; Glotfelty, 1996). The group publishes an official journal, *ISLE: Interdisciplinary Studies in Literature and Environment* containing scholarly articles on environmental education and literary analyses (ASLE, 2022).

All the above-mentioned titles mainly explore the field of ecocriticism in an Anglo-American context. In a Scandinavian context, the research group ‘Nature in Children’s Literature: Landscapes and Beings—Fostering Ecocitizens’ (NaChiLit) was founded at the Western Norway University of Applied Sciences (HVL) in 2013 as a response to a discovered lack of both national and international coverage of Nordic children’s ecocritical literature (Goga et al., 2018b, p. 5). Their contribution, *Ecocritical Perspectives on Children’s Texts and Cultures: Nordic Dialogues* (2018a), edited by Nina Goga, Lykke Guanio-Uluru, Bjørg Oddrun Hallås and Aslaug Nyrnes, aims to analyse the representation of nature in, primarily, Nordic children’s literature from a Nordic perspective, explore ecocritical key concepts, such as the idyll and wilderness, and explore how the interplay between literary texts, children, and outdoor learning practices constructs their environmental understanding.

2.1.2 Ecocriticism

The term *ecocriticism* was introduced by William Rueckert (1978, pp. 71–86) in his essay *Literature and Ecology: An Experiment in Ecocriticism* when arguing for the application of ecological science and ecological concepts to the study of literature. Where Rueckert, in a more narrow way, focuses on the science of ecology in literary studies, Glotfelty (1996) includes all imaginable connections between literature and the physical world in her broad definition of the term. She defines ecocriticism as the study of the relationship between humans and the natural world, where planet Earth occupies a central position, with the premise that “human culture is connected to the physical world, affecting it and

affected by it” (Glotfelty, 1996, p. xix). A similar, but more specific definition is used by Garrard (2012, p. 5) when he defines ecocriticism as “the study of the relationship of the human and the non-human”. Furthermore, ecocriticism is also tied to a political mode of analysis when connecting cultural analyses specifically to a political agenda or as a response to ecological challenges and environmental crisis (Garrard, 2012, pp. 3–4). Garrard claims that ecological problems, as opposed to problems in ecology, which can be scientifically resolved through hypotheses and experiments, are hallmarks of our community, emerging out of the human relationship to nature (ibid, p. 6). Hence, ecocriticism can help to explore ecological problems in a wider sense.

To specify the field of environmental literary studies, Glotfelty (1996, p. xix) identifies some of the questions asked by ecocritics, ranging from “how can we characterise nature writing as a genre?” and “how has the concept of wilderness changed over time?” to “what cross-fertilisation is possible between literary studies and environmental discourse in related disciplines such as history, philosophy, psychology, art history, and ethics?” Thus, ecocriticism implies specific perspectives when analysing literary texts.

Central to the field of ecocriticism is the nature/culture divide and the dualistic relationship of humans and their environment. Buell (2001, p. 6) labels this divide as “the myth of mutual constructionism”. On the one hand, we might consider that ‘nature’ exists and acts independently of humans. But, on the other hand, our human culture has constructed a notion of ‘nature’, and the ways in which we impact and shape the physical, natural environment can, after all, be related to this discourse. Moreover, the physical, natural environment inevitably shapes our human culture in turn. A similar idea was examined by Haraway (2003), who coined the term *natureculture*, a compound term of the binary opposition of nature and culture. This mutual constructionism acknowledges that the relationship between nature and culture is both socially and biophysically formed.

In contrast, Quinn et al. (2016, p. 897) argue that the notion of ‘nature’ often is incomprehensible and complex to define. Many compound terms and other constructs fail when they do not fully value the natural world on its own terms. Some standard definitions of nature are given by Bonnett (2004, pp. 119–121) to illustrate how difficult it can be to give a precise definition to the term. First, nature can be seen as natural order in scientific physical laws. Second, nature can be the wild and untamed outside of human control. Or, the romantic idea of nature may be used as in Rousseau’s (1762) claim that all good in the world comes from nature. Bonnett (2004, p. 123) then concludes with the

understanding of nature as “a dimension of experience”, varying to certain degrees. To illustrate, depicted birds in trees in a child’s drawing present nature to a low degree, whereas we will encounter nature to a significantly higher degree when wandering deep inside a forest. If we experience nature as a mystery or miracle, or as an object, or nature as itself, depends on the different places we find nature, from school yards to diverse valleys (ibid).

Consequently, one of the most basic questions in the ecocritical analysis of nature narratives is whether the presented view is centred on nature as valuable for humans, ‘anthropocentrism’, or nature as valuable for itself, ‘ecocentrism’. Anthropocentrism and non-anthropocentrism are analytical lenses through which to interpret the paired concept of humans and the environment in literature (Quinn et al., 2016, pp. 894–895).

Anthropocentrism is often understood as the instrumental value nature (i.e., non-human entities) has to humans. In contrast, non-anthropocentric perspectives, also known as ecocentrism, acknowledge intrinsic value to nature itself (Callicott, 1984). For example, a national park can be conserved for anthropocentric, human-centred reasons, such as the entertainment of safari trips or relaxation with epic views from hotel windows. On the other hand, a national park can also be conserved because of ecocentric motives, such as biodiversity and other ecological reasons. Related, Slovic (1996a, p. 85) argues that nature narratives may be characterised as either ‘jeremiad’ or as ‘rhapsodic’. Jeremiad texts are described as the “warning or critique” that may challenge the reader to personal improvement and to act, whereas the rhapsodic texts celebrate nature as idyllic and beautiful.

2.1.3 The Nature in Culture Matrix

The above mentioned Scandinavian NaChiLit group has developed a conceptual tool, “The Nature in Culture Matrix,” or NatCul Matrix, shown in *Figure 1*. This tool contributes to the field of ecocriticism by providing a means of analysing literary texts through an ecocritical lens (Goga et al., 2018b). It was created based on the NaChiLit group’s combined understanding of key ecocritical ideas and theory within the field of young adult and children’s literature and culture. The matrix takes the form of two axes, thus representing four different opposing aspects: *celebrating* and *problematising* nature on the vertical axis, and the *anthropocentric* and *ecocentric* horizon on the horizontal axis.

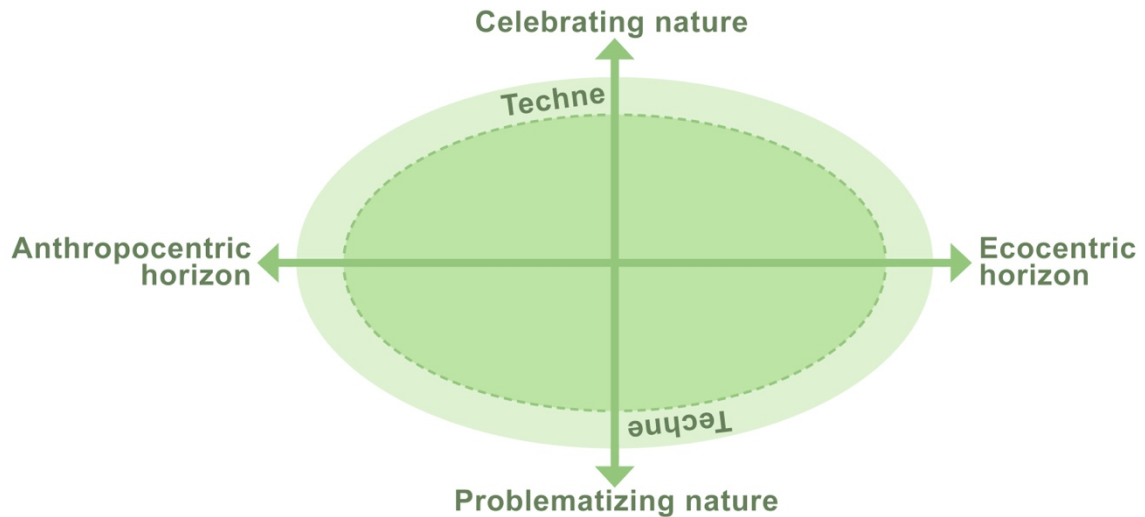


Figure 1: *The Nature in Culture Matrix* (From Goga et al. (2018, p. 12)).

Many issues can be explored and analysed with respect to the vertical and horizontal continuum, such as the dual concepts of nature and culture, representations of wilderness and animals, or the contrast of life in the countryside and the city. Goga et al. (2018b) explain that at one extreme of the vertical axis, the *celebrating nature* position, one might place, for example, a kinship with nature or the Rousseauian “nature child”. At the other end, the *problematizing nature* position, might be characterised by a critical understanding of nature that emphasises environmental challenges. On the horizontal continuum, a human centred view where nature is valued due to its physical or material benefits is placed close to the *anthropocentric horizon*, as opposed to a nature-centric understanding of all life as valuable on the *ecocentric horizon*.

In addition to these four positions on the two axes, the matrix is encircled by a third dimension, *techne*¹. Overall, *techne* parallels the concept of *episteme*², understood as knowledge in the widest sense (Alnes, 2019). In the NatCul Matrix, Goga et al. (2018b) draws on Boellstorff’s (2015) definition of *techne*. Here, *techne* is defined, not just as specific and practical knowledge about the world, but also, and more important, as the “intentional action that *constitutes a gap* between the world as it was before the action, and the new world it calls into being” (ibid, pp. 54–56). For Aristotle, one of the main goals of *techne* was the deliberate development of a natural process; the human ability to

¹ from Greek, *tékhnē*, meaning craft or art.

² from Greek, *epistēmē* meaning to know/understand or science/knowledge

create what was impossible to accomplish by nature itself (Guattari 1995, p. 33, cited in Doel & Clark, 1999, p. 268). In this aspect, Goga et al. (2018b) also understand *techne* as technology, where nature is subject to technological influence through human manipulation.

2.1.4 Ecocitizenship

Historically, the vast majority of climate research has been based on natural sciences and positivist methods, often at the expense of humanistic theory and methods (Sørensen & Fugl Eskjær, 2014, p. 11). Still, at the present time, the hard sciences have the power to define frameworks for climate policy processes and approaches. However, the translation of climate research in hard sciences into practical and targeted action is often considered a challenge (ibid, p.16). Sørensen and Fugl Eskjær argue that humanities and social sciences, on the other hand, have provided frameworks to enact political and administrative measures in relation to climate change by identifying our human understanding of nature and climate and combining different discursive positions.

Similarly, Bergthaller et al. (2014, p. 262) highlight that “the ecological crisis is not only a crisis of the physical environment but also a crisis of the cultural and social environment”. The British climate scientist, Mike Hulme, noted that “science is still a benchmark for environmental policy. But it’s not scientific breakthroughs but social science and humanities that will change people’s behaviour” (Larkin, 2010). Thus, one role of the humanities is to effectively translate research from the natural sciences to make them culturally accessible. Equally important is the reflection and awareness arising from social sciences that foster mental change and finally behavioural change (Sørensen & Fugl Eskjær, 2014, p. 12).

Massey and Bradford (2011) state that the positioning of young readers as ecocitizens is one of the central functions of nature narratives for children. Thus, a valid question to ask is what does it mean to become an ecocitizen today? An ecocitizen is someone who is ethically aware of his or her impact on nature and the climate, and consequently is dedicated to sustainable development (Massey & Bradford, 2011, p. 109).

However, there are many environmental stances, opinions and positions operating simultaneously in society. Garrard (2012, pp. 18–36) discusses a few of the more commonly known approaches, such as deep ecology, ecofeminism, environmentalism, and social ecology, to name a few. Applicable to all is that each position interprets the

environmental crisis in its own unique way to suggest political action based on what values and aspects are viewed ideologically most important (ibid, p. 18). Clark (2011, p. 74) argues that these environmental questions are placed on “the boundaries of the political... [and] challenge inherited conceptions of politics and [thus] effect a crisis in their criteria of legitimacy”. One interpretation of this statement is that such questions do not immediately fit into traditional political discourse and that political solutions to such problems are more difficult to defend. Similarly, Taylor (1991, p. 567) states that an unfortunate outcome of the seemingly political instability in terms of targeting the complex climate crisis may “reduce questions of environmental ethics to issues of personal consciousness”.

In this thesis, the most relevant definition of ecocitizenship is the one given by Massey and Bradford (2011) above. This definition is also corresponding with the description of the core values of LK20’s core curriculum. In particular, Norwegian schools shall facilitate and foster ecocitizenship through ‘Respect for nature and environmental awareness’ (Norwegian Directorate for Education and Training, 2017). LK20 declares that human beings are reckoned as a part of nature and are thus responsible for its state. As a part of nature, pupils must be conscious of how their own lifestyle may impact the climate and the environment, and, ultimately, how collective behaviour affects societies, locally and globally. Accordingly, pupils shall not only gain ecological knowledge, but also ethical awareness and respect for nature. This desired readiness and inclination to protect nature may be an individual goal for each pupil, but LK20 clearly states that the environmental challenges of today “must be solved together” (ibid). The Norwegian school curriculum thus falls in line with the broad cross-political view on global climate and environmental crisis.

According to Goga (2017, p. 82), ideas and constructions of nature develop in early life. Moreover, Goga points to children’s literature as an aesthetic representation that impacts and shapes this formative process. Massey and Bradford (2011) claim that aesthetic reading of children’s environmental texts can emotionally affect and inspire, and at the same time foster awareness of the outside world, ultimately influencing children to become environmentally attentive ecocitizens. Original, unsettling narratives that question or contradict the reader’s horizon of understanding, or are experienced as upsetting or mentally challenging, may be more influential in their effect on changing behaviour (Nussbaum, 2016, pp. 42–43). Bradford et al. (2008, p. 93) find that most nature narratives for children focus on local, outdoor areas that are close to home. For

example, the garden around the house or the neighbouring woods. These narratives also emphasise the agency of individuals, often a child protagonist playing the part of a catalyst for change. When studying the Norwegian corpus of nature writing for children spanning from 1945 to 2010, Goga (2019) presented similar findings. Some narratives took place away from home in terms of travel and exploration, but the most frequently portrayed outdoor setting was local, surrounding the home. What the narratives all had in common was the significance of the outdoor setting in the activities ventured by the child protagonist (ibid, p.154).

Ecological children's literature reflects on local and global environmental problems. According to Massey and Bradford (2011, p. 110), its primary contribution in the context of ecocitizenship stems from the way it "persuasively constructs setting and environmental events in order to socialize children into ways of being and behaving". In other words, teaching its young readers to become ecocitizens. Naturally, these ecocitizens should engage in environmental issues locally, such as biodiversity, pollution, and waste disposal, as well as globally, relating to sustainable development and climate change (ibid, p. 109).

Aesthetic reading experiences may encourage the child reader to relate their own outdoors experiences, to connect narrative ecological problems to local and real problems, and to become ethically aware of need for action or behavioural change. This ultimately reinforces the human-nature relationship that is essential to becoming an ecocitizen (Goga, 2017). The fostering of ecocitizens through education is visible in the Norwegian school's core curriculum where 'Respect for nature and environmental awareness' represents one of six core values (Norwegian Directorate for Education and Training, 2017) and the topic 'Sustainable development' constitutes one of the three obligatory interdisciplinary topics (Norwegian Directorate for Education and Training, 2017).

The competent nature child

In Western culture and philosophy, the principal understanding of the human-nature relationship is anthropocentric (Garrard, 2012, p. 24; Glotfelty, 1996, p. xix). Garrard (2012, p. 2) refers to sources such as Genesis and Revelation where man is placed hierarchically over the non-humans to conquer and make use of, when arguing for the human history of mastering nature. However, this anthropocentric human mastering of nature may cover a multitude of different positions, varying from a strong anthropocentric

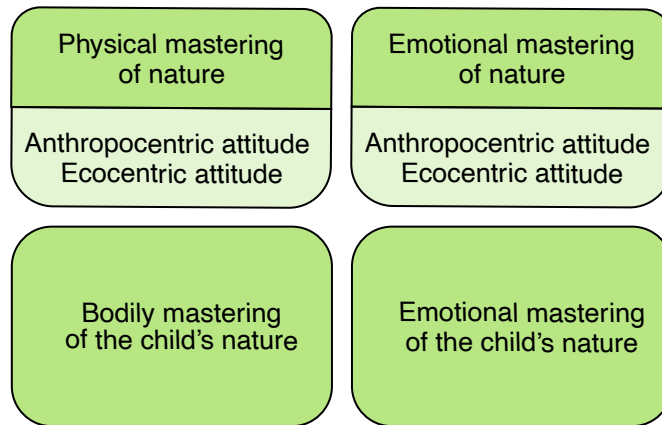


Figure 2: Framework: *The Nature Competent Child*: four possible perceptions of the idea of ‘mastering nature’ (from Goga (2019, p. 159))

stance where human interests shall prevail, to a weaker anthropocentric stance where sustainability is encouraged and the human footprint is kept to a minimum (Buell, 2005, p. 134).

Along the same lines, Goga (2019) describes the notion of a competent nature child as a child who is ‘mastering nature’. Goga describes the Nordic tradition of children partaking in outdoor activities (*friluftsliv*) combined with a strong belief in child agency, heavily influenced by Jean-Jacques Rousseau’s romantic idea of the ‘nature child’. The competent nature child is regarded as an educational ideal (Beery, 2013), and the mastering of one’s surroundings is essential to a child’s development (Røskeland, 2018). Goga (2019) and Røskeland (2018) argue that the theme of mastery in early childhood regularly appears in children’s literature, namely maturation narratives, where the story of the child protagonist is a story of subjective agency and individual development. This also applies to nature writing for children (Goga, 2019). Against this backdrop and inspired by the Nature in Culture Matrix (see *Figure 1* above), Goga develops a theoretical framework for analysing characters in children’s literature according to four ways of ‘mastering nature’. This framework is shown in *Figure 2*.

The four positions which make up the framework are the physical and emotional mastering of nature, divided into an anthropocentric and ecocentric attitude, and the bodily and emotional mastering of the child’s nature (Goga, 2019, p. 159). The first position, *physical mastering of nature*, concerns how the narrative characters act in nature. The anthropocentric attitude arises from a view of nature as benefiting for the superior human, whereas the ecocentric attitude portrays a child as respectful and understanding of nature, acknowledging the value, but also the dangers of nature. The

second position, *emotional mastering of nature* is also divided into the anthropocentric and ecocentric attitudes and relates to the mastering of feelings. For example, a character showing a healthy fear of predatory animals demonstrates emotional mastery, whereas the character's position on wildlife conservation is an indication of their ecocentric or anthropocentric attitude.

The third and fourth way of mastering nature concerns the human inner nature, human as nature, or the child itself. Goga (2019) explains the third position, *bodily mastering of the child's nature*, as the will to improve and educate oneself. The fourth position, *emotional mastering of the child's nature*, concerns instincts, urges and desires.

The framework of the Nature Competent Child can be used to characterise narratives according to the notions of 'mastering nature', and thereafter connect those narratives to the concept of ecocitizenship. To position children as ecocitizens, it may be necessary to combine several key ingredients, including aesthetic reading of children's nature narratives, critical reflection surrounding the portrayed human-nature relationship, awareness of the child protagonist's position to nature and the general depiction of nature. How nature is represented visually and verbally in narratives is therefore important. Are the features of nature portrayed as stereotypically beautiful? Or dangerous? The next Section presents one of the more common ways of depicting nature in children's literature, namely the *pastoral* concept of nature.

2.1.5 Pastoral

In his book *Ecocriticism* (2012), Greg Garrard studies how Western culture describes and depicts the relationship between nature and humans throughout history. This is explained in terms of what Garrard labels "large-scale metaphors" (ibid, p. 8). One of these metaphors, or literary tropes, is the *pastoral*. Pastoral is derived from the Latin word *pastor*, meaning shepherd. In the context of literary works, pastoral is often described as the portraying of an idealised version of the countryside.

The idyll

Gifford (2020) argues that the literary form of the pastoral emanates from a series of poems, titled the *Idylls*, by the Alexandrian poet Theocritus (c. 316–260 BCE). The word 'idyll' comes from the Greek *eidyllion*, meaning a small picture, and describes an idealised portrayal. The poems, written for an urban audience, explored the tension

between the urban city life and the life of the shepherd in the country. Two centuries later, writing in the spirit of the *Idylls*, Virgil (70–19 BCE) built the synecdoche and literary device of Arcadia, which has become the common name for the setting of all pastoral solitudes (ibid, pp. 16–19).

Garrard (2012, p. 42) presents three orientations of the pastoral based on the aspect of time in literary settings: the nostalgic *elegy*, looking back to a past long gone; the *idyll*, rejoicing in the rich and bountiful present; and the *utopia*, looking ahead to a recovered or renewed future. The three temporal orientations all celebrate and romanticise the countryside, only in different time perspectives.

From this distant past to the present time, several forms of idylls have existed in literature (Bakhtin, 1981). When discussing the several aspects of idyll, the Russian literary scholar, Mikhail Bakhtin presents three different classifications (ibid, p. 224). The first type, the ‘family idyll’ is defined by the unity of generations rooted to the same place. Here all the events in family life are closely connected to the home in its well-known surroundings of lowlands, mountains, and meadows. Second, the ‘labour idyll’ is described as the idyll concerning the work of the farmer. This agricultural work establishes a bond between nature and human life. The third type is the ‘love idyll’, which is comparable to the celebratory elements of the pastoral, the depicted ‘ideal landscape’.

In his book *Dialogic Imagination: Four Essays* (1981), Bakhtin introduces the ‘idyllic chronotope’ as a contribution to the field of literature studies. Bakhtin establishes the formal category *chronotope* to define narrative settings by the “intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature” (ibid, p. 84). The word is borrowed from the natural sciences where *chronos* and *topos*, from Greek, mean time and space. In the ‘idyllic chronotope’ the setting is portrayed as the *locus amoenus*. This ‘ideal landscape’, or the *locus amoenus* (Latin for ‘pleasant place’) is an earthly paradise, first seen as the idyllic background landscape in Theocritus and Virgil’s texts. Like a picturesque postcard, it is a divine, beautiful place, often with a grove of trees, exuberant meadows, and a trickling stream. It is forever spring, or summer, the trees are constantly in bloom, bear fruit and offer shade from the endlessly shining sun, and the western breeze that blows is always warm (Curtius, 2013, p. 185). It follows that a fundamental characteristic of the literary setting in the ‘idyllic chronotope’ is, precisely, its unity of place and its temporal margins (Bakhtin, 1981, p. 225).

Curtius (2013, pp. 195–198) establishes the *locus amoenus* as the rhetorical topos of landscape description in pastoral narratives. But, more importantly, *locus amoenus* is also understood as our modern way of considering the concept of nature, when detached from a literary context. Similarly, Nyrces (2018, p. 80) regards texts portraying idyllic life in the country as linked to the pastoral tradition through a rhetorical basis of pastoral topology which she calls “green topology” (Nyrces, 2017). Nyrces (2018, p. 85) states that there is a paradox in the pastoral concept, that has existed since Virgil, due to his Arcadia being a poetic cultural construction, and, at the same time, being a real place in Greece. Thus, there is a contradiction in the pastoral between portraying nature as a detached and artificial picture-perfect place in one perspective, and the representation of human closeness to nature through the conception of retreat and return, in another.

Garrard (2012, p. 37) argues that the pastoral topology became the universal idea of what nature was in the Romantic period, and it is still the pillar for our contemporary understanding of nature today. For this reason, he argues that “[n]o other trope is so deeply entrenched in Western culture, or so deeply problematic for environmentalism” (ibid). Due to its cultural popularity and extensive history, the concept of pastoral will, and, arguably, must remain a key interest for ecocritics (Gifford, 2020). Buell (1995, p. 32) notes that “[p]astoralism is a species of cultural equipment that western thought has for more than two millennia been unable to do without”.

Different kinds of pastoral

Gifford (2020, pp. 1–13) presents four different understandings of *pastoral*. First, the pastoral is a historical concept found in early Greek and Roman poems about the shepherd’s life in the countryside, the Shakespearian dramas of the Renaissance, but also in more recent nature narratives. Shared among these are the idealised descriptions of the landscape in the country as models of balance and harmony. Second, pastoral is understood as a neutral term to describe nature narratives about life on the farm, particularly practices surrounding grazing animals where humans are ‘pastors’ to animals, such as sheep. Third, pastoral is defined as a more generalised and broad term, used as an obvious contrast to the city. Literature here involves the element of return or retreat to the peace and fresh air of the abundant countryside from the noisy, impersonal, and corrupt town. Examples of this type of pastoral include the Romantic movement’s celebratory attitude to nature in its poetic response to the Industrial Revolution, and the nature-child in Rousseau’s book *Emile or On Education* (1762), where nature is a place of knowledge.

These plain, and often argued, naive salutes to nature (see, for example, Marx (1964), Williams (1975), and Garrard (2012)) in the three first understandings of pastoral come under scrutiny in Gifford's fourth, more sceptical and pejorative, use of the term. This fourth insight questions the one-sided celebration of nature and the human anthropocentric position in the mastering of nature. The pastoral is here viewed as an oversimplified, romanticised term that does not cover the reality of life and the hard work of the countryside, often ignoring environmental problems and 'un-romantic', but similarly integral nature and frequently under ecological pressure, such as bogs and marshes. Literary texts with satirical pastoral themes, narratives showing the world as a bleak place with no refuge or hope, and corrective texts addressing, for example, inhumane agriculture or confronting perpetrators are usually called anti-pastoral literature (Gifford, 2020, pp. 118–148).

Evolving pastoral

The book, *The Country and the City* (1975) by Raymond Williams, was a critique of the classical English pastoral tradition. Williams (1975) argued that the idealised pastoral idyll of the country was a falsification of the real hardship of agricultural work and an alteration of cultural history. His student, Roger Sales summarized this critique of the pastoral and stated it could be presented as the 'five Rs': refuge, reflection, rescue, requiem and reconstruction (1983, p. 17). He stated that the pastoral topos was in essence escapist, when pursuing a 'refuge' in the picturesque countryside, but also in the nostalgic 'reflection' when in the literary text trying to 'rescue' the values of the past in a simplistic 'reconstruction' of both history and the complex reality of the present (ibid). Relatable, Marx (1964, p. 25) introduces the term 'sentimental pastoral' to describe the pastoral of the Romantic period as a simplified "illusion of peace and harmony in the green pasture". However, Marx also argues for a more 'complex pastoral' where the dual presence of regret and realism, on one hand, and celebration and idealisation, on the other, bring nuance to the idyll (ibid, p. 364). Later, in an essay named "Does Pastoralism have a Future?" (1992, p. 222), Marx argues that the intricate relationship between humans and nature and the latest environmental problems are "bound to bring forth new versions of pastoral".

In the last decades various other aspects of pastoral have been considered in the literature. To illustrate, new and modified versions, or notions, of the classical pastoral trope have been added to the field of ecocritical literary studies through, for instance,

interdisciplinary research linking ecocriticism and ecology or other fields of hard science, pastoral reflections from other countries outside of the Western literary culture, and by combining ecocriticism with another literary critical lenses, including feminist, postcolonial, Marxist and gender theory. Gifford (2020, pp. 203–204) calls this multiplicity of different kinds of pastoral the ‘prefix-pastoral’ that cover, for example, ‘feminist pastoral’ (Potts, 2011), ‘toxic pastoral’ (Farrier, 2014), ‘gay pastoral’ (Reich, 2020), ‘radical pastoral’ (Said, 2020), and ‘black pastoral’ (Gooch, 2021) and so on. Of the prefix-pastorals, the *post-pastoral* topos is arguably the most widespread (Gifford, 2014).

Post-Pastoral

From the early beginning, the pastoral poems written by Roman and Greek poets were written for the educated urban audience in the city, portraying the shepherd in the countryside and presenting the temptation of return and retreat to the arcadian valleys and mountains (Gifford, 2020, p. 16). Today, the notion of writing pastoral narratives for urban readers of the West is unchanged. People may live in the country or dream of moving to a quiet village through TV-programs, such as BBC’s “Escape to the Country”, while still being economically orientated towards the city and considering nature as something separate from themselves. This may cause the opinion that nature is something one steps out into (Hallås & Heggen, 2018, p. 260). However, the awareness of environmental problems has grown, and with that also the idea that humans are a part of nature (Gifford, 2020, p. 168).

Consequently, there has been a development in the field of ecocriticism. Buell (1995, p. 52) denotes a shift in modern pastoral ideology from “representation of nature as a theatre for human events to representation in the sense of advocacy of nature as presence for its own sake.” Accordingly, Gifford (2020, p. 170) argues that a new term is necessary. This new term must encompass awareness for the anti-pastoral critique of the false idealisation of idyllic countryside, the ideals from the past constructing our contemporary pastoral discourse, as well as our environmentally informed present.

Gifford first suggested the term *post-pastoral* in a book titled *Green Voices* (2017 [1995]). He explains that the prefix *post* in this sense does not signal the temporal ‘after’ but is to be understood as the more conceptual ‘beyond’. In the literary field of ecocriticism, the term post-pastoral can be a beneficial point of departure when analysing narratives with dual, or more complex, nature messages. For example, literary texts with

both a celebratory stance towards nature and the critical theme of human's environmental impact.

Gifford (2014) specifies six questions asked by post-pastoral texts to its readers (see Gifford (2014, p. 27) for the complete framework). Gifford (2014, p. 28) stresses that all six features do not necessarily occur in every post-pastoral narrative simultaneously, but that some of these characteristics will always be found, and that all will be part of the post-pastoral idea. Accordingly, three, out of six, post-pastoral concepts are relevant for the scope of this thesis.

First, fundamental to post-pastoral writing is the recognition of both culture as nature and nature as culture because of the realisation that all perceptions of nature are culturally constructed through language (Gifford, 2020, p. 184). How culture and nature influence each other, “the myth of mutual constructionism” (Buell, 2001, p. 6), involves a divide where nature is constructed through human discourse, and, at the same time, influencing the same discourse. For example, children's literature is already a culturally mediated representation of nature.

Moreover, also at the heart of post-pastoral literature, is the understanding that the human inner nature is connected to outer nature (Gifford, 2020, p. 178). The physical and psychological effect of being outside and experiencing nature has on our inner nature, in terms of wellbeing, happiness, stress release, and so on, is well established (see, for example, Chang et al. (2020), Park et al. (2022), and Egerer et al. (2022)).

Finally, another core element in post-pastoral narratives is the belief of ‘with consciousness comes conscience’ (Felstiner, 2009, p. xiii). Awareness gives the potential to be accountable and to alter our behaviour towards nature. Correspondingly, the potential emotional effect from aesthetic reading may inspire the reader into an inner awareness of environmental problems and may ultimately influence the reader into action in outer nature.

2.2 Picturebooks

The special position and appeal of illustrated texts for children can be illustrated through the voice of literary heroines: In the very first paragraph of *Alice's Adventures in Wonderland* (Carroll, 2012 [1865]), Alice thinks, “what is the use of a book [...] without pictures or conversations?” Similarly, as a child, Jane Eyre, hiding in a window seat from

the dreadful John Reed, possesses herself “of a volume, taking care that it should be one stored with pictures” (Brontë, 2006 [1847]).

2.2.1 The field of picturebook studies

Nowadays, if one steps into a bookstore to look for a picturebook, then there is no need to ask for direction. The children’s department will be easily detectable from the architecture and décor (Immel, 2009). The fact that picturebooks play a significant role in the international book market, is generally recognised (Kümmerling-Meibauer, 2018). Picturebooks as a classification of literature encompass many categories, ranging from ABC-books for very young children, the wimmelbooks, such as Martin Handford’s most famous *Where’s Wally*-series (1987), pop-up books with flaps to open, all the way to digital picturebooks and even picturebooks for adults. Countless picturebooks are published every year with a vast range of creative styles, genres, and topics. Furthermore, all published fiction springs out of a specific historical, cultural, and political context and can open a window to the past for its readers. Picturebooks often contain references in their verbal and visual narratives and can thus lead to a widening of the reader’s comprehension of children’s culture and other topics. As a result, there are many ways to approach the field of picturebook studies, including critical analysis of picturebooks in terms of, for example, postcolonial, feminist or ecocritical theory, or cognitive and literary studies, or art history and picture theory.

Early picturebook research revolved around the history of picturebooks in different cultural contexts, ranging from printing techniques to the link between illustrated texts and picturebooks (Kümmerling-Meibauer, 2018, p. 4). Here, literary researchers discussed picturebook evolution within a specific country and the effect of modern printing techniques on the development of picturebooks. Scholars also tried to describe and define the intricate relationship between image and word and what separated the illustrated book from the picturebook. The field of picturebook studies experienced a rise in the 1980s with a shift in focus towards the visual text as an aesthetic category of its own, especially through the renowned picturebook scholars, such as Perry Nodelman with his influential book *Words about Pictures: The Narrative Art of Children's Picture Books* (1988) and Maria Nikolajeva and Carole Scott with their equally significant book *How Picturebooks work* (2006).

Over the last decades, the research on picturebooks has emerged as a special discipline within the field of children's literature studies (Kümmerling-Meibauer, 2018, p. 3). In addition, picturebook research has also been part of extensive interdisciplinary studies. First, picturebook studies has been combined with cognitive research perspectives, such as psychology research. To illustrate, children's psychological development and learning when interacting with picturebooks has been studied by Reece and Riordan (2018). In addition, Coats (2018) examined the portrayal of gender in a selection of picturebooks with a focus on the way the brain process multimodal texts within a cultural setting, through cognitive analytical concept of schemas and scripts.

Second, different concepts and topics has been examined in the picturebook context. For example, Rudd (2005) studied the child in children's fiction and the concepts of childhood as a social construct. Furthermore, the concept and impact of maps in children's literature and the depiction of various landscapes has been examined by Goga and Kümmerling-Meibauer (2017). By way of example, they suggest that while maps may structure and tie narratives to specific places, the imaginative and aesthetic power of maps may invite and help the young reader to visualise the narrative setting. In a Norwegian context, Tørnby (2020) presented didactic perspectives on the newly introduced interdisciplinary topics in the Norwegian school's curriculum. How picturebooks can form a didactic basis for work with topics, such as sustainable development, life skills and democracy, is one example of what her book provides.

Third, scholars focusing on the visual mode advanced the research field of picturebooks further. To illustrate, Olson (2018) discussed how illustrations in picturebooks can be analysed through the lens of art theory and how classic notions and modern trends in art influence literature for children, on one hand, and affect their interpretation, on the other. Similarly, Potysch and Wilde (2018) analysed how layout, perspective, and colours in illustration, in terms of picture theory, affect the young reader. Kress and van Leeuwen's book *Reading Images: The Grammar of Visual Design* (1996, 2021) based on social semiotics, art and picture theory, became a point of departure for the development of various theoretical frameworks when analysing the interplay between the verbal and visual text and multimodal meaning making in picturebooks (Painter et al., 2013).

2.2.2 The reader and the text

Reading is one of the five basic skills the Norwegian school shall facilitate throughout the pupil's primary and secondary education (Norwegian Directorate for Education and Training, 2017). Together with the basic skill of numeracy, writing, oral and digital skills, competence in reading is an essential skill for participating in learning and individual development in all school subjects. Thus, the basic skills are integrated in all subjects, but the skills are viewed in the light of the specific subject. In English, reading as a skill is understood as vital to language acquisition, through the learning of speech sounds, spelling, phonemes and syllables, in order to read a range of texts with comprehension and fluency (Norwegian Directorate for Education and Training, 2019). In addition, the importance of reading for pleasure and reading as a base for development of identity is underlined (ibid).

When reading narrative texts, readers create meaning by using different interpretation strategies. It follows then that a text is read differently by individual readers. This is best explained through the concept of hermeneutics, by the German philosopher Hans-Georg Gadamer. When a text is read, this text is met with the reader's horizon of understanding, knowledge, and experience, thus applying the already held insights within the horizon of the present (Gjesdal, 2010, p. 3). Drawing on Gadamer, Balling and Grøn (2012) interpret the reading process as a temporal event. Even before the text is read, the reader will have some expectations toward the text. While reading, the reader's experience, but also feeling and moods, will affect the interpretation. Finally, after the text is read, there is a question of what the text leaves behind (ibid).

Similarly, underlying Wolfgang Iser's 'reader-response theory' is the notion that construction of meaning is an event that takes place between the reader and the text (Schwab, 2003). Iser (1978, p. 21) states that a text always leaves out details, or gaps, and that the reader will fill these gaps while reading. For example, in a narrative, descriptions of furniture and clothes can be left out, but the reader will nevertheless often picture something in their head. Iser's theory originally concerns written narratives only, not picturebooks. Nevertheless, Nikolajeva and Scott (2006, p. 2) argue that 'reader-response theory' also can be helpful when approaching the visual and verbal dynamics in picturebooks. In a picturebook the visual and the verbal modes leave gaps for the reader to interpret, but there is also the notion of the different modes filling each other's gaps. Here, some gaps are permanent and some gaps will be filled (McHale, 1987, p. 31).

Rosenblatt (1978, pp. 24–25) distinguishes between *efferent* and *aesthetic* reading when describing different approaches a reader selects in relation to a particular text. When reading to gather specific information, the act of reading is described as efferent. In contrast, one reads aesthetically when the focus is the experience in the moment created by the relationship with a particular text and the reader's horizon of understanding, experience, and perspective. In other words, one reads for the purpose of entertainment, to call forth a response, a feeling inside oneself, which is created when reading aesthetically. To illustrate, Matilda in Roald Dahl's children's book with the same name talks about how the books she read "transported her into new worlds" and "introduced her to amazing people" (Dahl, 1989, p. 20). This example illustrates the unique relationship between the reader and the narrative, and it is an example of what Rosenblatt (1978) calls aesthetic reading. Matilda reads aesthetically when she is transported into a living moment in the story, travelling "all over the world while sitting in her little room in an English village" (Dahl, 1989, p. 20).

Karlsen (2018, p. 50), when discussing aesthetic appreciation in nature and literature, highlights 'the paradox of fiction' by drawing on Walton's (1978) idea that "[there is] a particularly intimate relation between the real world and fictional worlds" (Walton, 1978, p. 23). Walton notes that narrative worlds can appear almost as real as the actual real world, even though the reader knows this to be false. The reader gets emotionally involved in the fictional story when reading aesthetically, imagining the characters and places of the narrative to really exist. The paradox is that whether the story is real or not, is not a required condition for the creation of authentic and honest emotions, such as joy, sadness, or fright (Karlsen, 2018).

Picturebooks and other stories for children do not only serve as a basis for entertainment and delight, but also to instruct, teach moral lessons through metaphors, involve the reader and develop their personal relationships with the narrative characters (Hunt, 2009). The ability to look through the eyes of a narrator, understand, or recognise their point of view and to communicate underlying emotions that may shape our interpretation is generally understood as a competence of emotional literacy (Spendlove, 2008).

According to Arizpe et al. (2018, p. 371), multimodal texts, such as picturebooks, are important for developing different kinds of literacy skills. Literacy is understood as "the ability to identify, understand, interpret, create, communicate and compute, using printed and written materials associated with varying contexts" (UNESCO, 2004).

Because of the complex relationship between text and image in picturebooks, even simple picturebooks demand certain capacities of the reader (Kümmerling-Meibauer, 2018). Picturebooks can thus play a relevant role in terms of children's development of literacy competence through practice in reading both semiotic systems, the verbal and visual (van Lierop-Debrauwer, 2018, p. 82).

Wolf (2003, pp. 10–21) discusses the value of literary criticism to bring about literary engagement in the classroom, enabling children to learn from the involved cognitive work, while taking pleasure in reading. According to Wolf, placing too much emphasis on “learning to read” instead of “reading to learn” ignores the cultural and aesthetic value of children's literature. Understanding the contemporary forms and history of texts, as well as focusing on the process of decoding texts, can promote children's critical reflection and intellectual engagement (Hunt, 2009). McKay (2001) argues that working with literature can provide cross-cultural awareness, present a source for integrating the four basic literacy skills reading, writing, listening, and speaking, and offer a demonstration of genre and form to achieve specific communicative goals. Furthermore, literacy competence may enable children to acquire knowledge in various fields, but more importantly, well developed literacy skills can provide agency and access to, and increase the opportunities for participation in the broader society (Blikstad-Balas, 2016, p. 20).

2.2.3 Visual literacy

Burmark (2008, p. 5) argues that competence in skills, such as reading and writing, is no longer enough and that children need to be visually literate for them to “move gracefully and fluently between text and images, between literal and figurative worlds”.

Correspondingly, Serafini (2015, p. 118) stresses the need for educators to expand children's reading strategies beyond decoding, focusing on developing visual literacy skills. This is expected to help children become more effective readers. Visual literacy skills implies competence in reading signs that carry information such as maps, charts, and diagrams, reading the aesthetic cultural message in art, sculptures, and architecture, and reading images that make up a story, such as picturebooks and graphic novels, but also moving pictures in video games, animations and films (Hope, 2020, pp. 11–15).

Picturebooks' place in children's unfolding development of literacy skills has been discussed by Arizpe et al. (2018, p. 371). They suggest that picturebooks can offer

young readers access to multiple literacies. Naturally, emergent and young readers may develop their visual literacy skills when analysing the word-image interplay in picturebooks in a cognitive and social context, but also their skills in critical and digital literacy. The modern view of literacy as a concept contains an extended definition of text (Blikstad-Balas, 2016, p. 10). First, texts are part of a large cultural and social context that affects how texts are read, written, and interpreted. Second, texts today are not only viewed as letters, phrases and sentences making up something written, only containing the verbal mode. The reality is that texts contain a variety of modalities, such as the images and verbal language in picturebooks, and that the different modes work together to convey content and meaning (ibid). Skills in visual literacy can thus be viewed as a necessity when reading and to fully comprehend picturebooks.

Picturebooks are works of visual literature and thus connected to visual literacy (Bird & Yokota, 2018). Visual art in picturebooks, compared to visual art in art galleries, is characterized by the distinctive organization and the interplay of the visual and verbal text, where they combine to convey meaning (Nodelman, 1988, pp. 150-167). Bosch (2018, p. 191) defines picturebooks as stories consisting of printed sequential pictures combined with verbal text, though the visual representations are considered dominant and verbal narratives are underlying. But why are pictures experienced as more prominent? One plausible explanation is that the visual mode generally takes up most of the available space on a page or spread (Painter et al., 2013). Another reason can be the special way we read pictures and how they convey meaning differently than texts. When reading a picture, the individual reader will respond and interpret with affections and reflections, and a story is formed within the reader, despite the fact that images communicate without words (Tørnby, 2020, p. 16). Readers will also interpret picturebooks uniquely because of the possibilities that lie in the differing roles of the two modes. As the pages turn, the narrative text is usually linear, with a developed plot from beginning to turning point to conclusion, whereas the pictures may be non-linear and thus do not give any directive to reading order (Nikolajeva & Scott, 2006).

Nikolajeva and Scott (2006, p. 1) argue that a distinctive character trait of picturebooks is the simultaneous and dual communication of the visual and verbal mode. As a work of art, picturebooks convey meaning by these two separate sets of signs, where the main purpose of the written text is to narrate what is happening in the story, while the main function of the pictures is to show the reader how (Tørnby, 2020, p. 40). The tension between the story told by the image and the verbal text creates unlimited

opportunities for conducting complex ideas in picturebooks. Kress (2010) launched the term ‘multimodality’, claiming that each of the different modes, such as layout, colours, perspective, the placement of text and image, and so on, carry meaning. Consequently, a picturebook is considered multimodal because it contains more than one mode. Picture theory offers necessary insights into the question of how the different visual modes communicate meaning. For example, the chosen colours (warm or cold), point of view, and the arrangement of the visual elements, such as characters, places and things, may suggest a feeling of inclusion or exclusion (Kümmerling-Meibauer, 2018, p. 7; Tørnby, 2020, pp. 133–139). Analysing the effect of the combination of such different depicted entities will create meaningful insights (Kress & van Leeuwen, 2021, p. 1). Furthermore, to fully grasp the complexity of multimodal works, an understanding of every single mode is important (Tørnby, 2020, p. 36).

2.2.4 Between the visual and verbal

Picturebook theory offers a number of ways to describe the relationship between image and text in picturebooks. One of the more common approaches is based on the term *iconotext*, coined by Hallberg (1982), to describe the intrinsicity of image and word. When they work together, text and picture carry a different meaning compared to reading them separately. The term *iconotext* is widely used by literary scholars when analysing the combined meaning of the visual and verbal mode in picturebooks. However, Nikolajeva and Scott (2006) argue that while *iconotext*, and other, related terms, such as ‘synergy’ (Sipe, 1998) and ‘imagetext’ (Mitchell, 1994), capture something substantial in the word-image interaction in picturebooks, they simultaneously overlook the vast variety of word-image relationship. There are, of course, texts without pictures, but also wordless picturebooks. These can be placed on opposite ends of the word-image continuum. In addition, some picturebooks tell stories, being narratives, while others are non-narrative texts, such as ABC-books and illustrated poem collections (Nikolajeva & Scott, 2006, p. 8).

To describe the relationship between images and words in picturebooks, Nikolajeva and Scott (2006, pp. 11–26) established a tool for analysing the interplay of the two modes. Their framework provides a method for categorizing picturebooks. First, when pictures and text convey the same story, the term *symmetrical* is used to describe the relationship between the verbal and visual mode. Second, the relationship is

complementary when images expand, add, or provide the written text with detail. Third, when there are discrepancies between the visual and verbal modes, for example, when pictures and text contradict each other and tell different stories, while still depending on each other, the term *counterpointing* is used. Finally, the interplay between word and image is described as *syllaptic* when the two narratives are independent of each other. In other words, the picture, or part of the picture, tells a story that has no bearing on the main narrative. Many picturebooks can be categorized as either symmetrical, complementary, counterpointing or syllaptic. However, many picturebooks present a variety of interplay within the visual and verbal modes (Tørnby, 2020, p. 44).

Nowadays, there are complex variations in both content and form in picturebooks, implying that the relationship between the visual and verbal mode is fluid and adaptable (op de Beeck, 2018, p. 22). Van Lierop-Debrauwer (2018) describes the hybridity found in contemporary picturebooks today, including genre hybridity, artistic hybridity and hybridity in terms of media and material. She concludes that the many forms of hybridity characterising these picturebooks are directed at readers of all ages, and not only at children (ibid, p. 89). Sipe (1998) explains how the visual and verbal modes are equally essential for the construction of meaning when reading picturebooks. When reading “we interpret the text in terms of the pictures and the pictures, in terms of the texts in a potentially never-ending sequence” (ibid, p. 102).

3 Methodology

To solidify the analysis of the picture book *Outside In*, this part of the thesis aims at presenting a method for analysis that will be used in Chapter 4. The analysis of the picturebook's verbal and visual modes is based on the methods described by Kress and van Leeuwen (2021), as well as the framework for multimodal analysis by Painter et al. (2013) and Painter (2018).

3.1 A framework for multimodal analysis

Analytical tools and frameworks for picturebook analysis are ultimately founded on the discipline of multimodal discourse analysis, which, in turn, belongs to the overarching field of social semiotics (O'Halloran, 2004). The science of social semiotics is concerned with meaning makers, meaning making and how meaning is created. It studies the different semiotic resources and the available modes of communication—speaking, listening, writing, and reading, but also, for example, images, text messages, emojis, and other multimodal resources—to explore the production and distribution of discourse across the range of cultural and social settings within which meaning is made (Jewitt, 2014; van Leeuwen, 2005). In other words, social semiotics bridge a semiotic resource (a signifier) with the meaning (the signified) that it wants to express and thus examine its meaning potential and social function in the communicative landscape (Kress & van Leeuwen, 2021, p. 8).

Social semiotics has its roots in functional linguistics, in particular the work of linguist Michael A. K. Halliday (1978). Central to Halliday's work is the argument that language is not a set of grammatical rules for formulating correct phrases and sentences, but a social semiotic system and a "resource for making meanings" (1978, p. 192). Language is seen as a product of social interaction, continuously shaped and developed to meet the human communicative needs. Equally central in Halliday's work, is his theory of systemic functional linguistics (SFL). A notable part of SFL is what Halliday (2003, p. 249) describes as *metafunctions*—three simultaneously constructive sets of relationships within language as a whole: ideational, interpersonal and textual.

First, a text or an utterance must be *about* something; it must portray the mental and material world, realised through human experience. This is defined as the ideational metafunction. Second, and at the same time, an utterance or a text must facilitate

communicative interaction with others: what is portrayed must also have the ability to be questioned, administered, defended, denied, coloured by emotion, and so on. This is defined as the interpersonal metafunction. Finally, the textual metafunction must organise and make sense of the whole when being appropriate and fitting to previous utterances or sentences, and thus enable the other two metafunctions.

O'Halloran (2008, p. 444) argues that one major strength in Halliday's SFL theory is that it offers a platform for research into how semiotic resources interact to create meaning. The original theoretical concept used to study language is now used more broadly as an approach to multimodal communication (Jewitt, 2014). Nodelman (1988, p. 7) claims the need to address semiotic theory to best understand the relationship between the visual and verbal modes in picturebooks. Contributing to the vast field of social semiotics, Kress and van Leeuwen (2021) have provided a 'grammar' of images, Martinec (2004) has looked into gestures, van Leeuwen (1999) has researched sound, Bateman (2017) new media, Martin (2019) tattoos, and Zhao and Zappavigna (2018) the selfie, all building on and supplementing the model of language provided by SFL. As indicated, the scientific field of social semiotics addresses all types and instances of meaning making at all levels in a community. It is also highly central and overarching in Kress and van Leeuwen's (2021, p. xiv) study of images in their grammar of visual design.

Kress (2010, pp. 9–10), following Halliday's SFL-theory, argues that there are some universal semiotic communication principles due to social interaction and action. These are present in all human societies and their cultures, with sign-making as the most substantial. Signs have different means; they can, for example, be displays of socially formed concerns or interests, and their meaning is realised through varying modes. Central to their grammar of visual design, Kress and van Leeuwen (2021) have created a framework for analysing the meaning potential of images by exploring the motivated relation between the expressed meaning and the chosen visual design. Their aim is to provide functional descriptions of the major compositional structures realised within all the metafunctions in images by examining how different visual elements, such as depicted people, places, and things, are combined into meaningful wholes. The scope of their study is mainly Western visual semiotics, both historical, traditional conventions and active creations of meaning in contemporary image-making and image interpretation (2021, pp. 1–2).

In contrast to analysing the meaning potential of images and verbal language separately, analysis of picturebooks entails the study of the semiotic systems of both language and image as a combined whole. Here, the interpretation from a social semiotic perspective is based on a description of visual meaning complementing or contradicting that available for verbal language (Painter, 2018). The interplay of the visual and verbal modes can take many forms and, consequently, an analysis can differ from meanings within an image to the meaning realised across pages, considering the vast variation in number of images per page or spread and how text and image share the page.

Clare Painter, J.R. Martin and Len Unsworth's (2013) book *Reading Visual Narratives: Image Analysis of Children's Picture Books* is a contribution to this, by presenting meaning systems and frameworks for the visual semiotic, in order to facilitate more systematic interpretations of individual picturebooks. The analytical framework presented by Painter, Martin and Unsworth is highly influenced by Halliday's SFL-theory and Kress and van Leeuwen's visual grammar. A corpus of 73 picturebooks forms the research data on which the analytical descriptions is based. The framework maintains Halliday's original terms describing the metafunctions (ideational, interpersonal and textual) developed for verbal language and a development and reinterpretation of Kress and van Leeuwen's work to better analyse the picturebook data (2013, pp. 6–10). The framework of Painter et al. systematically presents the meaning potential within each of the three metafunctions. In each metafunction, meaning is realised through a set of choices in several underlying systems (e.g., the system of 'characters', 'ambience', and 'focus'). The choices and systems within each metafunction will be considered in more detail in the following sections.

3.1.1 The ideational metafunction

As mentioned, one significant principle of SFL is the notion that every text simultaneously represents three kinds of meaning, referred to as metafunctions (Kress & van Leeuwen, 2021, pp. 16–18). Derived from SFL theory, the *ideational metafunction*, in the multimodal framework for analysis of picturebooks by Painter et al. (2013) and Painter (2018) is expressed through the portrayed *characters*, *action* and *setting*. The visual modes answer the question of *who* or what is depicted (people, animals, fantastical creatures and so on), of *what* is going on (depicted actions and relations), of *where*, when the action take place and of *how* and with what the characters are interacting. The

verbiage presents description and identification of characters, express the action through action verbs in the direct and indirect speech, and displays the specification of time and place (Painter, 2018, pp. 420–421; Painter et al., 2013, pp. 53–83). The three concepts of characters, action and setting are explained below.

Characters

In the narrative world of picturebooks, *characters* are defined as the represented people, varying from young to old, animals or anthropomorphic animals, and other portrayed participants, as, for example, fantastical beings (Kress & van Leeuwen, 2021, p. 45). Characters in a story can be connected through the happenings in the plot, or, on the other hand, they can be separated from the action and presented more as a concept. Visually, the identity and characteristics, or attributes, of the character are shown. From the physical appearance, the reader can deduce other categories, such as class, ethnicity, sex, age, and so on. The image can also contain symbolic attributes, shown, for example, in clothes or accessories the character is wearing or as a thing the character is interacting with (Painter et al., 2013, pp. 57–58). Visual symbolic attributes will often lead to a symbolic reading constructing a narrative theme, through the reader's awareness of their symbolic role (Styles & Arizpe, 2001, p. 276). For instance, symbolic attributes or visual symbols, such as cages, white doves, hearts, but also attributes which are exaggerated in size or look out of place, can create a specific theme or a certain reading (see, for example, Panofsky (1970) on iconography).

The analytical framework by Painter et al. (2013) describes how characters are portrayed and how they can be traced over the course of picturebook narratives. In the visual mode, characters can be interpreted through the variety of choices made by the illustrator. First, by looking at how the characters are manifested. Does the depiction show the face, only parts of the body, or just a shadow? Second, by considering the relations between characters. Are they symmetrically displayed, or are there visual contrasts between the characters? Third, by examining the appearance and reappearance of characters. Are the depicted characters unchanged or varied in status or attributes? See *Figure A.1: Character network* (p. 126) for a more detailed description of the analytical 'character' framework. Verbally, the ideational meaning of characters is described through relational clauses and noun groups, and through classification and identification (Painter, 2018, p. 424).

Action

Action is defined as the portrayed processes and activities of the characters in the story's verbal and visual mode (Kress & van Leeuwen, 2021, p. 58). Verbally, narrative processes are expressed through various clause structures. First, action verbs for motion, such as 'run', 'climb' and 'hide', show how and what a character is doing. Furthermore, verbs of perception, such as 'watch', 'look' and 'notice', can show a character's insight and understanding. In addition, verbs for speaking (e.g., 'I'm telling you!'), and verbs for thinking, (e.g., 'he liked her') can portray interaction between characters (Painter, 2018). Finally, readers not only interpret one set of actions in a paragraph, but, as they read on, they will unravel how one event leads to another. These connections between action are called inter-event relations (Painter et al., 2013, p. 70) and are realised verbally through conjunctive links, such as 'but', 'then', 'and', 'so' and 'after' when indicating successive sequences of events and phases.

Visually, the viewer will interpret ideational meaning in an image using their horizon of experience and understanding (Painter et al., 2013, p. 68). They will interpret the depicted character as doing something, through successive images, by drawing connection from likeness or differences between the images, and in the single image through *vectors*. Depicted action often requires vectors to express a sense of motion. Vectors are the invisible lines created by a gaze between characters or towards circumstantial things, or lines created by body gestures in action. Thus, when analysing action in the visual modes, the framework by Painter et al. (2013) describes action and gaze vectors, facial expressions and hand gestures that indicates speech or thought and the juxtaposition of the characters in a single image and inter-event relations in image sequences (see *Figure A.2: Inter-event network*, p. 127).

Setting

The characters' actions and interactions in a picturebook narrative must occur somewhere. The question of where and when the presented action takes place is answered by analysing the setting and circumstances in which the characters operate. Verbally, the text can answer this in lesser or greater detail through the description of place, time, manner, cause, condition, and so on, using prepositional phrases and adverbs, such as '*in the woods*' or '*it rarely rains*' (Painter, 2018, p. 424).

Visualisation of setting requires a contrast between the foreground and background, namely by the choices of colour, details, and the overlapping of participants (Kress & van Leeuwen, 2021, p. 70). Circumstantial meaning in the visual modes is primarily concerned with the details of spatial location (Painter et al., 2013, p. 78). Here, the depicted story's different phases can take place on a boat, on top of a mountain, in a fantasy lands, and so forth. Moreover, location in time can, for example, be explained through depiction of clocks, the colour of tree leaves, strong or muted lighting, phases of the moon and so on. Choices in details of the physical environment can emphasize happenings in the narrative text. For example, in the case of no setting, where the circumstantiation is partly or completely gone, the focus is directed at the character alone with the possible result of stronger emotional reader involvement (Nikolajeva, 2018). In a narrative sequence, the degree of change or consistency in the setting and in the circumstantial details can be analysed. Inter-circumstance options concern the relations between successive images and is described in greater detail in *Figure A.3: Inter-circumstance network* (p. 128).

3.1.2 The interpersonal metafunction

When reading a picturebook narrative, the reader will enter a communicative interaction with the story. In the *interpersonal metafunction*, the ideational content—setting, character, and action—is questioned, interpreted, and attuned to emotions, attitudes, and stances embodied in the text. Thus, interpersonal meaning incorporates the relationships between the reader and writer and/or the speaker and listener (Painter et al., 2013, p. 7). However, it is not only the roles of the reader and writer that are relevant, but more essential, the relationship between the characters in the multimodal text, and also the interaction between the narrative characters and the reader (Kress & van Leeuwen, 2021, p. 113). First, when analysing the interpersonal metafunction, one considers the meaning potential of *affiliation*. This is achieved through the study of social distance, involvement, focalisation, power relationships, proximity, and orientation. Second, one considers the meaning potential of *feeling*, through the analysis of ambience, affect and force (Painter, 2018). These two concepts with their respective components are explained below.

Affiliation

When analysing the concept of *affiliation* in a narrative text, one is interested in the relationships, roles and affects between the reader and the maker of the picturebook, between the characters in the story, and between the reader and the narrative characters (Painter et al., 2013, p. 15). This interpersonal connection is realised visually and verbally through *social distance*, *proximity*, *involvement*, *orientation*, *power*, and *focalisation*.

First, the meaning potential of *social distance* is realised by the size of frame and the placement of the characters. Visual realisation is described through shot size: Is the depicted character viewed from a ‘close-up’, ‘mid-shot’ or ‘long shot’? Kress and van Leeuwen (2021, pp. 123–129) claim that if only the head and shoulders of the represented character is shown, a stronger involvement between the narrative character and the viewer is created. On the other hand, a more distant long shot presentation of the character may have the opposite effect. An extreme close-up of a character’s face, where details like facial expressions and emotions are displayed, may give the reader sensitive information for interpretation.

Second, parallel to the concept of social distance is *proximity*. The meaning potential of proximity is visually understood by the relative proximity of the depicted characters (Painter et al., 2013, p. 16). Whether characters are shown well-spaced from one another, or closer together, or even touching, is relevant to the interpretation of those narrative relationships. The verbal realisation of social distance and proximity concerns the nature of naming choices, endearments between characters, and so on, by the narrator (Painter, 2018, p. 424). Does the verbiage give a sense of intimacy or cold distance?

Third, the interpersonal meaning of *involvement* is visually recognised by the viewing angle of the reader. Kress and van Leeuwen (2021, pp. 133–138) argue that characters who are presented facing the reader ‘front on’ at a horizontal viewing angle will have the maximum sense of involvement—the reader will view the narrative characters as part of the real world. In contrast, readers are positioned to be more separate and indifferent to characters who are depicted at an oblique viewing angle.

The fourth component of affiliation is *orientation*. The visual realisation of orientation is corresponding to that of involvement in the narrative, this time concerning the horizontal angle between the depicted characters. Are the narrative characters represented from the front or from the back? The orientation of the represented characters conveys meaning. Two characters may face each other directly in the image, they may be

angled away from each other, be placed side by side, or back-to-back for maximum distance (Kress & van Leeuwen, 2021, p. 137). Verbally, the meaning potential of involvement and orientation is realised through specialised vocabulary, slang, and the range of topic choices of the narrator to create solidarity and involvement with the characters in the story (Painter, 2018).

Fifth, the interpersonal meaning of *power* is recognised visually by the vertical angle of the viewer. A raised or lowered viewing position conveys a sense of the power relationship between the depicted characters. A raised standing is regarded as dominant and authoritative, and what the viewer looks down on appears weak or vulnerable. A direct look is equal in power (Kress & van Leeuwen, 2021, pp. 130–140). The verbal understanding of power concerns the continuum of inequality versus reciprocity of the linguistic choices between the narrative characters (Painter, 2018). How do the characters in the story address each other and how are they described?

The final component of affiliation is *focalisation*, or point-of-view. Point-of-view in verbal texts is traditionally a choice between a first person or a third person narrative—the choice of ‘who tells’ and ‘who sees’, or whose eyes the reader are looking through (Painter et al., 2013, p. 18). Thus, the verbal realisation of focalisation is recognised by the source of perception and thoughts. Visually, the meaning potential of focalisation concerns the depiction of the character in the story, the alignment of the character’s gaze with the reader’s gaze. Kress and van Leeuwen (2021, pp. 115–121) claim a distinction between a direct gaze as a ‘demand’ and no direct gaze as an ‘offer’. Johnson (2019) argues that a direct look at the reader will require attention, whereas, in contrast, a shared look between characters or a gaze towards something provides information to the reader. Painter et al. (2013, p. 19) when analysing gaze in picturebooks, distinguish between ‘contact’, when a character is facing the reader or turned away, but still gazing directly at them, and ‘observe’ when there is no eye contact between the reader and the character. For additional details, see the *Focalisation network* in *Figure A.4* (p. 129).

Feeling

The interpersonal concept of *feeling* analyses, among other things, depicted emotions, the choice of colour and size, and the atmosphere created by the verbiage. Painter (2018, p. 424) describes the three components *affect*, *force* and *ambience* to study the meaning potential feeling in picturebooks.

First, the interpersonal meaning potential of *affect* is understood visually through emotions on depicted faces, gestures, and bodily stances. The depicted narrative characters in picturebooks can broadly be categorized, based on the extent of detail and realism, into three general styles referred to as ‘minimalistic’, ‘generic’ and ‘naturalistic’ (Painter et al., 2013, p. 34). Kress and van Leeuwen (2021) regard the naturalistic realism of an image as an expression of validity. McCloud (1994) argues varying reader alignment with the narrative characters based on the chosen style. The simplistic, naive style of the minimalistic image calls for relatively detached observers. The more expressive, detailed style of the generic image requires an empathic reader stance, and the nuanced naturalistic style, where facial emotions are easily interpreted, invites the reader to engage with the characters as individuals, rather than as types. Naturally, not all picturebook styles fit into this simple taxonomy, some drawing styles suit better under the label caricature or the ‘hyper-real’ (Painter et al., 2013, p. 35). Verbally, the meaning potential of affect is realised through the expressed attitude by evaluative language. For more details, see the *Affect network* in *Figure A.5* (p. 130).

The second component of feeling is *force*. The visual realisation of force is recognised through the exaggerated or understated size or angle, the proportion of frame, page or spread filled, repetition of elements, and so on. How the reader interprets the standing and importance of a depicted character, or power relation between characters is based on the force they radiate off the page through, for example, quantity or size. The choices in quantification can play a prominent role in ensuring a wished attitudinal reader response in the in the same way as scaling of size (Painter et al., 2013, p. 45). Verbally, the meaning potential of force is understood through intensification, word repetition, and so on. For additional information, see the *Force table* in *Figure A.6* (p. 130).

Third, the interpersonal meaning potential of *ambience* is visually realised through the colour choices of warm and cold colours, vibrancy, and so forth (Painter, 2018). Kress and van Leeuwen (2021, pp. 240–249) describe the communicative role of colours in all three metafunctions. In the ideational metafunction, colour is used to represent the appearance of things in the real world as we see them, and in the textual metafunction, the choice of colour can highlight some items within a picture to make them particularly prominent, or salient for the viewer. The emotional effect the different colours or colour palettes have on the viewer, for example, the contrast between dark, cold colours and bright, warm colours, is significant in the interpersonal metafunction. Painter et al. (2013, p. 35) claim that it is perhaps the choice of colour that has the most

immediate bonding effect between the engaged child reader and a picturebook. The visual meaning network for the choice of ambience can be seen in *Figure A.7* (p. 131). Here, ambience is understood as a creator of atmosphere and emotional mood principally by using colour. Verbally, the meaning potential of ambience is realised through the feeling created through tone and elaboration of circumstantiation (Painter, 2018).

3.1.3 The textual metafunction

Every picturebook narrative needs to be coherently organised. The *textual metafunction* is concerned with integrating the ideational and interpersonal meanings: how the different parts relate to each other, how elements are brought in and out of prominence, and in what fashion they are integrated into a meaningful whole (Kress & van Leeuwen, 2021, p. 179; Painter et al., 2013, p. 91). Thus, the textual aspect of meaning addresses how a picturebook is coherently organised in relation to context and co-text. For example, how sentences proceed or follow other sentences through linking and referring, and how visual elements are foregrounded or backgrounded (Painter et al., 2013, p. 7). When analysing the textual metafunction in the visual and verbal modes, one considers the meaning potential of *phasing*, realised through genre stages and phases, and the choices of *prominence* through the concepts of framing, intermodal integration, and focus (Painter, 2018, p. 425). These four concepts are explained below.

Visually, the textual meaning of *genre stages and phases* is recognised through the continuity or discontinuity in the sequential images. For instance, the different places visited on a journey, various complications with subsequent resolutions and evaluations, pauses in the action, increased pace in chases, reaching a goal, and the arrival home. Verbally, genre phases are realised through staging created by thematic progression, conjunctions, text references, and so forth.

The textual meaning potential of *framing* is visually understood through the confining of pictorial elements into units, the separation of units using frames, margins, or page edges. Verbally, framing is realised through unitisation of the verbiage along tone groups per clause (Painter, 2018). For more details see the *Framing network* in *Figure A.8* (p. 132).

Intermodal integration is understood solely visually through the placement of verbiage and image within the layout. The verbal text is here recognised purely as a visual unit that occupies the page along with the image (Painter et al., 2013, p. 92).

Nikolajeva and Scott (2006, pp. 150–171) discuss the different possibilities in the relationship between the verso and recto where, for example, the sense of security or the comfort of home is placed on the verso, and the exiting adventure or awaiting danger is found on the recto. Implied here is also the western reading direction of left to right. Kress and van Leeuwen (2021, pp. 185–190) argue that elements placed along the horizontal line on the left-hand side of a composition offer different information value than elements found on the right-hand side. The components placed on the left are interpreted as ‘given’, as opposed to the components placed on the right, which are ‘new’. Material located on the upper part of the layout along the vertical line is decoded as ‘ideal’, versus material found at the bottom, which is ‘real’ (Kress & van Leeuwen, 2021, pp. 190–198). In contrast, Painter et al. (2013, p. 96) find that this type of layout rarely occurs in their data, and cannot confirm this interpretation in the context of picturebooks. Regardless of the orientation of the axis, they argue that the volume of space taken up by either verbiage, image, or elements within an image in a layout is an indicator of dominance. For example, an enlarged image placed above the text will claim more attention than the text itself. For further details see the *Layout network* in *Figure A.9* (p. 133).

Visually, the textual meaning potential of *focus* is realised through the compositional arrangement where the placement and weighting of visual elements may steer the viewer’s attention. Verbally, focus is understood through the flow and pace of information by, for example, tonic prominence such as pitch and stress, order of words, punctuation, and so on (Painter, 2018). When analysing the visual modes, Painter et al. (2013, p. 109) refer to a unit of information, the elements that are grouped together spatially in unison to which the reader is directed to attend at one glance, as a *focus group*. One of the functions of frames, margins, pages, and spreads, is creating boundaries when delimiting and confining these focus groups. Kress and van Leeuwen (2021, p. 180) describe the most eye-catching depicted element, character, or a focus group for the most salient in an image. A major focus group with a specific compositional design is represented in any picturebook layout, and, consequently, the major focus group may itself incorporate further focus groups of differing prominence (Painter et al., 2013, p. 110). More details are provided in the *Focus network* portrayed below in *Figure 3* (and in *Figure A.10*, p. 134).

Note that in the following analysis, I will use the notation introduced by Painter et al. when referring to choices in the analytical networks. Different choices within the

metafunctions are written in square brackets. For example, the notation *[centrifocal: centred: simple]* refers to the choice of placing visual elements in a central position, according to the *Focus network*.

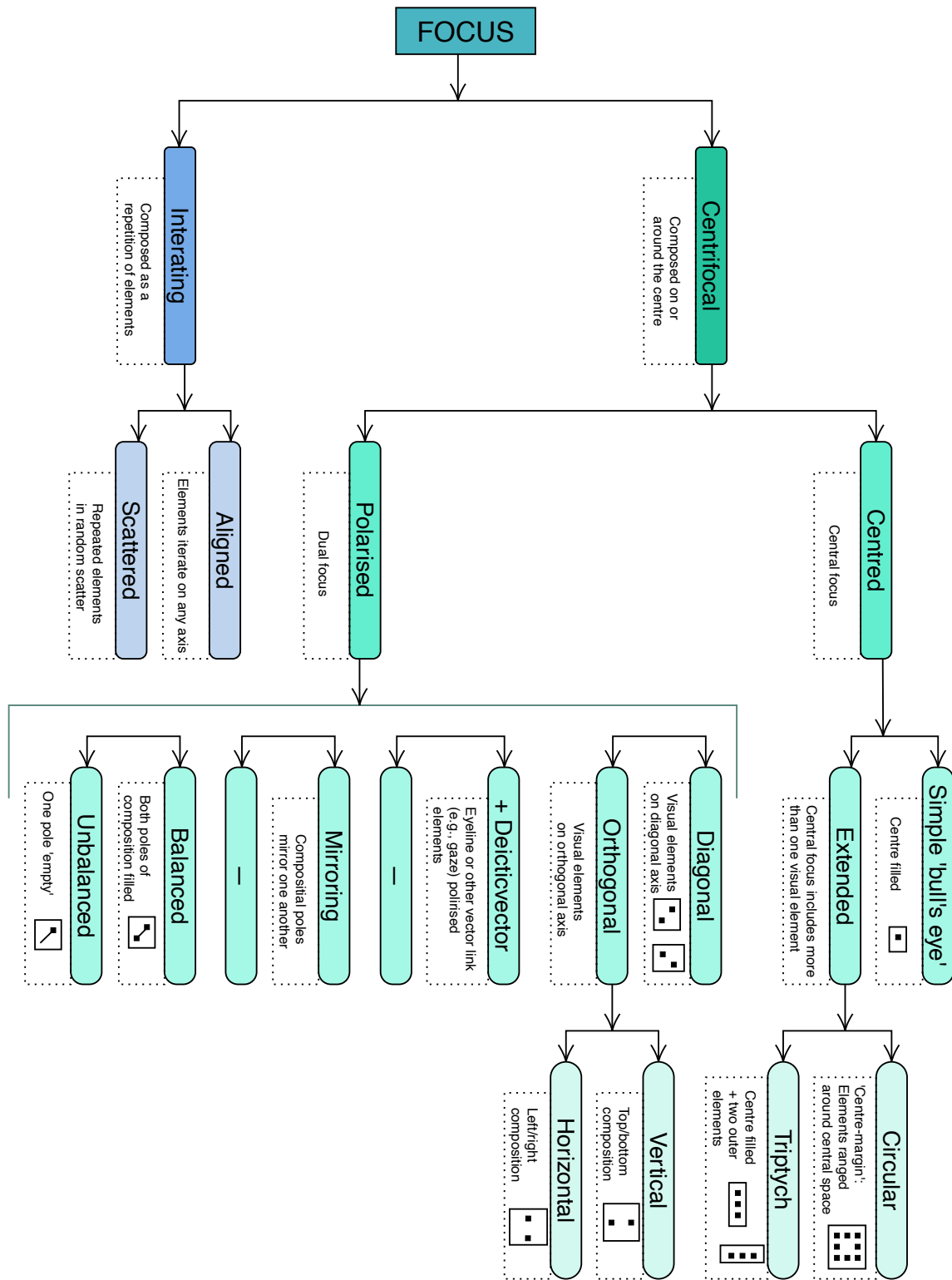


Figure 3: Focus network. (From Painter et al. (2013, p. 110-111) with modifications.)

4 Analysis of the visual and verbal meaning making in *Outside In*

This chapter builds on the theoretical framework for multimodal analysis described in Chapter 3. I will refer to the ideational, interpersonal, and textual metafunctions when analysing the visual and verbal modes of the picturebook *Outside In* (Underwood & Derby, 2020).

Before embarking on the multimodal analysis, I will present some reviews of *Outside In*, provide some background for how the picturebook came to life, and give an overview where I touch upon the overarching choices of visual and verbal meaning making in the three metafunctions which apply to the book as a whole and not only individual spreads. Finally, I will give a detailed multimodal analysis of seven individual spreads.

For a complete overall analysis see *Table A.1* (p. 135), *Table A.2* (p. 143), and *Table A.3* (p. 150) in the Appendix, where I comment on all the different aspects in all three metafunctions for every spread of the book. Below, *Tables 1, 2* and *3*, present extracts of the three above-mentioned tables for the first spread of the book. These give an outline of the various concepts I will comment upon in the subsequent analysis of the visual and verbal meaning making in *Outside In*, both with respect to the overall analysis as well as in the analysis of individual spreads.

Table 1: Visual and verbal ideational choices of Spread 1 in *Outside In*.

ACTION		CHARACTER		SETTING	
SPREAD		1			
IDEATION IN IMAGE		Landscape: Different trees in wood with an opening towards a field. Cat (verso) and girl (recto) walking towards the right.			
INTER-CIRCUMSTANCE (VISUAL)		Setting (context): Forest landscape takes up the whole spread			
VERBAL CIRCUMSTANTIATION Verbiage realisation (in <i>italics</i>)		Time: past tense: <i>Once</i> Place: (implied: everywhere outside: <i>we were part of Outside</i>)			
VISUAL CHARACTER APPEARANCE AND MANIFESTATION		GIRL	Complete/appear, attribution: red sweater and grey trousers		
		MOTHER			
		PETS	Cat: complete/appear		
		INSECTS	—		
		ANIMALS	—		
VERBAL CHARACTERISATION Verbiage realisation (in <i>italics</i>)		OUTSIDE	<i>Outside was part of us once</i> <i>There was nothing between Outside</i> (implied) and us		
		US/WE	<i>we were part of Outside once</i> <i>There was nothing between us and Outside</i> (implied)		
VISUAL ACTION		Vectors created by limbs (girl and cat) suggest movement Material action: vectors formed by tree trunks and branches (<i>Outside</i>) suggest movement of wind			
VERBAL ACTION Verbs of motion (in bold), material (in <i>italics</i>), behavioural (in <small>SMALL CAPS</small>), verbal (in <i>bold italics</i>), and mental (<u>underlined</u>)		Verbiage: Once we were part of Outside , and <i>Outside was part of us</i> . <small>THERE WAS NOTHING BETWEEN US</small>			
INTER-EVENT (VISUAL)		Depicted activity: girl and cat walking on path in forest			
CONJUNCTION (VERBAL) Verbiage realisation (in bold), implied links (in bold and underlined)		Implicit succession: <u>Once we were part of Outside</u>			

Table 2: Visual and verbal interpersonal choices of Spread 1 in *Outside In*.

FEELING		AFFILIATION	
SPREAD		1	
IDEATION		Forest landscape with path	
SOCIAL DISTANCE VERBAL: NAMING CHOICES: naming of <i>Outside</i> (implied)/ <i>Outside</i> personified		<i>Outside</i>	
SOCIAL DISTANCE VISUAL		Far	
PROXIMITY		Close: tree trunks, the girl, and her cat (even though they seem small in the big forest) Far: the view of a field	
FOCALISATION		Observe (- gaze)	
POWER		<i>Outside</i> power (tree trunks towering over the girl and her cat at a vertical angle)	
INVOLVEMENT		Maximum involvement: <i>Outside</i> is depicted from a horizontal angle facing us head on detachment: the girl and her cat are depicted from an oblique angle	
ORIENTATION		Face-to-back: the cat and the girl Face-to-face and surrounding the girl (and cat): <i>Outside</i>	
FORCE (GRADUATION; QUANTIFICATION)		Upscaled mass/amount: the tree trunks compared to the girl and her cat Extent: the forest, or <i>Outside</i> takes up most of available space	
AFFECT (INFERRED)		Girl (and cat): unclear (they look in haste) <i>Outside</i> (the forest and field): open and accessible	
AMBIENCE		Familiarity (high colour differentiation), vibrant and muted (light and dark) saturation, warm and cool	
VERBAL SOURCE		Narrator	
VERBAL ATTITUDE Verbiage realisation (in <i>italics and brackets</i>)		Invoked: positive, appreciation (<i>Once we were part of Outside and Outside was part of us. There was nothing between us</i>)	

Table 3: Visual and verbal textual choices of Spread 1 in *Outside In*.

PHASING		PROMINENCE	
VISUAL AND VERBAL GENRE STAGES AND PHASES	STAGE/PHASE	IMAGE CONTENT	VERBIAGE CONTENT
	Orientation: (past tense): introduced to the girl being a part of <i>Outside</i> (visually)	Girl and cat walking on path in a forest landscape	<i>Once we were part of Outside and Outside was part of us. There was nothing between us.</i>
	Recto	Iterating: aligned: trees	Underlines the feeling of being outside in forest
	Other <i>focus groups within this include:</i> Centrifocal: polarised: diagonal: (twigs + deictic vector & verbiage) Centrifocal: polarised: diagonal: (twigs + deictic vector & girl)	Links the visual <i>Outside</i> to the verbiage Links the visual <i>Outside</i> (nature) to the girl (humans/us)	
	Centrifocal: polarised: diagonal: (root of tree & top of tree/page end)	Staging of story indicated: attention drawn to the act of turning the page	
	Verso	Iterating: aligned: trees	Underlines the feeling of being outside in forest
	Other <i>focus groups within this include:</i> Centrifocal: polarised: diagonal (*2): (root of tree & top of tree); (beginning of branch & end of branch)	Links the visual <i>Outside</i> to the verbiage	
	Centrifocal: polarised: orthogonal: vertical: (forest floor & treetops)	Linking of path (touch) and the (untouchable) treetops above	
	Centrifocal: centred: simple: (verbiage)	Attention drawn to meaning of verbiage	
	Whole	Centrifocal: polarised: orthogonal: horizontal (*2): (cat & girl); (grove of trees & grove of trees)	CONTRIBUTION TO MEANING Visual characters (girl and cat) linked together; the linking of trees underlines the feeling of forest
INTERMODAL INTEGRATION/ LAYOUT	Integrated (verbiage is integrated as part of the visual image): expanded: instated (verbiage overlays the image): subsumed (verbiage overlays the image) (verbiage, black letters on verso)		
FRAMING	Unbound (no margin, image fills the whole spread, the boundary is the page edge): contextualised		
SPREAD	1		

4.1 A homage to nature

The American picturebook *Outside In* (2020) is written by Deborah Underwood and illustrated by Cindy Derby. It has been described as a homage to nature (The New York Times, 2020), a celebration of nature (Ludke, 2020), as well as being subtle, smart and mesmerizing (National Public Radio, 2020). The book is verbally poetic about nature's influence on contemporary everyday life. It is also visually striking using both highly saturated and muted watercolours, loose, brushed pencil strokes combined with details in ink to create what Sophie Blackall describes as "mysterious and wonderfully out of control" (New York Times, 2020). In 2020, *Outside In* was shortlisted for 'best books of the year' in all the above-mentioned reviews. In addition, and arguably more notable, it was awarded a Caldecott Honor in 2021 which is granted the most distinguished picturebooks for children published in the United States. This award recognises that the picturebook, according to the award's criteria, is considered exceptional in terms of artistic technique, remarkable in its illustrational presentation and interpretation of story and theme, and that it recognises its young audience (ALSC, 2009).

In an interview at the Bay Area Book Festival (2020), the author, Underwood, and the illustrator, Derby, revealed how the picturebook came to be. The idea for the book came from a real-life moment, when Underwood, attending a busy convention in downtown San Francisco, went for a break inside a big, old brick building. While enjoying the silence, a sudden call from a flying bird could be heard inside. Underwood pondered the paradox that despite being inside, surrounded by human-made construction of glass and bricks, the outside nature could still reach her inside by means of the bird's call. Later, Underwood wrote a poem called 'Outside' and sold it to a publisher, who then wanted to make it into a picturebook.

Derby was thus brought into the equation to create illustrations to accompany Underwood's poetry. The ideas behind the artistic style and details of the images in *Outside In* came from Derby's own childhood memories as a young girl playing outside in the backyard behind her house. From her background as a puppeteer and theatre performer she found inspiration from different theatre designs and lighting choices. One particularly interesting example cited by Derby is a play called 'Interiors' (2009) by a Scottish theatre company called Vanishing Point. In this play, the stage design is a cross-section of a house, through which the actors can be watched, isolating them from the world outside. A direct adaptation of this can be seen on Spread 8 (Underwood & Derby,

2020, pp. 15–16) of the book, where the house resembles a doll’s house, and the readers are looking in from the outside. Throughout the book, Derby intended to portray a certain wildness, and did so by crafting and using a variety of tools. For example, sticks were used to create texture, and threads were dipped in ink and pulled out from under heavy books. This served as the starting point for some of the organic forms, such as trees and flowers. The variety of tools helped display the imperfectness and the beauty of wildness in the nature illustrations. The rest of this Chapter is devoted to analysing how the verbal and visual modes portray nature and how meaning is created with respect to the human relationship to nature.

4.2 Multimodal analysis of *Outside In*

In this section, I will comment on the verbal and visual meaning making in the three different metafunctions. I will focus on the overarching concepts in each metafunction that apply to the book as a whole. In the ideational metafunction, I examine the choice of setting, characters, and action. In the interpersonal metafunction, I focus on the choice of verbal source, pathos, and focalisation, which belong to the concept of affiliation. With respect to feeling, I focus on the choice of ambience, verbal attitude, and affect. In the textual metafunction, I consider phasing and prominence, where the former consists of layout and framing. Before diving into the metafunctional analysis, I will give a brief overview of the picturebook.

Visually, *Outside In* has 18 spreads, of which 13 are full spreads and five are verso/recto spreads. The verbiage contains 176 words divided into 18 sentences, distributed across a total of 36 pages of visual and verbal narrative. The picturebook’s dust jacket depicts a girl, along with her pet cat, in front of a house with an open door, walking towards us along a road surrounded by wild and colourful vegetation and wildlife. The word ‘Outside’ from the book’s title is placed above the house in the outside nature, whereas the word ‘In’ is placed inside the house, in the door’s opening. The back of the dust jacket portrays a close-up of wild plants. The front flap includes a book summary, while the back flap presents short biographies of the author and illustrator. The book’s cover presents an inverted perspective compared to the dust jacket illustration: the interior of a house with an open door looking out on the surrounding vegetation. The front matter consists of three endpapers, a half title page, and a title page. The endpapers depict trees and branches with birds sitting in them, all done in watery,

green brush strokes. The half title page pictures the girl standing on a foot path in a nature landscape, her head bent towards a beam of light. Finally, the title page spread portrays the girl seated on a low hanging tree branch looking towards the horizon. The end matter consists of a copyright page with dedications and an image of the girl holding a snail, as well as three endpapers mirroring the endpapers from the front matter.

4.2.1 Ideational metafunction

Drawing on art theory, especially Arnheim (1974, 1982), Kress and van Leeuwen (2021, p. 48) argue that the confined shapes, masses or volumes in a picture constitute participants, placed in a certain setting, who, by their bodily stance and gestures, create a feeling of action. When combining the visual and the verbal mode, not only in a single multimodal expression, but in relation to a narrative sequence, picturebooks form a basis for countless possibilities in a variety of dynamics between the verbiage and image (Nikolajeva & Scott, 2006, p. 11). As mentioned, *Outside In* is a picturebook developed through work done separately by an author and an illustrator. Nikolajeva and Scott (ibid, pp. 29–32) argue that, compared to picturebooks written and illustrated by a single person, studying the meaning making of a picturebook's visual and verbal modes is often more complex when several people are involved in its production and there is less collaboration from the start to a finished product. *Outside In* deliberately constructs contradictions between the verbiage and the image. As a result, the two modes simultaneously contrast and complement each other, filling each other's gaps, and collectively create a narrative. Stephens (1992, p. 164) notes that a reader's encounter with so-called "intelligent picturebooks" is a complex process of decoding, when the relationship between word and image give different types of information.

Characters

One of the many things that makes *Outside In* somewhat unusual is the ideational choice of characters, and how that choice differs in the meaning making in its verbal and visual modes. Verbally, the text is a story of *our* (expressed through pronouns such as *us* and *we*) relationship to the outside. Here, *Outside* (in italics to differ between the narrative character and the general 'outside') is a unique and named character and can be interpreted as a personification of nature and the outdoors in general. This not only includes the immediate nature surrounding us with its vegetation, wild animals, insects

and so on, but also the human notion and construction of outside as a concept. Visually, the text tells a story of a girl, living with her mother and her pets in a country landscape, and her relationship to *Outside*. *Outside* as a character is visually depicted as the surrounding landscape of hills, trees, bushes, and flowers, and flying birds and crawling insects.

The girl, the visual character representing the verbal *us*, is wearing her long, black hair in a low hanging ponytail and is, for most of the spreads, dressed in a long red jumper and black trousers. The red jumper stands out as a salient colour throughout the visual narrative, and it is easy to be reminded of the famous Grimm brothers' fairy tale *Little Red Cap* (2015), or Perrault's *Little Red Riding Hood* (2003). The allusion to this fairy tale is relevant when analysing the link between the girl and outside nature. In the fairy tale narrative, Little Red Riding Hood is walking through a wild forest to bring a basket to her grandmother who has fallen ill, with the strict message from her mother to not stray from the path. The forest has hidden dangers, and a savage wolf, who is stalking her, persuades her to pick flowers for her grandmother deep in the forest. Meanwhile, the wolf goes to the grandmother's house and swallows her whole, and, subsequently dressed up in the old lady's clothes, waits for Little Red Riding Hood. In *Outside In*, the forest represented is completely free of danger, there are no lurking animals with bad intentions, *Outside* is idealized and romanticized. The target objective of *Outside*'s beckoning is reverse when comparing the narrative to the fairy tale. Here, the aim is the activity of straying from one's path, to be aware of one's surroundings, to answer *Outside*'s call.

The girl, her pets and mother are not the only visually reappearing characters in the story. Of special interest is the depicted snail that appears on eight different spreads in the story in addition to occurring on the front and the back flap of the dust jacket, the book cover, the endpapers, the title page, and the copyright page. The story of the snail is not mentioned in the verbiage, it is only visual. Nikolajeva and Scott (2006, pp. 168–171) define such narratives as sylleptic. However, it can also be argued that the snail is *Outside* personified, especially with the notion of the girl holding the snail in the end matter after "Outside waits... and we answer" in the verbiage (Underwood & Derby, 2020, pp. 33–35). The choice of a snail, as a sylleptic element and as one of the many representations of *Outside*, may not be entirely coincidental. First, a snail, when carrying its shell on its back, can be interpreted as being inside and outside simultaneously, thereby touching upon one major theme in the book. Second, the snail, as a cultural and religious symbol, signifies slowness, the act of slowing down with steadfast movement, and the progress of

life (Cooper, 1978, p. 154). Third, the shell being the snail's most recognisable attribution, is similar to the letter *O* in the alphabet, arguably strengthening the link to *Outside*, with the capital letter *O*, personified.

Another sylleptic item in the story is the girl's cuddly toy, appearing on six different spreads. The stuffed animal has the shape of a dinosaur, similar to a sauropod, being long tailed with a long neck and four compact, column-shaped legs. The toy is carried by the girl in the first two spreads, then placed beside her on the remaining spreads. The cuddly toy seems semi-alive when the girl is facing another direction or sleeping. It is seemingly entertained by her play with the dog and is shown stretching its neck towards the full moon when the girl is sleeping. The fact that dinosaurs are extinct and existed in a past long gone may be read as a metaphor for the once, in past tense, inseparable relationship between nature and humans that is presented on the first spread of the book's narrative.

Setting

The ideational realisation of setting is, in the verbiage, not specifically identified. In other words, it can be argued that the story could take place nearly anywhere, arguably also a cityscape instead of a landscape. The choice of a wild and beautiful landscape setting highlights the idea of representing nature as something pastoral and pristine, similar to what Bakhtin (1981) calls the idyllic chronotope. The nature depicted in the book is not polluted, nor has it been subjected to drought, floods, deforestation, landslides, wildfire, or extreme weather. It is rich in vegetation and wildlife, it is colourful, picturesque, and idealised, and celebrates what Gerrard calls "a bountiful present" (2012, p. 42). The closeness to nature in the setting is juxtaposed with humans spending their lives indoors, thus emphasising the human ignorance of nature and the outdoors. Nikolajeva and Scott (2006, pp. 67–68) argues that the choice of setting can produce a specific mood in a narrative. They point out that the use of an idyllic countryside setting as a contrast to an urban cityscape can have ideological implications. The decision of portraying nature in a lush, romantic, and celebrating way will be discussed more thoroughly in Chapter 5.

Action

Following the picturebook classification by Nikolajeva and Scott (2006), *Outside In* is complementary, and sometimes expanding, in its visual and verbal modes in the ideational choice of action. The described activity is portrayed complementary when the

different modes are filling each other's gaps and expanding when events need the support of either the verbal or visual narrative for better understanding (ibid, p. 12). Throughout the book, *Outside*, both as a visual and verbal character, reminds the humans of its existence. The verbiage uses verbs of motion, behaviour, material, mental, and verbal action to describe *Outside*'s way of evoking its presence (Painter et al., 2013, p. 69). The images interpret and expand the words when presenting the narrative action. For example, when the verbiage characterises *Outside* as a resource for food as “[s]un, rain, and seeds become warm bread and berries” (Underwood & Derby, 2020, p. 20), the supporting image portrays the characters inside a kitchen, bread baking in the oven, bowls filled with fruits and berries, a glass of water being filled from the tap, and sunlight pouring through the big windows. The illustrations can thus be read as having a didactic purpose, where children can learn to observe how the nature outside affects our indoor lives. But, arguably, the illustrations do more than simply instruct. They also provide a certain mood, which in this particular case, Hunt (2009) would call a feeling of ‘delight’. This makes a fitting passage to move our attention over to the realisation of the interpersonal choices, where, among other concepts, the created atmosphere will be discussed.

4.2.2 Interpersonal metafunction

The interpersonal concepts of feeling and affiliation (Painter et al., 2013, p. 46) are used to describe how characters and the relationships between them are represented, and also how the readers are positioned relative to the characters. So, how are the characters represented in *Outside In* and how do they relate to the reader? In the following, I describe some of the interpersonal choices that concern the whole book. Starting with the meaning potential of affiliation, some of the interpersonal choices concern the verbal source, pathos, and focalisation.

Affiliation

In *Outside In*, the verbal source throughout the book is in the voice of a narrator. There is only one exception, where *Outside*, as a character, speaks directly on spread 16: “*I’m here, Outside says. I miss you*” (Underwood & Derby, 2020, p. 32).

With respect to pathos, Painter et al. (2013, pp. 30–35) argue that the style of depiction of characters in picturebooks, based on the level of details and realism, can be

divided into three broad categories: minimalistic, generic, and naturalistic. *Outside* is a character, both in the verbal and visual text, whereas the girl, her mother and pets are only characters in the visual text, not the verbal. The style of the visual text is a combination of watercolour with varying degrees of detail. The surrounding nature (*Outside*) is often portrayed to a nearly naturalistic and personalising degree, whereas the girl and her mother is portrayed in a more empathic and generic style. The choice of style for *Outside* and the human characters applies to the entire book and is not changing for different spreads. When the style of characters is naturalistic and highly realistic in the details, there is a greater level of reader-involvement, where readers will relate and respond differently according to the level of details in the visual mode. (Painter et al., 2013, pp. 31–33). Accordingly, because of the close to naturalistic way nature, or *Outside*, is portrayed, readers can feel a deeper affiliation with *Outside* as a character.

The interpersonal realisation of focalisation is, throughout the whole picturebook, a visual choice of [observe: ÷ gaze]. As readers, we only observe the characters, and they do not gaze at us directly. The only exception is the image on the dust jacket. Here, the girl is seen walking towards us, looking straight at the reader. Kress and van Leeuwen (2021, pp. 115–123) argue two points in terms of gaze in images. The first is that a direct gaze demands something from the viewer, a behavioural attitude. The second is that a direct gaze establishes contact between the narrative character and the reader by acknowledging the reader specifically with a visual ‘you’ (ibid, p. 117). Painter et al. (2013, p. 19) agree with the latter point, but disagree with the first point in the case of picturebook studies. They argue that the positioning of the reader and their response does not only depend on a direct gaze, but also that bodily stance, gestures, and so forth, play a role in meaning making. Consequently, Painter et al. distinguish between direct gaze, placing the reader in an engaging relationship with the narrative characters, and cases where there is no direct gaze, where the reader just observes the portrayed characters. Regarding *Outside In*, the direct gaze on the dust jacket may be used to introduce and establish contact with the girl as a character to the reader. The effect of only observing the girl for the remaining part of the story is arguably to emphasise the lack of contact between the girl (the verbal *us*) and *Outside*, who is also observing and trying to initiate a connection. Another purpose can be to underline the message of the verbiage that indirectly asks the reader throughout the book to observe and think about their surroundings and how outside can reach us even though we are inside.

Feeling

I will analyse the meaning potential of feeling by looking at the interpersonal choices of ambience, verbal attitude, and affect. The realisations of these concepts are more or less consistent for the whole book. There are many instances of coupling in *Outside In*, where repeated realisations from two or more concepts, within or across metafunctions, both verbal and visual, commit to meaning (Painter et al., 2013, pp. 143–144). One such semantic area is the choice of feeling, where the depicted characters' inferred affect is coupled with attitude in the verbiage. The first spread of the narrative is [invoked: positive] with an appreciation of the once existing relationship between nature and humans. Already on the next two spreads an attitude of [invoked: negative] can be interpreted with a feeling of judgement of how our human relationship to nature has evolved, and not for the better. This reading is supported by the affect in the images, where the girl's facial expression is downcast. There is less basis to interpret this as a depressed and sad expression, but the grey and cold colours create a certain melancholy and dispirited feeling, as opposed to the feeling created in the positive first spread, where the girl's bodily stance is more uplifting and comforting. When *Outside* reminds *us* of its existence for the next part of the narrative and finally reconnects with humans, the verbal attitude is [invoked] or [inscribed] positive with attitudes of affection, happiness, satisfaction, security, pleasure, and appreciation (for more on appraisal theory, see, for example, Martin and White (2005) and Christie and Martin (2005)). This is also coupled in other semantic areas, such as the above-mentioned affect, but also the choice of ambience.

The interpersonal choice of ambience concerns the emotional effect of the colour palette has on the viewer and how it helps enact social interactions and relations by sending messages of physical or mental states, such as of calm and energy (Kress & van Leeuwen, 2021, p. 241). Drawing on Kress & van Leeuwen, Painter et al. (2013, p. 38) argue that the greater variety of colour that are present in an image, the more real, or familiar, the image seems, because of the diversity of colours in everyday life. In *Outside In*, the choice of ambience is [infused: activated] with the use of the full colour palette, thus making the feeling of and representation of nature more realistic. Using the system of activated ambience by Painter et al. (2013, pp. 36–41), the realisation of colour in *Outside In*, throughout the book, make full use of every opportunity in the system of [vibrancy], [warmth], and [familiarity]. In terms of [familiarity], the spreads are [familiar]

with high colour differentiation, whereas the [vibrancy] is both fully saturated and muted. Regarding [warmth], the illustrator plays with warm and cold colours to create a certain atmosphere. For example, in Spread 12, where the girl is sleeping on the floor with her pets, the use of warm colours like red, yellow, and orange, together with the warm pink background, create a feeling of security, love and happiness. By comparison, in Spread 7, showing the girl reading in an oversized armchair turned away from the window, the use of different colours mixed with blue create a more detached, distant, and lonely feeling. A discussion of the other concepts of the interpersonal metafunction, such as force, orientation, and attitude, will be presented in the deeper analysis of selected spreads later. These interpersonal choices help create meaning within a page, or a spread. The next Section discusses the textual metafunction, which helps to organise and provide sequential links between spreads to construct a narrative.

4.2.3 Textual metafunction

Phasing

The narrative structure of the chosen picturebook follows what is often referred to as a classic linear episodic narrative, generally traced back to Aristotle's *Poetics* (350 B.C.E.) commonly characterized as *equilibrium*, *disruption*, and *equilibrium* (or balance, imbalance, and balance), parallel to the three-part narrative of beginning, middle and end of a plot. The textual choice of visual and verbal narrative stages and phases (Painter et al., 2013, p. 139) of *Outside In* are orientation, reflection, complication, resolution and coda. The narrative begins with an orientation, or introduction, with a reflection: “Once we were part of Outside and Outside was part of us [...] Now sometimes even when we’re outside, we’re inside” (Underwood & Derby, 2020, pp. 1–5). Subsequently there is a complication regarding our human relationship to the outside: “We forget Outside is there” (ibid, p. 8). The resolution phase of the narrative makes up the main part of the story when giving various examples on how *Outside* reminds humans of its existence. For example, *Outside* steals inside through small insects seeking comfort, beckons with smells, and sends flashes of light and shadows inside. Despite *Outside*’s many attempts to get human attention, the humans are still ignorant. The turning point happens near the end when *Outside* speaks directly: “*I’m here*, Outside says. *I miss you*” (ibid, p. 32). The concluding passage, or coda, ends, in the verbiage, with humans reconnecting with the

outside by answering *Outside*'s call, visually we see the girl stepping out of her house and walking out into the lush forest.

Prominence

The textual choice of intermodal integration, or layout, is, for the majority of the spreads, [integrated] with the verbiage being an integral part of the visual image in a more cohesive arrangement, and [expanded] with the choice of [instated: subsumed] when the verbiage is subsumed into the illustration, or overlays the image (Painter et al., 2013, p. 99). Arguably, this choice produces the strongest union between the visual and verbal mode, when steering the viewer to read the two modes as an integrated whole. The spreads with this choice of layout correlate with the textual realisation of framing. The image fills the whole spread, [unbound] with no margin, with the page edge as the only boundary. The framing choice is also [contextualised] in these spreads with the setting filling the whole spread. The option of an unbound and contextualised setting effectively removes the dividing line, created by the [bound] option of frames, between the child reader and the narrative, inviting the reader into the story world (Painter et al., 2013, p. 103). Similarly, Kress and van Leeuwen (2021, p. 155) argue that the degree of contextualisation plays a role in terms of perceived validity. The number of details, perspective, and use of colour will determine if an illustration is viewed as real. In terms of *Outside In*, consequently, the choice of a contextualised and unbound framing, for a major part of the spreads, invite the reader to feel a greater connection to *Outside*, both as a fictional character, but also as the real nature surrounding us all.

The picturebook also takes advantage of the contrast created by layout and framing choices that are [bound] and [decontextualised]. In some spreads the setting is almost removed, and the only image on the page is the depicted girl, or other items and objects, on a white space background. Here, the framing choices differ between [individuated] where the whole setting is erased, and [localised] where the character is depicted with some symbolic attributes. An example of the first is seen on Spread 11 (verso), where the girl is depicted in a fluffy and colourful jumper on a white background, whereas an example of the latter is seen on Spread 11 (recto), where the girl is seated on a wooden chair. Painter et al. (2013, p. 104) argue that one consequence of removing the setting, decontextualising the image, is to make the character more salient and in focus. It can be argued that one effect of removing the background setting in the above-mentioned spreads, is to emphasise the transformation from *Outside* as a resource for human-made

products, through *techne*, when being presented as a jumper (once cotton) and as a chair (once trees). It also helps to sequence the story into the different genres of what *Outside* can be, but also become. Correspondingly, the layout in these spreads is either [instated: co-located] or [complementary]. In the first option the verbiage and image share the white space background, arguably giving the verbiage an increased position compared to the [subsumed] option. In the latter option, each semiotic inhabits its own space where the image is privileged, taking up most of the space. I will return to some of these points as well as discussing the textual realisation of focus more thoroughly in the next section, where I will analyse and do a closer examination of some elected spreads.

4.3 Multimodal analysis of individual spreads

I have selected seven spreads for closer examination. They are chosen because of how they are connected to the theme of ecocitizenship regarding the portrayal of the human relationship to nature, and how they display features of nature regarding the concept of the pastoral. In the multimodal analysis, the pictures will be interpreted together with the surrounding verbiage as an ‘orchestration of meaning’ in the sense of Kress (2010, p. 161).

When analysing the selected spreads in *Outside In*, I will focus on the most noteworthy visual and verbal choices in the three metafunctions. First, some of the ideational choices will be given particular attention due to how they portray the different ideas and features of nature: the visual ideation of the setting, character appearance and characterisation, and verbal and visual action. Second, interpersonal choices, such as visual orientation and involvement, force, affect, ambience, and verbal attitude are of special interest, because of how *Outside*, both as a verbal and visual character is portrayed and because of *Outside*’s relation to *us*. Third, in view of the compositional relations between the appearance of nature and the human characters, textual choices related to the staging of the narrative, framing, layout, and focus are the most notable.



Figure 4: Spread 1 from *Outside In* by Underwood & Derby (2020, pp. 1–2) Copyright 2020, Houghton Mifflin Harcourt.

4.3.1 Spread 1: A nostalgic elegy of the past

In this analysis, I will read the first spread of *Outside In* as a flashback, set apart from the main narrative. This reading is supported by the verbal narrative in past tense on the first spread and present tense in subsequent spreads: “Once we were” on Spread 1 and “Now [...] we’re [we are]” on Spread 2. The flashback in Spread 1 looks back to a vanished past when humans were part of nature, a nostalgic elegy. Thus, the first spread serves as a backdrop, or basis of comparison with the rest of the narrative that is set in present time. To view nature in this nostalgic light is one of the characteristics of the pastoral chronotope which will be further addressed in the discussion in Section 5.2. Here, I will analyse the very first spread of *Outside In* (see *Figure 4*) to see how different features of nature and the human-nature relationship are portrayed, in the verbal and visual modes in all three metafunctions. While the following discussion covers the most important points, further details can be found in *Tables 1, 2, and 3* (p. 46–47).

Ideational metafunction

The narrative starts on Spread 1 with the words: “**Once** we were part of Outside and Outside was part of us. There was nothing between us” (Underwood & Derby, 2020, p. 1). The opening page is thus a flashback to a past long gone, where humans lived in harmony with nature. The past is evoked with the word ‘once’ in bold font in the verbiage. The word *once* serves two purposes. First, it is an allusion to classic fairy tales in its close resemblance to the familiar genre feature ‘*once upon a time*’. Second, through

its verbal circumstantiation, it points to a certain time, a past long gone when people and nature were inseparable. The verbiage does not refer to a specific place. But the visual narrative depicts an outdoors setting, which could be almost anywhere in a forest with a temperate climate. The visual and verbal modes should therefore be considered in combination to understand the story's setting.

The visual ideation, as seen in Spread 1 is a wild, rich landscape portrayed in lush brushstrokes. The setting is a forest with an opening towards a field in the background. The light cast from above illuminates the meadow and the treetops, but because of dense trees, the light does not reach all the way down to the forest floor which remains in the dark. Looking more closely at the trees, traces of a unique illustration technique can be seen. The looping lines in some of the treetops were created by string dipped in ink and pulled out from under heavy books, as Derby (2020) explained that she used to create organic shapes. Together with a variety of broad and detailed brushstrokes to create different types of vegetation, the portrayal of *Outside* is a kind of organic and realistic, rural forest landscape.

In this lush and bountiful landscape setting, a girl and her cat are also depicted. The girl, unnamed, is dressed in a red jumper and grey trousers, her dark hair is pulled back in a ponytail. The cat's fur is a mixed colour of brown and black. The depicted characters are walking along a forest path, the girl, in the front, placed on the recto side, and the cat following her, placed on the verso side. However, the girl and her cat are not the only characters in the story. The main character, both in the verbal and visual mode, is *Outside*. Throughout the story *Outside* is personified through various features of nature. In this spread, *Outside* is the forest surrounding the walking girl. Furthermore, the verbal story frequently refers to *us* and *we*, which can be seen as an additional character, referring to the reader or even all of humanity.

The ideational realisation of visual action is created by vectors formed by limbs, gaze lines, tree branches and tree trunks. In the first spread, the vectors created by the girl and cat's bodily stance imply movement. Her upturned face and forward-leaning torso, together with the position of the arm and leg simulate the motion of walking briskly. Vectors created by tree branches, twigs and trunks suggest material action: a wind or breeze blowing lightly through the forest.

Interpersonal metafunction

The interpersonal concepts that are most prominent in Spread 1 are social distance, involvement, orientation, force, and ambience. These visual and verbal interpersonal choices are of relevance in the ecocritical context of how different features of nature are portrayed and how the human-nature relationship is illustrated.

The choice of social distance from the reader to the depicted characters is [far]. Spread 1 is a wide shot, where we can see far into the fields in the background, and the trees are towering above the girl and her cat, making the characters seem small in the vast forest. However, the dash of red in the colour of the girl's jumper, against the green backdrop causes her to stand out, making her easy to spot by the viewer. *Outside*, depicted as the surrounding nature, is portrayed at a horizontal angle facing the viewer on eye level causing what Kress and van Leeuwen (2021, p. 143) term 'maximum involvement'. This choice of involvement is made more prominent, when coupled with the message of the verbiage "There was nothing between us" (Underwood & Derby, 2020, p. 1). Verbally, the reader is positively and wholly involved with nature (*Outside*) and, visually, this message is doubled through the choice of maximum involvement.

With respect to orientation, the spread portrays the characters [face-to-back]. The cat faces the girl's back and there is a distance between them. Painter et al. (2013, p. 117) describe how this orientation choice creates ambiguity with respect to the interpersonal relationship between characters. For example, characters can appear to be disconnected when a character's approach is denied. Conversely, characters appear to be connected when they are following each other. As a result, the characters in Spread 1 look more attached to each other than detached because they are walking together, the cat following the girl. The girl and her cat are outside together, going in the same direction. *Outside* as a character is surrounding the girl on all sides, and the orientation choice of [face-to-face] between the girl and *Outside* suggest solidarity, harmony, and an intimate bond, ultimately strengthening the link to the verbiage of how humans once were part of *Outside*.

The choice of force is one of [mass/amount] and [extent] with [upscaling]. The tree trunks, compared to the size of the girl, are mighty and immense in volume. The trees, being upscaled in mass, tower over her and are so huge in size that the treetops are out of sight, even though the spread is a wide shot. The vegetation, mainly trees, represent *Outside* as an ideational character and take up most of the available space. This

choice of extent, combined with the [mass/amount], makes *Outside* exceptionally prominent in the spread. The reader, together with the girl, feel as if they are part of the outside nature.

With respect to ambience, the colour red, primarily used for the girl, and the colour green, largely used to portray *Outside*, are harmonic, complementary colours (Itten, 1970, pp. 19–22). Their unison makes them stand out to the observing eye. Itten (1970) refers to an experiment where one looks at a green square for a period of time, before closing one's eyes. A red square will then emerge as an afterimage. Conversely, if one looks at a red square first, then the afterimage is a green square. This phenomenon of 'successive contrast' (ibid, p. 19) can be repeated for all colours and the complimentary colour will appear. Consequently, *Outside* (green) and the girl (red) will always be prominent to the viewer, despite their size or extent. Colour can thus convey interpersonal meaning. Kress and van Leeuwen (2021, p. 241) discuss how colour can construct social relations when used to direct and support our reading or used to create calming atmosphere (see Section 3.1.2). Through the choice of ambience, *Outside* is portrayed as warm, and inviting, a place that we, as readers, will want to be part of. The familiarity in colours, realised through high colour differentiation, together with vibrant, lightly, and darkly muted saturation are used to paint the forest. In consequence, the visual character of *Outside* appears realistic, creating an emotional, personalising response (Painter et al., 2013, p. 34).

Textual metafunction

The most prominent concepts within the textual metafunction found in Spread 1 are framing and focus. Before analysing these choices and what they contribute to the meaning making within the chosen spread, and how they contribute to the overall narrative, I will explain how the spread is placed textually according to the stages of the story. Spread 1 represents the orientation phase of the narrative, verbally setting up the story through a flashback to the past. It also visually introduces the girl as a visual representation of the verbal *us*.

With respect to framing, the choice of [unbound], where the image occupies the whole spread with no margin except the page edge, has an inviting effect. Together with the interpersonal choice of point-of-view, where the image can be viewed at eye level, the unbound framing choice draws the reader into the story, as if joining the girl and her cat in the forest. This invitation to be part of the narrative is coupled, and thus strengthened,

by the verbal mode which connects the reader to the story through the pronouns *us* and *we*. The framing choice invites the reader into the narrative to experience the freedom of seemingly endless nature, walking the forest path under the towering trees.

The realisation of textual focus is used to highlight the apparent contrast between the nostalgic elegy of the past and the present time in which the rest of the narrative takes place. In particular, the choice of focus in the current spread is used to connect nature to humans. When viewing Spread 1 as a whole, the main focus groups are [centrifocal: polarised: orthogonal: horizontal] and [balanced]. Placed along the horizontal continuum equally distanced from the centre, we find the cat on the verso side and the girl on the recto side. A grove of trees mirrors another grove of trees on each side of the spread, equally balanced, together with the characters, along the horizontal line. The effect is a linkage of the characters, making them stand out as a unit, a pair, whereas the linking of trees underlines the feeling of an endless forest. This sense of being in a forest is emphasised through linking along the vertical line and the line-up of trees. First, by vertically linking the forest floor to the treetops high above, through a balanced [centrifocal: polarised: orthogonal: vertical] placement. Second, by the choice of lining up the trees in a row as [iterating: aligned].

The verbiage is given weight by the [centred: simple] placement within the lit clearing in the woods. This draws attention to the message, which conveys a nostalgic elegy. Moreover, the visual illustration is connected to the verbal mode through various vectors on both the verso and recto side of the clearing with the integrated verbiage. This is realised by several cases of [centrifocal: polarised: diagonal]. When interpreting the forest as a representation of the verbal character *Outside*, the numerous twigs and branches form deictic vectors pointing diagonally towards the verbiage from both verso and recto side. Similarly, focus groups on the recto side of the spread link *Outside* to the girl through deictic vectors formed by twigs pointing diagonally towards the girl.



Figure 5: Spread 3 from *Outside In* by Underwood & Derby (2020, pp. 5–6) Copyright 2020, Houghton Mifflin Harcourt.

4.3.2 Spread 3: A detachment from nature in the present

Very notable in *Outside In* is the stark contrast in representing outside and inside. *Outside*, as seen, for example, in Spread 1, is painted in warm, mesmerizing, and atmospheric watercolours using organic shapes. Inside, on the other hand, is mostly painted in colder hues, often in a colour palette of few colours, and using geometrically simple, often angled shapes. Spread 3 (see *Figure 5*) of the narrative constitutes a complication in the story, presenting the modern way of living as detached from nature. This spread is also noteworthy in the overall story in how the outside/inside divide is portrayed. How the human detachment from nature of the present is portrayed will be discussed in Section 5.2.

Ideational metafunction

The narrative continues from the nostalgic elegy set up in Spread 1 with a sentence that stretches over the next two spreads: “[Spread 2] Now sometimes even when we’re outside ... [Spread 3] we’re inside” (Underwood & Derby, 2020, pp. 3–5). Compared to Spread 2, the ideational setting in Spread 3 constitutes a perspective change. In the former spread, a forest in present time is portrayed from an inverted perspective, mostly from above, but also from eye level. Animals, including a deer and a flock of birds are seen in the landscape, and a car is driving on a road stretching vertically from top to bottom on the recto side of the spread. In the latter spread, Spread 3, the setting is

changed to the interior of a car. It is implied that the characters we see inside the car on Spread 3 are inside the car seen driving on Spread 2. Thus, the perspective changes from being outside observing the car in the second spread, to being inside the car observing *Outside* in the third spread.

In Spread 3, the main visual character, the girl, reappears in present time on the verso side on the spread. Her size and red clothes make her stand out against the grey car seats. She looks mostly the same as in Spread 1: she is wearing the same clothes and her style of hair is the same. The major difference is her downcast expression and that she is now holding a cuddly toy. The cuddly toy looks like a sauropod, a type of dinosaur with a long tail, long neck and four compact, column-shaped legs. *Outside*, seen through the car window, is portrayed as the nearby forest, stretching out into the background towards rolling hills tinted with blue. The image also introduces another visual character, namely the girl's mother. The mother, depicted on the recto side, near the page's edge is harder to spot because she almost melts into the grey interior of the car. Driving the car, she is dressed in black, and her dark hair covers her face.

The girl has gone from being immersed in her outside surroundings in the past to becoming completely separated from the outside in the present. Because, as the verbiage poetically narrates, even though she is outside, here indicated as being out of the house driving a car through a wild forest, she is inside, physically. The girl's facial expression and posture might suggest that she is not only physically inside, but also mentally, in the sense that she is mentally disconnected from her surroundings.

The ideational realisation of action in Spread 3 is material and behavioural. The material action is suggested by horizontal lines running along the length of the car seen outside of the car window. These vectors indicate that the car is driving along the road depicted on the previous spread. The behavioural action is implied by the posture and gaze lines of the characters in the car. The girl and her mother are depicted as seated, and the action is one of cognition. The girl's face is tilted, her chin resting on her chest, her arms are crossed over her toy, and she is gazing down, seemingly deep in thought. Because of the generic style used to portray the characters, it cannot be determined with certainty if the girl is sad or lonely, or simply just thinking. This contrasting feeling of involvement presented in the nostalgic elegy on the first spread and the detachment of modern life presented on the third continues in the interpersonal choices analysed in the next section.

Interpersonal metafunction

The most prominent interpersonal choices in Spread 3 are involvement, orientation, social distance, force, and ambience. With respect to orientation, the image portrays the characters [face-to-back] where the girl faces her mother's back. This choice of orientation effectively establishes an emotional tone. The girl's downcast glance, together with the thick, hard black stripes covering the back of the mother, create a feeling of a barrier and reinforces a feeling of separation. *Outside*, personified as the landscape view from the car window is oriented [side-by-side] to the seated girl. According to Kress and van Leeuwen (2021) and Painter et al. (2013) a placement of characters side-by-side usually suggest closeness and friendship. Spread 3, however, plays with this traditional notion by orienting the girl with her face turned away to appear oblivious to the outside. In terms of the human-nature relationship, arguably, Spread 3 creates a feeling of separation from nature in the present.

The social distance between the reader and the visual characters is [close]. The shot size implies that the viewer is inside the car together with the girl and her mother. However, the girl is portrayed from an oblique angle making her detached from the reader, despite the closeness in terms of proximity.

Force and ambience are used to contrast the negative connotations of being inside with the positive connotations of being outside. The choice of force is one of upscaled [mass] and [extent]. The extent of the grey interior of the car takes up most of the space, together with the upscaled representation of the girl. *Outside*, seen through the car window, functions only as the background of the spread. Moreover, the forest now appears downscaled in terms of [mass], resulting in a stronger contrast between outside and inside.

Regarding ambience, the use of the colour grey plays a major role in this context. The girl dressed in red complements, and stand out against the green colour palette of *Outside* (see Itten, 1970, p. 19). Along the same line, Kress and Van Leeuwen (2002) connect the interpersonal meaning making of ambience to people's reaction to colour. Different feelings can be evoked when perceiving colours, for example, the colour red can suggest love, danger and revolution, and the colour black can awaken emotions of mourning, penance, and sorrow. It may be argued that the extensive use of grey on the third spread calls forth a cold, hard, impassive feeling, portraying the inside setting as

something bleak and unfriendly. In addition, the use of green and red in Spread 3, serves ironically as a contrast, where the girl, boxed-in in grey car interior, discounts *Outside*.

Textual metafunction

Most notable within the textual metafunction in Spread 3 are the concepts of framing and focus. Before analysing these concepts, I will place the spread according to its stage in the overall narrative. Spread 3 fulfils the reflection phase that started on Spread 2, where the verbal mode ponders the human-nature relationship of present time, while visually displaying the now reappearing girl inside a moving car through a wild, vivid country landscape.

Regarding framing, the [unbound] choice has an inviting effect because the image, except for the page edges, is not framed or bound in any way, but fills the entire spread. The car interior is viewed at an eye level, effectively pulling the reader into the story, almost as if the reader is seated beside the girl in the car. Thus, a feeling of being trapped or restrained may be evoked, due to the small, enclosed space. Consequently, the juxtaposition of the past versus the present time, the state of being outside versus being inside is further stressed in this third metafunction. In addition, the verbiage's judgemental assessment of the human-nature relationship of present time is thus expanded and ultimately concerns and affects *us*, the implied reader.

The choice of focus in Spread 3 emphasises the divide between humans and nature. Here, the realisation of focus contributes to the message of disconnectedness and strengthens the barrier between inside and outside as concepts, as well as the juxtaposed past and present tense. Viewing Spread 3 as a whole, the focus is [unbalanced] in its choice of [centrifocal: polarised: orthogonal: horizontal]. Along the horizontal continuum, the girl is the most prominent element on the verso side of the spread. The focus group is unbalanced because of the empty grey space on the recto side. While the girl's mother is part of the grey space on the recto side, her presence does not serve to balance the picture. She is placed all the way up in the corner, near the end of the page. In addition, she blends into the grey interior of the car, her face and body obscured by a messy cloud of black hair and black clothing. This unbalanced spread can produce a sense of foreboding and a development in the narrative, and it is also used to encourage page-turning (Painter et al., 2013, p. 117).

Along the horizontal line, the verbiage is placed on the verso side close to the page's edge. The girl's mother is placed opposite on the recto side, linking the word

‘inside’ to the mother whose back is turned. The concept of being inside is thus again associated with something unfavourable, the feeling of separateness. This contrast between inside and outside is enhanced by a coupling of ambience and focus. Along the vertical line is an unbalanced choice of [centrifocal: polarised: orthogonal: vertical]. Centrally placed, and at the top of the spread, *Outside* is portrayed as the view from the car window painted in hues of green, yellow, and blue. Opposed to this, placed in a central bottom position is the empty grey space of car interior.

4.3.3 Spread 6 recto: A human-nature relationship in transformation

The major theme in *Outside In* is the relationship between nature and humans. The narrative starts off with a nostalgic reminiscence of the past when humans lived in harmony with nature. This harmonious unity of nature and culture is presented as something to rediscover and reclaim. In order to restore such a relationship, humanity (the verbal *us* and the visual girl) needs to change or transform. In this context, the recto side of Spread 6 (see *Figure 6*) is of particular interest. The spread portrays a transforming butterfly. Transformation as a concept is vital in learning, *bildung*, and education, and in the context of ecocritical theory, it is an important factor to the notion of ecocitizenship. This will be further discussed in Section 5.1.1.

Ideational metafunction

Spread 6 recto depicts a close-up of a monarch butterfly. The butterfly has newly transformed, and we can see the chrysalis in the background. The setting of this transformation is the garden right outside the house where we can see the girl through the window, seated in the windowsill. The ideational choice of inter-circumstance differs between the verso and recto side in Spread 6. The verso side shows the girl inside, in the hall with big windows showing the garden outside, whereas the recto side shows the outside garden with the butterfly looking in through the window at the seated girl. Thus, the inter-circumstance in Spread 6 recto is a case of [new perspective] of the same context. One possible reading of this new perspective is that the girl is observed through the eyes of the butterfly, and that the butterfly is a personification of *Outside*. This is also implied through the verbiage: “[So Outside reminds us with flashes at the window] and slow magic tricks” (Underwood & Derby, 2020, pp. 9–12)., The butterfly’s transformation can be interpreted as one of nature’s magic tricks.

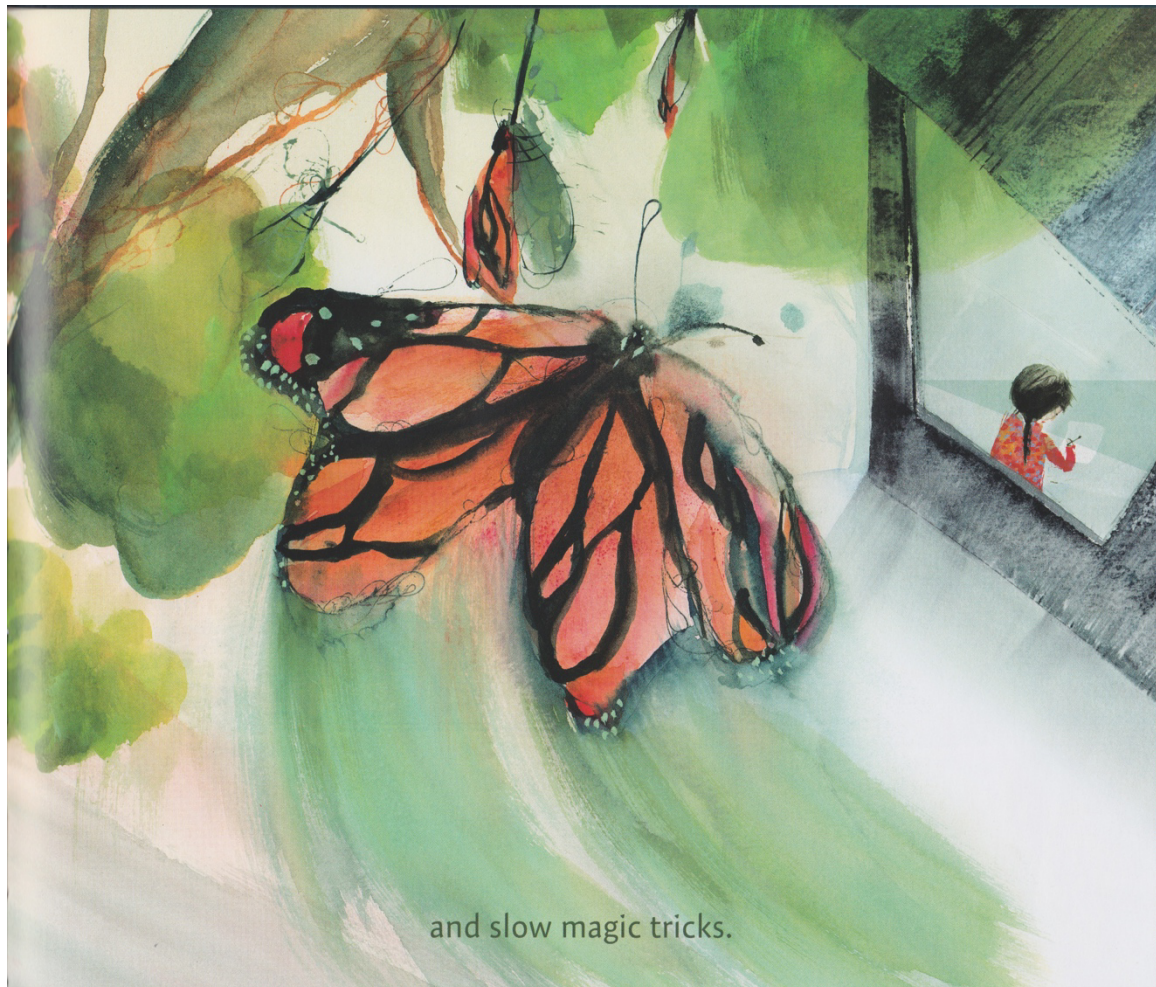


Figure 6: Spread 6 recto from *Outside In* by Underwood & Derby (2020, p. 12) Copyright 2020, Houghton Mifflin Harcourt.

This magic trick is the main verbal and visual action on the spread. The material action created by the paint stokes, or vectors, behind the butterfly suggests movement. The enchanting, free and unrestrained action seen outside is in stark contrast to the depicted house in the background. Vectors formed by the walls, roof, and window imply a confined, nearly caged, space, and with the girl placed inside the house, the physical barrier between inside and outside is reinforced. This juxtaposition is amplified by the mental action of perception. A deictic vector is implied from the girl to the behavioural act of writing or drawing, she looks engrossed in the activity and completely ignorant of her surroundings. Consequently, the deictic vector created by the butterfly's gaze towards the girl is unfulfilled, since no contact is established.

Choosing to represent *Outside* as a butterfly is surely not coincidental. The metamorphosis of butterflies, or the stages of life are the four stages from egg and larva to pupa, and finally adult. The fascinating life cycle with its miraculous elements of

otherworldly mysticism, has made the butterfly a common symbol in many religions and cultures. This is discussed further in Section 5.1.1.

Interpersonal metafunction

The interpersonal concepts that are most notable in Spread 6 recto, in terms of the system of feeling, are force, ambience, and verbal attitude. Regarding the interpersonal system of affiliation, the concepts of involvement, orientation, and power are most prominent.

The principal, and most conspicuous, element in the image is the portrayal of the adult monarch butterfly. The interpersonal realisation of force is upscaled [mass], when the extent of the butterfly takes up most of the available space compared to the girl seated in the window. As a result, additional emphasis is placed on the transforming butterfly.

There is a contrast in ambience when comparing the *Outside* and inside. The transforming butterfly is depicted using warm and saturated colours. Even the green colours of the vegetation have elements of yellow hues. The beauty of nature is portrayed with vibrant, warm, lush tones and soft angles. In contrast, the house is painted in dark grey colours with sharp angles. Once again, as in the first three spreads, the verbal attitude of the narrative as striving towards a nature-human relationship that once was and the negative evaluation of our modern life inside, is coupled in the image.

With respect to involvement, the butterfly is viewed from a horizontal angle, facing the reader straight on. This creates a feeling of involvement. The girl, on the other hand, is viewed at an oblique angle, thus creating a sense of detachment. This detachment is strengthened through the orientation of the characters as [face-to-back] because of the butterfly facing the girl's back.

Furthermore, the perspective in the image is inverted. The reader views the butterfly and the girl from above, and, at the same time, observes the transformation process from chrysalis to adult monarch at an eye level. This choice places *Outside* in power, hovering over the girl. Nevertheless, the girl's orientation and bodily stance as ignorant puts this power relation into question. It can even be argued that because of the girl's oblivious position to the upscaled force of *Outside*, she is equal in power, or even more powerful.

Textual metafunction

The concepts within the textual metafunction which contribute most to the overall meaning making in Spread 6 recto are layout and focus. However, first, I will place the

spread textually according to the narrative phases of the story. Following the narrative, Spread 6 recto is part of the resolution phase of the story that runs over most of the book (11 out of 18 spreads, pp. 9–30). Spread 5 sets up the solution to the problem presented in the beginning of the story, humans disconnected from nature, with the verbiage “So *Outside* reminds us” (Underwood & Derby, 2020, p. 9). Spread 6 recto illustrates the first of many examples of how *Outside* brings to mind its presence, this time in the context of nature’s magic tricks in the form of a transforming butterfly.

The layout of the spread creates intermodal integration through the choice of [integrated: expanded: subsumed]. That is to say, the verbiage and image are read as an integral whole because the verbiage is subsumed in the image, a fusion between picture and words. Painter et al. (2013) argue that another effect of subsumed layouts is that depicted elements point to words in the verbiage encouraging the reader to view the spread as a unity of meaning. When reading this spread, the depicted metamorphous butterfly is the magic trick described in the verbiage.

With respect to the meaning making in the spread, it is the textual focus choices that stand out. The key ideational meaning of the story, how the characters, the verbal *us* and the visual girl, relate to *Outside*, specifically as a narrative character, but also as nature in general, is brought forth by the textual realisation of focus. The adult monarch is [centrifocal: centred: simple], when placed in the centre of the spread, so called ‘bull’s eye’. When looking at the book at large, this central placement of a major focus group is an uncommon choice. Consequently, the current spread stands out in the overall narrative, making it more prominent. Attention is drawn to the transformation of the butterfly, from chrysalis to adult monarch, arguably mirroring the upcoming shift in the relationship between the girl (*us*) and *Outside*. The butterfly also participates in other focus groups, effectively reinforcing its salience.

First, the chrysalis and the verbiage, placed above and below the monarch, subsequently create a triptych. This is realised through [centred: extended: triptych], where the words “magic tricks” in the verbiage are linked to the stages of the transformation process. Arguably, the sheer volume of the adult butterfly draws the eyes of the viewer to perceive a triptych, positively ignoring a fourth element. When looking closer, there is a fourth object, another smaller chrysalis placed further back and higher up in the spread potentially representing a choice of [iterating: aligned] organised in a nearly straight vertical line, drawing attention to the interaction of the process.

Second, the butterfly is linked to the girl, by the means of the [centrifocal: polarised: diagonal] focus choice. That is to say, the diagonal deictic vector, formed by the butterfly's gaze, connects it and the girl. Within this, the deictic vector, created from the girl's gaze towards the sketchbook and the act of writing and drawing, underlines the key message of the narrative, the separation between nature and humans.

4.3.4 Spread 9: Challenging the idyllic chronotope

The picturebook *Outside In* has a clear pastoral element in its portrayal of nature as idyllic. However, there are also elements in the visual mode that do not fit the classical pastoral chronotope. In this section, I will analyse how nature is portrayed in Spread 9 (see *Figure 7*). The analysis points to this particular spread being an example of an extended pastoral concept. I have selected Spread 9 to demonstrate how the picturebook deviates, if only slightly, from the idyllic chronotope due to its depiction of other features of nature. In the discussion (see Section 5.2), I will further study the pastoral and post-pastoral concepts presented in the analysis below.

Ideational metafunction

Spread 9 shows a grassy garden, flowers with roots digging into the earth, insects and birds buzzing in the hazy, sunlit air. The story continues with *Outside* reminding *us* of its existence. In the preceding spread *Outside* indicates with sounds. In this spread, Spread 9, *Outside* brings smells, as described in the verbiage: "It beckons with smells: sunbaked, fresh and mysterious" (Underwood & Derby, 2020, p. 17). The verbiage does not refer to a specific place, only that it is a place with certain smells and that it is daytime due to the 'sunbaked' scents. Consequently, the visual mode is the main source for information about the setting.

When closely examining the setting of Spread 9, there are a lot of details on the garden floor, not only various types of flowers and vegetation, but different animals are also depicted. These different animals constitute the characters depicted in this spread, all a personification of *Outside* as a character. The snail, a sylleptic element appearing on many spreads throughout the book, is seen on the page edge of the verso side, where its slimy path is indicated in the earth. Also found on the verso side, three centipedes are promenading in a row, a bee's journey between flower petals to collect nectar is depicted as a blur of lines, a small fluttering nectar-sucking hummingbird is hovering above a



Figure 7: Spread 9 from *Outside In* by Underwood & Derby (2020, pp. 17–18) Copyright 2020, Houghton Mifflin Harcourt.

towering flower, and another colourful bird is swooping down in the direction of the crawling centipedes. On the recto side, a scruffy grey rat is portrayed viewing the house from a position between two flowers and two earthworms are sliding inside their dug tunnel which is winding and stretching along the lower corner.

The wild garden landscape focuses on the garden floor and the underground. But the house is also visible in the background on the upper recto side. From the narrative it is implied that the characters, the girl's family, are inside the house. Thus, this spread is another example of perspective change. This time, the house is seen from the point-of-view of *Outside*. To illustrate, the next spread, Spread 10, depicts the characters in a kitchen setting where *Outside* is seen from the point-of-view of inside.

The depicted action is material, seen as vectors created by bird and insect wings, flower stems, petals, and leaves. Coupled with vectors formed by the earthworms' tunnel and the slimy path of the snail, blended with the gnarly roots of the flowers and plants along the bottom of the spread and the twisting lines indicating the voyage of the quivering bees, the garden floor setting seemingly comes alive. The verbal action is inferred by the verb *beckons*, describing how *Outside* plays with our sense of smell, indicating nature as an aesthetic experience for all the human senses.

Interpersonal metafunction

The most prominent interpersonal concepts portrayed in Spread 9 are social distance, involvement, force, affect, ambience, and verbal attitude. They are of special interest because of how they relate to various features of nature that oppose the classical pastoral

trope. These features include decomposing plants, weeds, and animals that traditionally symbolise uncleanliness, plague, and pestilence, and they are at the same time presented in a positive and favourable light.

Spread 9 is a close shot from a ‘frog’s perspective’, or a point-of-view from the ground up, as if the reader is crouching in the garden. The wild garden represents *Outside* as a character at close range and from an inverted perspective. This type of perspective allows the viewer to observe the flowers at eye level and at the same time dive beneath the garden floor to study the plants’ roots and the earthworms’ tunnel. This choice of social distance can call forth a feeling of closeness with *Outside*, as if being a part of nature. This is reinforced by the realisation of involvement. The garden is depicted from a horizontal angle, suggesting involvement and an intimate relationship.

The choice of force creates a strong contrast between outside and inside. *Outside* is upscaled in the context of [mass] and [extent]. The garden takes up nearly all the space in the spread, thus illustrating *Outside* as immense, substantial, and ecologically diverse. Inside, on the other hand, is represented by the bleak, almost transparent house blurring into the background. This contrast is strengthened through ambience and affect. The inferred affect of *Outside* as a character is the characterization of *Outside* as rich and plentiful, bustling and swarming with life. In addition, *Outside* is painted in a vivid, ample colour palette with a familiarity in its high colour differentiation with both vibrant and muted tones. The flowers tinted in bright warm colours, the green earth mixed with yellow and red hues, and radiant sunlight lights up the garden floor. In contrast, the house is painted in a hazy and cold purple colour.

The verbal attitude is [inscribed: positive] with an inclination. *Outside* “beckons with smells” (Underwood & Derby, 2020, p. 17). These smells are described as fresh, sunbaked, and mysterious. The combination of the verbal mode together with the visual illustration of various vermin and pests, such as crawling insects, a scruffy rat and worms makes the reading of this spread open to interpretation and open to a variety of mental aesthetical experiences dependent on preconception, knowledge, and cultural stance. For example, the rat traditionally symbolises death, decay and the underworld due to its history as a plague animal (Cooper, 1978, p. 137). The worm is, likewise, a symbol of death and dissolution (ibid, p. 195). Reading these features of nature through an ecocritical lens in terms of concepts including pastoral and post-pastoral will be discussed further in Section 5.2.

Textual metafunction

The most notable concepts within the textual metafunction found in Spread 9 are focus and framing. Before diving into the analysis of these constructs, it should be noted that Spread 9 can be placed in the resolution phase of the story with respect to the genre stages of the overall narrative. The spread offers another example of how *Outside* reminds *us* of its existence, this time through the sense of smell. Out of all the spreads which constitute this resolution stage, this is the only spread that does not portray the human participants, and among all the spreads, this spread contains the highest number of depicted living things.

Like the previously analysed spreads, Spread 9 is [unbound: contextualised] in terms of framing. Out of the eleven spreads that constitute the resolution stage in the narrative, only three spreads are bound and lack details regarding setting (see Spreads 11, 13 and 14 in *Table A.3* on p. 150). The effect of an unbound frame is that the spread invites the reader into the image, as if the reader is an invisible part of the illustrations, and the shot is what the reader can see in its present aesthetic surroundings. The visual mode, read together with the verbiage, can thus give an illusion of partaking, by squatting or lying on the ground, taking in the myriad smells of the garden floor.

One of the primary focus groups in Spread 9 is [iterating: aligned]. The sheer variety of plants, flowers, insects, and animals lining up horizontally in the garden draws attention to the biodiversity under and above ground and the varied participants partaking in the action. Nature is thus not only something to be observed, such as the panoramic outlooks towards majestic mountains or never-ending, green rolling hills, or the more intimate picturesque construct of flowering gardens with low hanging trees and small fishponds. Nature is also the microscopic snapshots of small ecological sections, where the equally important components and features of the natural world can be discovered.

In addition, the choice of [centrifocal: polarised: diagonal] links the outside nature to the inside, represented by the house in the background. Vectors formed by the stalks, petals and leaves of flowers and plants bend and stretch diagonally from the verso and recto side of the spread towards the house. If interpreting *Outside* as nature personified, deictic vectors, implying gaze lines can be added, thus emphasising the connection between *Outside* and inside, here it is also implied, from the overall narrative, that the visual characters, or the verbal *us*, are inside the house.

Within this major focus group that encompasses the whole garden, smaller focus groups can be observed. On the verso side, the verbiage and the wild garden is linked through the choice of [centrifocal: polarised: orthogonal: vertical]. Vertically, the word ‘*smells*’ is connected to the visually illustrated flowers and damp ground, reinforcing the notion of experiencing nature aesthetically through all the senses, not only sight. Whereas, on the recto side, the similar focus choice of [centrifocal: polarised: orthogonal: vertical] connect the rat through a deictic vector to the house, again deepen the unity between *Outside* and *us*.

4.3.5 Spread 7 and 16: The enlightenment of the sun

When viewing the narrative of *Outside In* from start to finish, the reader will observe that seven out of eighteen spreads feature visual illustrations of flashes of light and shadows cast from the outside through windows. Visually, the play of light inside is an important part of the illustrations of the picturebook. Additionally, the shadow play can be found described on many instances in the verbiage. Already on Spread 6 verso, the verbiage, together with the visual mode, portrays the sun’s role: “[Outside reminds us] with flashes at the window” (Underwood & Derby, 2020, pp. 9–11). Furthermore, on Spread 7 (see *Figure 8*): “It sends the sunset and shadows inside to play” (ibid, p. 14) and, on Spread 13 verso and recto, the verbiage tells us that “Outside shows us” (ibid, p. 25) the time of day, implied visually through the light, and, conversely, the lack of light.

Consequently, when reading the visual and verbal narrative of *Outside In*, there is a parallel to Plato’s allegory of the cave, in terms of the shadow play cast from the outside sun. Especially the mirrored Spreads 7 and 16 (see *Figure 8*) contain both visual and verbal elements that correlate with Plato’s allegory. After the first spread’s flashback to a vanished past where humans and nature were part of each other, the girl, in present time, is portrayed inside for most of the remaining narrative. In the final spread she is seen walking out into the unknown *Outside*. Through an ecocritical lens, the concept of ecocitizenship can be observed here, as the girl’s transformation to an ecocitizen. In the discussion section of this thesis (see Section 5.1.2), I will discuss Plato’s cave as an allegory in terms of the concept of ecocitizenship.



Figure 8: Spread 7 (top) and Spread 16 (bottom) from *Outside In* by Underwood & Derby (2020, pp. 13–14, 31–32) Copyright 2020, Houghton Mifflin Harcourt.

Ideational metafunction

The ideational choice of setting in Spread 7 is parallel to Spread 16. The former contains a coupling of both verbal and visual circumstantiation of an inside setting in a room during eventing time. The latter spread visually depicts the same setting during daytime. An oversized armchair with the girl sitting in it, is placed on the verso side of both spreads in a big and otherwise empty room. The wall on the recto side harbours a large picture window and both spreads portray the contrast of warm yellow light flooding in from the window.

The window with its view of nature, light and shadows, formed by trees and branches, symbolises the verbal and visual character of *Outside*. The seated girl, representing the verbal *us*, is, in both spreads, dressed in a red and blue dotted jumper. In

the first spread, she is wearing thick, green, woollen socks and reading a book, her head bent in seeming concentration, while her cat, who is licking its paws, is lying curled up beside one of the armchair's legs. In the latter, she is seated, probably on her knees, but this is concealed by the big armrest, facing the window/*Outside* and the cat is lying closer to the window, in the recto corner of the spread.

The vectors, created by the shadows and serving as a representation of *Outside*, are the main ideational choice of visual and verbal material action of the spreads. The verbiage, in Spread 7, with the verb 'to send' in present tense, describes how *Outside* reminds the humans of its existence: "It sends the sunset and shadows inside to play" (Underwood & Derby, 2020, p. 14). In addition, the visual depiction of shadows playing inside suggests material action, the movement created by a light breeze. Furthermore, these vectors also indicate material action when *Outside* stretches towards and reaches for the girl. A case of behavioural action suggesting the inter-event, or act, of reading is found in the first spread by the deictic vector, created by the girl's gaze directed at the book lying open in her lap. In the latter spread, the deictic vector, the gaze line from the girl towards the window, indicates the perceptive action of looking. Finally, verbal action is observed in Spread 16 where *Outside* speaks directly to the girl: "*I'm here*, *Outside* says. *I miss you*" (ibid, p. 32).

Interpersonal metafunction

The interpersonal concepts portrayed in Spreads 7 and 16 that are most noteworthy are ambience, force, involvement, and orientation. These concepts evoke how the reader feels when reading the spreads, especially feelings connected to the human-nature relationship, where the contrast between the mirrored spreads is made prominent through opposing choices within these concepts.

Most notable, due to the contrast of the warm and cold colours in the two spreads, is the realisation of ambience. In both spreads, the room is painted in a [cold] and [muted] colour palette, with purple and blue hues in Spread 7 and a mixture of muted green and blue hues in Spread 16. In contrast, the choice of [warm] and more [vibrant] colours is observed in the golden dawn light streaming into the room from the window. Amplified by the word "sunset" in Spread 7, and the phrase "I'm here" in Spread 16, the yellow light stretches across the floor and parts of the wall, finally to rest on the armchair's back, wrapping it in radiant, warm, yellowish hues. This realisation of ambience creates a

feeling of opposites. Being inside is presented as muted, cold, and dark, whereas outside is warm and bright.

Another interpersonal concept that affects the notion of feeling, is the choice of force. In this spread, force is represented through graduation by means of quantification. The size of the armchair can be described as upscaled [mass] because of its volume, compared to the girl. Combined with the choice of [extent] where the shadows cast from the window take up most of the available space in the spreads, the feeling of *Outside* encompassing the girl is set against the feeling of detachment created by the oversized chair.

The realisation of affiliation through focalisation and involvement is the choice of [observe: ÷ gaze] and [detachment] in both spreads. There is no direct gaze towards the viewer. The reader observes the girl from an oblique angle. This can lead to the reader assuming an evaluating or judging stance, instead of what Painter et al. (2013, p. 19) describe as engaging with the character through eye contact. Kress and van Leeuwen (2021, p. 118) use the term ‘invisible onlooker’ to explain the role of the viewer where the character’s gaze is an ‘offer’ of information.

The orientation creates a coupling across different metafunctions that enhances the feeling of detachment in Spread 7. More specifically, the orientation is [face-to-back] due to the girl facing away from the window (i.e., *Outside*). In Spread 16, the girl is facing the window, and the orientation is thus reversed to become [face-to-face]. The result conveys a feeling of involvement rather than detachment. This is the main contrast between the two spreads that are otherwise quite similar.

Textual metafunction

The most prominent concepts within the textual metafunction found in Spread 7 and 16 are focus and framing. In addition, the concept of textual staging arranges the narrative plot into an organised whole. Spread 7 is part of the resolution stage and illustrates yet another example of how *Outside* reminds *us* of its existence. Spread 16, while also belonging to the resolution stage, portrays a pause in the story that serves as a turning point when *Outside* communicates with *us* through speech.

The textual framing in both spreads is [unbound: contextualised]. The image contains a detailed setting, and the integrated verbiage fills the whole spread extending all the way to the page’s edge. The effect of this framing choice is that no boundary breaches

the barrier between the reader and the text. The reader is thus invited into the same room as the girl to aesthetically experience the shadow play and conversation with *Outside*.

In addition to framing, the textual realisation of focus portrays the relationship between nature and humans. Spread 7 gives a feeling of unbalance when considered as a whole, including both verso and recto sides of the gutter. This can be explained by the focus choice of [centrifocal: polarised: orthogonal: horizontal]. Horizontally, on the verso side of the room, the girl is seated in the armchair, but the recto side of the room is an empty space. This unbalanced focus emphasises the disconnection between the girl and *Outside*. Recall that the ambience in the interpersonal metafunction already underlines this feeling of disconnection through the cold, muted, darkened colours. The interpersonal and textual metafunctions are thus coupled in a way that reinforces the same notion. The unbalanced feeling is also strengthened by the [centrifocal: polarised: diagonal] focus found on the verso side of the spread. The diagonal deictic vector from the girl towards her book highlights the act of reading, but also emphasises the detachment from *Outside*.

The feeling of unbalance along the horizontal line is gone in Spread 16, because the girl is now turned towards the window. The choice of [centrifocal: polarised: orthogonal: horizontal] focus is a balanced depiction of characters on the horizontal axis. The girl looks out of the window, creating a horizontal deictic line connecting her and *Outside*. Equally important, the ambience creates another link between the warm yellow hues that of the armchair and the light outside.

Outside as a focus group is also emphasised when looking at the verbal and visual modes in unison. The verbiage can be found on the recto side in both spreads. In Spread 7, the verbiage is connected to the image along two lines. First, a vertical line links the phrase “shadows inside to play” to the depicted playful shadows cast on the floor. Second, a horizontal line connects the word “sunset” to the warm light in the window. In Spread 16, the verbal text is placed next to the window on a horizontal line, linking the verbal speech by *Outside* to the window.



Figure 9: Spread 18 from *Outside In* by Underwood & Derby (2020, pp. 35–36) Copyright 2020, Houghton Mifflin Harcourt.

4.3.6 Spread 18: The recovered future of utopia

The final spread of the book, and the last one that will be analysed in detail, shows the girl answering *Outside*'s call by walking out in the most picturesque, idyllic landscape in the book. This will be further discussed in Section 5.2. Here, I will analyse Spread 18 (see *Figure 9*) and study the most prominent choices within the three different metafunctions according to how they portray the features of nature, in terms of the pastoral, and the human-nature relationship regarding the notion of ecocitizenship.

Ideational metafunction

The setting in Spread 18, depicts the landscape immediately surrounding the girl's house. The girl is seen walking, together with her cat, out of her home close to the page edge on the verso side towards the forest depicted on the recto side of the spread. Only the edge of the forest is portrayed, but it stretches into the horizon in a seemingly never-ending manner. The sky is bleeding with orange and red hues and the trees are multicoloured, ranging from yellow and red, to purple, blue, and green. The ground is covered with leaves and flowers formed as curving lines, indicating a foot path towards the page's edge on the recto side. The visual inter-circumstance is a choice of [vary degree: recontextualised] and [change context: home out]. The degree of circumstantial setting has increased when comparing to the previous depiction on Spread 17 recto. In addition, the setting has changed from the previous spread. The girl, who was inside looking out of

the window on Spread 17, is now leaving the house on Spread 18. The verbal circumstantiation displays the time, but not the place. The verbiage “and we answer” (Underwood & Derby, 2020, p. 35) is in present tense, as in *we* answer, as readers, in present time when reading the picturebook narrative. The action of answering *Outside*'s call suggests connecting with nature by going outside, but the details of the setting are more or less entirely up to the visual mode.

Regarding characters, the spread consists of seven different characters. The main character, the girl, is both represented visually, and verbally. Visually, together with her cat unchanged in attribution and immediate reappearing, compared with the previous spread. Verbally, as *we*, and thus also representing the reader. In addition, a deer, possibly the same one observed on Spread 16 (see *Figure 8*) re-emerging, is standing in a clearing in the forest. The deer resembles the well-known Disney character of Bambi from the movie with the same name from 1942. Also notable, is the recurring snail, the sylleptic element sliding towards the girl from the recto side, close to the bottom edge of the page. Other characters in the spread are the soaring bird and a flock of deer watching the girl standing further back in the middle of the spread.

The visual action can be divided into behavioural and material action. Physical behavioural action can be interpreted from the vectors extending from the arms and legs of the girl and her cat, implying that they are walking. Vectors formed by the bird's wings confers the act of flying. Mental behavioural action, in terms of perception, can be observed from the many vectors created by gaze lines. The girl's gaze towards the forest can infer the internal aesthetic mental state of being outside. The gaze line from the crawling snail towards the girl and the gaze lines from the two deer in the direction of the girl can imply an inviting and waiting stance. The gaze line from the salient deer down towards the snail emphasises the snail's importance in the story's action, especially since the girl is seen holding the snail when turning this last narrative page, on the book's copyright page. Second, there are many cases of material action depicted, created by vectors formed by vegetation. Very prominent, the leaning and visually striking tree trunk, together with the vectors created by the falling leaves and flowers that covers the ground that point and lead towards the page's edge on the recto side, emphasise the girl's motion of going into the *Outside*, the road leading into the unknown, not depicted nature. Vectors created by branches and trees imply movement of a light breeze, again, arguably, expanding the aesthetic experience when reading, as if internally experience *Outside*, nature personified, as something alive.

Interpersonal metafunction

In terms of affiliation, the most prominent interpersonal concepts observed in Spread 18 are proximity, involvement, and orientation. With respect to feeling, the most significant concepts are verbal attitude, affect, force, and ambience.

The combined use of colour and vanishing points, in Spread 18, on the verso and recto side, create depth in the image. In terms of proximity, the snail is very close, the awaiting forest and the walking girl and cat are equally close, whereas the meadow and the field in the background are furthest away. They are all portrayed from a horizontal angle, creating a feeling of maximum involvement. A path, encompassed by fallen leaves and flowers, starts at the bottom in the centre of the spread and pulls the reader's gaze into the inviting forest, towards the vanishing point placed on the recto page edge. Coupled with the choice of orientation as [face-to-face], where the girl and *Outside* face each other, linking the verbal *we* to nature, this feeling of involvement is reinforced.

Recall that the Spreads 2, 3 and 4 of *Outside In* (see Section 4.3.1 on p. 59 and Table A.2 on p. 143) present a verbal attitude of negative judgement towards the modern way of living, being mostly inside, which is opposed to the idyllic human relationship to nature of the past. In contrast, Spread 18, the last spread of the picturebook, invokes a positive verbal attitude of appreciation. Combined with the visual affect that pictures the girl as happy, ready, and grateful, and *Outside* as captivating and enchanting, this positive message of recovery of the human-nature relationship is strengthened.

The interpersonal choices of force and ambience evoke the notion of the *locus amoenus*, the picture-perfect earthly paradise. The sheer force of *Outside* is evident, through the realisation of an upscaled [extent] and [mass/amount]. *Outside*, compared to inside, represented through the awning of the house on the verso page's edge, takes up nearly all the available space in the spread. The visual characters, the girl and her cat, compared to *Outside*, seem small in the vast forest, in the same way as in Spread 1 (see Figure 4). The choice of ambience echoes the traits and nature features of the *locus amoenus* (Curtius, 2013, p. 185). The warm light, speckled with red and orange hues, is shining, lighting up the landscape. The blooming grove of trees, use nearly the whole colour palette and casts soft shadows. The trees leaning towards the recto side, together with the warm light hint at a mild breeze from the west. There are few cold colours, and the ones that are present, such as green and blue covering parts of the forest floor, are mixed with deep red and yellow tints, creating feelings of comfort, solace, and refuge.

Textual metafunction

The textual concepts that are most prominent found in Spread 18 are framing and focus. Another principle within the textual metafunction is the organising of the narrative, both within the page, but also in terms of linking sequences and staging the story into a coherent whole. Spread 18, being the last spread of *Outside In*, presents the coda stage, or the ending of the story. The girl and the verbal *we* are again connected to *Outside* through the verbiage “and we answer” (Underwood & Derby, 2020, p. 35). However, the coda is open-ended in terms of ‘what happens next’. The image implies that the girl will walk into the forest but does not answer where the path is leading. Nevertheless, the coda is satisfactory regarding the book’s complication and following solution stage. *We*, shown visually through the girl, “even when [...] outside... we’re inside” (ibid, p. 3–5) in the story’s beginning, ending with answering *Outside*’s call in the verbiage, visually placed outside on the last spread.

The framing choice on Spread 18 stands out because of the contrast to the previous spread. Spread 17 is a double page spread where the verso page completely lacks the visual mode, only containing the centrally placed verbiage “Outside waits...” (ibid, p. 33) on a white background. The recto page, only including the visual mode, depicts the girl facing a window consisting of a big single pane of glass portraying the outside landscape. The window mimics a frame, making this page bound and limited with respect to framing. This results in a more distinct separation between the narrative and the reader. The effect of turning the page to reveal the unbound framing of Spread 18 is thus more dramatic. The idyllic landscape fills the whole spread, inviting the reader into the landscape as a part of it.

How the narrative link between humans and nature is made prominent in this spread is observed through many and varying instances of textual focus. The main focus group is the most salient, when analysing the spread as a whole, and smaller focus groups within this group are found on primarily the verso and recto side of the spread. Observing the spread as a whole, the most prominent focus group is evident through the double balanced choice of [centrifocal: polarised: orthogonal: horizontal]. Here, placed on each end along the horizontal line, the girl together with her cat, in addition with deictic vectors, are facing the deer in the clearing and *Outside*, nature personified, at the same time. This linking of the humans and nature emphasises the act of connection to nature as the narrative’s solution. Moreover, the [centrifocal: polarised: diagonal] link between the

syllaptic snail and the girl, reinforced by the gaze line, or deictic vector, from the snail towards the girl, hints at a final meeting.

On the verso side of the spread, the verbiage “and we answer” (ibid, p. 35) is connected to the girl, being placed horizontally in front of her, like a speech bubble, through the choice of [centrifocal: polarised: orthogonal: horizontal]. The verbal *we* is here firmly linked to the visual girl.

On the recto side of the spread, the choice of [iterating: aligned] is used for trees lined up with a variety of colours, sizes, types, and levels of detail. This effectively presents the richness and colourfulness of *Outside*. Within this focus group, the forest, elements of *Outside* are connected through [centrifocal: polarised: diagonal]. The deer, placed in the clearing, is gazing diagonally downwards in the direction of the snail, linking animals and molluscs as features of nature and, additionally, contributing to the portrayal of the snail as a noteworthy syllaptic element in the narrative. Finally, there is a double unbalanced choice of [centrifocal: polarised: diagonal] found on the recto side. First, multiple diagonal lines, formed by the roots of trees, and especially the trunk of the centrally placed, darker, and more detailed tree, are pointing towards the recto page’s edge. Second, the diagonal line, created by the path surrounded by warm coloured leaves and flowers, points in the same direction, from a central position in the spread towards the recto page’s edge. A feeling of imbalance is created when these diagonal lines are unfulfilled on the recto side, where they disappear over the page edge. Staging of the story is thus indicated through the emphasis on turning the page. This may be read as a play with picturebook stereotypes, where the turning of pages is important to urge the reader forward in the narrative. The final spread tends to be balanced and final. But in *Outside In*, the reader is encouraged to turn past the final page of story. The next page, the copyright page, depicts the girl holding the snail in her hand. Furthermore, these diagonal focus choices draw the attention to the new path the girl, or the verbal *we*, must choose. It is unbalanced because the future is unknown, but, arguably, the first step has been made.

5 Discussion

This chapter discusses the research questions of this thesis by relating them to the multimodal analysis of the previous chapter. Recall that the first research question of this thesis concerns how the visual and verbal modes of the award-winning picturebook *Outside in* portray the human-nature relationship in the context of ecocitizenship. The second research question concerns how nature is depicted and how it relates to the ecocritical concept of the pastoral.

In this chapter, I will argue that the complex relationship between verbal and visual modes in the picturebook *Outside In* poetically highlights human agency in relation to nature in the context of ecocitizenship. Moreover, I will argue that the visual mode celebrates the beauty of nature in its lush, rich, and loose-brushed aquarelles in terms of the pastoral chronotope, but at the same time challenges the classic idyll in its multisensory depiction and verbal mode. Furthermore, I suggest that *Outside In* is an example of aesthetic representation that may provoke critical thinking, discussion, and awareness about the outside/inside differentiations and thus contribute to the formative process of ecocitizenship.

The theoretical background, presented in Chapter 2, together with the analysis in Chapter 4, constitute the point of departure for the discussion in this chapter. First, the concept of ecocitizenship will be addressed with reference to Spreads 6 recto, 7 and 16 (see *Figures 6 and 8*). This discussion concerns the transformation in the human-nature relationship and Plato's cave as an allegory for enlightenment and human agency. Here, the ecocritical concept of ecocitizenship will be discussed in terms of the anthropocentric and ecocentric axis according to the Nature in Culture Matrix (Goga et al., 2018b) and the framework for The Nature Competent Child (Goga, 2019, p. 159). Second, the concept of pastoral will be examined in relation to Spreads 1, 3, 9 and 18 (see *Figures 4, 5, 7 and 9*). These spreads give rise to diverse notions of the pastoral such as the nostalgic elegy, celebrated idyll, rediscovered utopia, while at the same time being able to challenge the classic pastoral chronotope. Finally, the chapter concludes with a discussion of how young readers may aesthetically experience *Outside In* in combination with nature experiences, thus providing new and exciting opportunities to readers "along the path to become the ecocitizens of the future" (Goga, 2017, p. 95).

5.1 Ecocitizenship

One major theme in *Outside In* is the depicted girl's (the verbal *us*) transformation from being inside throughout the story to finally acknowledging and stepping out into the outside nature on the last pages. This path to self-reform and action, in terms of an inner recognition of nature connects to the concept of ecocitizenship. The book portrays the quest to rediscover the harmonic balance between the human characters and the depicted outside natural environment by evoking a new path. A more ecocentric path, where humans view nature as a part of themselves and as something to enjoy and take care of, which has been called forth because of actions represented in the narrative.

Recall the definition of ecocitizenship presented in Section 2.1.4, based on Massey and Bradford (2011) and the core values in LK20. An ecocitizen is someone who is aware of how their lifestyle impacts nature and the climate, locally and globally, is willing to protect the environment, and is aware of the need for a sustainable society.

In this section, I will first discuss transformation, based on the analysis of Spread 6 (see *Figure 6*, p. 69), as an important factor to the concept of ecocitizenship because of its significance in the process of development, in terms of learning, *bildung* and education. Second, I will discuss Spreads 7 and 16 (see *Figure 8*, p. 77) in terms of Plato's allegory of the cave and how this analogy is linked to the concept of ecocitizenship and agency. In the last two sections, I will draw on the Nature in Culture Matrix (Goga et al., 2018b) and Goga's (2019, p. 159) framework for The Nature Competent Child, when discussing the ecocritical concept of ecocitizenship in terms of the anthropocentric and ecocentric stances represented in the book.

5.1.1 Metamorphosis, agency, and becoming an ecocitizen

In *Outside In*, the girl undergoes a transformation towards becoming an ecocitizen when she answers *Outside's* invitation to step out into nature. Reading the first spread as a flashback to the past that functions as a basis of comparison to the present time, the girl is depicted inside for most of the narrative from Spread 2 until the last spreads of the story where she reconnects with *Outside* and becomes a part of nature. In many ways, the girl goes through a kind of metamorphosis, in the same way as some animals do. After the appearance of the butterfly on Spread 6, the girl is seen sleeping, curled up in a fetal position on Spread 12, a kind of chrysalis stage, before she wakes up on Spread 13. Not long after, on Spread 16, she turns to look out of the window, an acknowledgement of

nature and *Outside*. The girl's transformation from being disconnected to nature to becoming a part of nature can thus be related to the theme of emerging ecocitizenship.

In nature narratives, child protagonists often develop subjective individual agency (Bradford et al., 2008, p. 96). The girl in *Outside In* models individual subjective agency through her growing ecocitizenship shaped by her rising awareness of her outdoor surroundings and her longing to be part of nature. Ultimately, her ability to change her immediate setting from being cut off from nature, to become a part of nature again. In addition, another main protagonist in *Outside In* is the verbal *us/we*. When the visual illustration shows the girl walking outside on the last spread (see *Figure 9*) the words "and we answer" (Underwood & Derby, 2020, p. 35) make up the verbiage. Thus, the modelled agency is not only individual, but also collective.

In nature, one finds many examples of transformation. The frog goes through the stages of egg, tadpole, and froglet before metamorphosing into adulthood. Similarly, the dragonfly starts off as an egg, then larva, before becoming an adult. Flowers start off as seeds and the changing seasons transform the colours of the leaves of trees. Many of these transformations may indeed seem like magic, as alluded to by the words "slow magic tricks" in Spread 6. The magic trick in question is the transforming monarch butterfly.

The analysis of Spread 6 in Section 4.3.3 (p. 68) showed that the butterfly is a prominent element in the spread and in the overall narrative. The butterfly transforms right outside the window where the girl is seated, quietly reminding her of the magic of nature. It also sends a strong message of foreboding. The stark contrast in ambience and colour and the boxed-in effect of the setting creates a profound divide in the human-nature relationship at this stage in the story. Moreover, the symbolism connected to the butterfly's transformation points toward a mental and behavioural metamorphosis for the girl in the story. This act foreshadows the development of the girl's agency and choice to finally belong in nature. The one-to-one correspondence between the girl and the verbal *us* insinuates a similar development of collective agency, ecocitizenship, environmental awareness and willingness to act for all humanity.

The monarch butterfly in Spread 6 is deeply symbolic. Cooper (1978, pp. 27–28) discusses different cultural and religious interpretations of butterfly symbolism. At the heart of Celtic, Greek, Māori, and Christian interpretations, the symbolic meaning of the butterfly is connected to the soul, rebirth, and resurrection. In the Western understanding, often linked to Christianity, the butterfly also figures as a symbol of transformation. It is

also linked to the resurrection of Christ, where the butterfly is sometimes shown in the hand of the Christ Child (ibid, p. 28).

Transformation is also a fundamental concept in learning. In hermeneutics, Hans-Georg Gadamer argues that our individual horizon of understanding is constantly changing and developing, based on the new insights, knowledge and experience (Gjesdal, 2010). A common example is when prejudice is met with new understanding. Similarly, Wade (1998, p. 713) defines personal transformation as a dynamic process of “expanding consciousness” where individuals integrate newly acquired insights and form new definitions of self. This process occurs through critical awareness of oneself and one’s personal perceptions.

Transformation is often motivated by a perceived imbalance or experience that has left a strong mark in the individual’s mental state (Paloutzian, 2005, p. 334). This deeply felt discrepancy creates doubts and questions that work as a catalyst for the process of transformation. A fulfilled transformation is characterised by significant changes in self, with respect to one’s values, attitudes, purpose, and behaviour. Hemetsberger et al. (2019, p. 544) maintain that the process of self-transformation is generally not something that happens on a single occasion, but a lengthy and complex process.

Reading the narrative in *Outside In, Outside* does not remind *us* on one occasion, but through many events, involving smell, sound, light, lack of light, animals, and insects, to name a few. The ending is open to interpretation as to where the path leads. However, there is an evident theme of subjective agency with respect to the human-nature relationship. Because “whatever transforms you, transforms your practice” (Newman, 1994, p. 116) and if such practice, in terms of behaviour, does not follow after these new ideals and insights, then there is no proof of transformation (Schwartz, 2000).

Recall that Spread 6 puts the reader above the narrative happenings in terms of power. The butterfly is viewed slightly from above. Kress and van Leeuwen (2021, pp. 138–139) argue that the reader thus has power over the depicted participants. In the verbal narrative, the choice is ultimately up to *us* as readers. Do we change our stance and attitude, and do we respond actively to *Outside*’s outstretched hand?

By posing such questions, one might hope the picturebook to have a consciousness-raising effect. Love (1996, p. 228) quotes Meeker (1974) in that literature plays a role in “the welfare and survival of mankind, and what insight it offers into human relationships with other species and with the world around us”. When the main

protagonist is on a journey towards ecocitizenship, readers may be affected by adopting the narrative's position, potentially leading to local environmental action (Goga, 2017, p. 94). Narratives with a familiar, local setting surrounding the home, such as the garden or a nearby forest, may stir the reader into small-scale environmental action (Bradford et al., 2008, p. 96). These actions alone will not rid the world of environmental problems but are a step in the direction of ecocitizenship. The ultimate outcome one may aspire to is a strengthening of social, cultural, ecological, and economic sustainability as well as governance, which form the pillars of sustainability (Ginson, 2006).

In a wider context of children's literature, the child protagonist is often portrayed as a catalyst for change. For example, Nicola Davies and Laura Carlin's picturebook *The Promise* (2013) portrays a girl that successfully transform a harsh, polluted, and bleak reality into a blooming, colourful and lush world by planting acorns. The book is an allusion to the French short story *L'homme qui plantait des arbres* (The Man Who Planted Trees) by Jean Giono (1995, [1953]) where a shepherd single-handedly manages to re-plant a forest in a barren valley in the Alps. Similarly, Dr. Seuss's *The Lorax* (2017, [1971]) portrays the importance of seeds, this time a Truffula Tree seed. The fate of the world and the chance of a green future rests in the hands of a small boy after the Once-ler, in his greed, and despite warnings from the Lorax, has cut down the Truffula Trees, effectively changing the world into a barren, polluted landscape devoid of vegetation and animal life.

5.1.2 Human agency and Plato's cave

“Behold! human beings living in an underground den, which has a mouth open towards the light [...] they cannot move, and can only see before them [...] how could they see anything but shadows if they were never allowed to move their heads? [...] To them [...] the truth would be literally nothing but the shadows of the images” (Plato & Jowett, 2019, p. 183).

Thus begins Plato's *allegory of the cave*. The allegory is written as a dialogue between his mentor Socrates and his brother Glaucon, where Socrates is the narrator. The allegory describes a group of prisoners who have been chained inside a cave, facing the cave wall in front of them, all their lives. The shadows cast on the wall in front of them make up the prisoners' perceived reality (Plato & Jowett, 2019). Plato's cave is introduced in his work *Republic* after the *analogy of the sun*, where the sun enlightens, granting the power to see

the intelligible world, and the *analogy of the divided line*, presenting the four stages of intelligence from the visible to the intelligible world (Raven, 1953). These three allegories are often compared and connected in philosophical discussion.

In *Outside In*, Spreads 7 and 16, which were analysed in Section 4.3.5 (p. 76), depict a setting with many similarities to Plato's cave. The huge armchair gives an illusion of a barrier or wall, effectively separating the girl from the outside view. She is placed in the very corner of the room, where the window on the opposite side is the only visual opening offering light. Combined with the dark and muted colours, the portrayal of the room has characteristics similar to a cave. Moreover, the girl is effectively confined indoors throughout most of the story. She is generally depicted boxed-in, either in a car or inside rooms in her house. Especially in spreads where the perspective is reversed and we observe the girl from the point-of-view of *Outside*, she may be likened to the prisoners of Plato's cave.

Another similarity is the shadows cast from outside into the room on Spreads 7 and 16. However, compared to the allegory, the source of the shadows differs. The shadows displayed in the allegory are described as created by objects carried by people. The fire, when lighting these objects, casts moving shadows onto the wall in front of the prisoners, creating a false reality (Plato & Jowett, 2019). In *Outside In*, there are no people outside the window, and the shadows are created by the vegetal nature outside. The shadows are cast across the floor, hitting the back of the armchair, and no wall is shown in front of the girl. Unlike the prisoners in the allegory, the girl in our story is not chained or forced to look in only one direction. She is in fact free to turn around and acknowledge the reality of the outside nature, and her ignorance is therefore even more obvious.

The discussion between Socrates, the narrator, and Plato's brother Glaucon, at the end of the allegory's narrative, concerns the possibility and consequences of a prisoner's escape into the bright and blinding light of reality and truth (Plato & Jowett, 2019). Here, we again find some parallels to the narrative of *Outside In*. When comparing Spread 7 and Spread 16 there is a clear change in the girl's bodily stance. Spread 16 depicts gaze lines from the girl towards the window, effectively linking the girl and the outside nature. On Spread 17, the girl is portrayed from the back, her head nearly touching the window glass, looking directly outside. In the end, on Spread 18, the girl walks out of her house into the surrounding nature of her home. Like the prisoner that escaped Plato's cave, the girl ventured outside and found enlightenment.

The sun occupies a special symbolic position. Reading the picturebook through the lens of Plato's cave together with the analogy of the sun, *Outside*, by the means of sunlight, beckons the girl to really feel, see, and be part of nature. The sun can thus through these allegories be interpreted as having enlightening powers.

Hall (1980) presents two perspectives of Plato's allegory of the cave. The scholarly discussion has either read the allegory through a political lens or interpreted it from an epistemological standpoint. According to the first perspective, Plato's cave represents the divide between the philosopher on one side, and the depravity of the dominant political state on the other (Ferguson, 1922). The latter perspective interprets the allegory of the cave as an illustration of the human intelligence and ignorance and the human unwillingness or incapability to seek knowledge and truth (Nettleship, 1955). Read together with the analogy of the divided line and analogy of the sun, Plato's cave can be seen as a journey towards enlightenment, representing the phases through which the human mind must follow to achieve complete knowledge of the world, from total darkness and shadows to perfect light (ibid, pp. 238–239).

Both political and epistemological readings of Plato's cave are relevant in the context of ecocitizenship. LK20, the national school curriculum for primary, lower secondary and upper secondary education, is a political agreement across all parties in the parliament and is regulated by *The Education Act* (Opplæringslova, 2023) and thus binding for basic education. The Education Act and LK20, through explicit values and major topics such as environmental awareness, respect for nature and sustainable development, set clear political guidelines for nature education in Norwegian schools. Following the epistemological perspective presented by Nettleship (1955), the definition of competence and its reference to critical thinking is relevant: "Competence includes understanding and the ability to reflect and think critically" (Norwegian Directorate for Education and Training, 2020). In respect to Plato's allegories, the acts of reflection and critical thinking are important steps on the journey towards enlightenment. Consequently, the path to knowledge and, further, the development of ecocitizenship can, when reading *Outside In* regarding Plato, be interpreted as a passage towards insight and awareness when choosing to be part of the outside nature.

5.1.3 *Outside In* in The Nature in Culture Matrix

In this section, *Outside In* is discussed in terms of the Nature In Culture Matrix (NatCul Matrix) (see *Figure 1* in Section 2.1.3, p. 13), developed by the research group ‘Nature in Children’s Literature: Landscape and Beings—Fostering ecocitizens’ (NaChiLit) (Goga et al., 2018b, p. 12). The Matrix is a useful tool for analysing nature narratives for children, and here it will be used to discuss the human-nature relationship and the child protagonist’s potentially growing ecocitizenship.

As presented in Section 2.1.3 (p. 12), the Matrix consists of four positions, placed along the vertical and horizontal axis in a system of coordinates. Opposed to each other on the vertical line and reflecting the feelings regarding nature are the two stances celebrating and problematising nature. On the horizontal axis, the anthropocentric horizon reflects a human-centred stance to nature, whereas the opposing ecocentric horizon represents nature-centred, holistic position to nature. Using this Matrix as an analytical tool, I will discuss the different aspects of the picturebook according to these four positions. I will argue that the book portrays elements that reflect all four stances in the NatCul Matrix.

To begin, the overall thought-provoking theme of the alienated human-nature relationship in *Outside In* can be placed in the problematising position of the NatCul Matrix. The problematising view is characterised by a critical awareness of the human relationship to nature (Goga et al., 2018b, p. 13). The book does not discuss natural disasters, pollution or climate change like other environmental texts placed in this horizon (see, for example, Rachel Carson’s *Silent Spring* (1962) or Maja Lunde’s *The History of Bees* (2018) (original Norwegian title: *Bienes historie*, 2016)), but it questions the modern way of living, detached from nature. The narrative solution to this complication is to present nature in a celebratory view.

Outside’s beckoning (see, for example, Section 4.3.4, p. 72) can first and foremost be characterized as celebratory in terms of the NatCul Matrix. The view is characterised by an idyllic understanding of nature dominated by a Rousseauian cultural understanding of the innocent child’s close relationship to nature (Goga, 2016, p. 62). The pleasure of nature is described when *Outside* reminds humans with fresh and sunbaked smells, with bird song, warm bread, and cool water. *Outside* as an arena for play is portrayed by the entertainment of nature presented as magic tricks, display of shadows and flashes of light.

To represent nature through pleasures and play can be sorted under the celebratory position (Hallås & Heggen, 2018, p. 266).

These idyllic examples of *Outside*'s reminders can be divided into both an anthropocentric and an ecocentric position along the horizontal axis in the NatCul Matrix. The descriptions of *Outside* through natural resources, such as wooden chairs, cotton for jumpers, food as the berries and seeds, and clean water in the waterpipes can be placed in the anthropocentric horizon. These recourses are understood through the value they present for the human and through the human-centred need and are thus associated with the utilitarian aspects of nature. This view, arguably, belong to what Buell (2005, p. 134) terms 'weak anthropocentrism' when there are no visual or verbal depictions of overconsumption of natural resources. The house, depicted in a cross-section in Spread 8, is neither overcrowded with toys nor furniture. The anthropocentric position may be more influenced by the general nature discourse in society. How we understand nature, in the broadest sense, is due to inherited cultural concepts and constructions (Mortensen, 2013, p. 285). The romantic, ideal landscape of the pastoral literary conventions from the classic period, creates an essential part of the foundation for the human understanding of nature (Nyrnes, 2017, 2018). This human constructed notion of nature mutually impacts the physical environment and culture, including children's literature (Buell, 2001, p. 6).

In the light of the circumscribed dimension of *techne* in the NatCul Matrix, where nature, through rhetorical theory, is understood as already mediated, influenced, and technologically crafted through culture, the blurred border between nature and culture comes under scrutiny in *Outside In*. Nature is both viewed as a culturally constructed concept and, at the same time, existing as a physical place. The portrayal of the nature/human divide depicts humans as separated from nature in the present time. The verbiage describes nature as forgotten and the visual mode reinforces this distinction between the inside and outside, thereby presenting the possibility that humans are not part of nature at all. Røskeland (2018) explains that this idea of dividing nature from human culture stems from a notion of separating culturally shaped nature from nature untouched by humans. However, as Gibson (2014, p. 122) claims, "[t]here is only one world, however diverse" with biodiversity in animals and vegetation, but humans, ultimately, "have altered it to suit ourselves". Another element in *Outside In* that relates to the dimension of *techne* is the notion of presenting *Outside* as a resource for human-made products, focusing of what nature can become through *techne*. To illustrate, the above-mentioned jumper (once cotton) and the wooden chair (once trees).

In contrast to the anthropocentric, the book also contains ecocentric elements, where nature is acknowledged for its intrinsic value. An ecocentric position dismisses the idea that nature “exists to serve the needs and interests of humans” (Massey & Bradford, 2011, p. 110). For example, *Outside*’s beckoning that presents nature as equal in value as humans and from a nature-centred perspective, which can therefore be placed along the ecocentric horizon in the NatCul Matrix. In the narrative, nature exists in its own right, such as the magic tricks of nature with the transforming butterfly, and the undisturbed play of light and shadows. In addition, and more notable is when “Outside steals inside” (Underwood & Derby, 2020, p. 26) through insects seeking shelter from the weather, where the sylleptic snail can be read as *Outside* personified. However, most significant, in terms of the ecocentric position, is when *Outside* gets a voice and speaks to the girl, consequently affecting her attitude and guiding her reaction, ultimately bridging the human-nature divide.

Even though the poetic narrative is celebratory in its portrayal of nature, the underlying message is, perhaps surprisingly, more problematising with respect to nature, especially when the message is combined with the visual mode which paints the inside/outside differentiations in stark contrast. Humans are represented as dependent on nature, through clothes, furniture, and food, and they aesthetically surround themselves in picturesque and calm surroundings and decorate their home with plants. At the same time, the humans seem oblivious to nature as a concept, being cut off from it.

Slovic (1996a, p. 85) makes a distinction between different nature narratives: the *jeremiad*, as challenging the reader into environmental awareness and behavioural action, and the *rhapsody*, a celebration of ideal nature. He argues that in contrast to the jeremiad, the simple romantic sense of harmony that characterise rhapsodic nature narratives, often fail to trigger self-awareness or observable action of any depth (Slovic, 1996b, p. 352). *Outside In* with its lush watercolour illustrations and poetic language may appear more like Slovic’s celebratory rhapsody at first glance. However, it is safe to say that *Outside In* is a far more complex picturebook. As shown, different elements in the visual and verbal modes can be placed at all four positions in the NatCul Matrix. Thus, the book can be placed along the fine line between aesthetic celebration and critical commentary, between jeremiad and rhapsody, what Slovic (1996b, p. 353) argues present a “suitable balance of proximity to and distance from nature [that] results in the prized tension of awareness”.

5.1.4 Mastering nature

Recall that in Section 2.1.4 (see p. 16), I introduced Goga's (2019, p. 159) concept of 'mastering nature' as an important aspect of ecocitizenship. Here, the four positions of the competent nature child were described (see *Figure 2*, p. 17). First, 'physical mastering of nature' concerns how the protagonist operates in nature. 'Emotional mastering of nature' constitutes the second position and relates to feelings and attitudes towards nature. Within these two positions there are the two opposing stances: ecocentric and anthropocentric attitude towards nature. The last two positions, breaching the barrier between nature and culture, concern the child as nature and child's inner nature: 'bodily mastering of the child's nature' and 'emotional mastering of the child's nature' (ibid).

The flashback in Spread 1 in *Outside In* (see Section 4.3.1, p. 59) carries an attitude that is closer to the ecocentric than the anthropocentric horizon in the NatCul Matrix. The verbiage, with the words "part of" and the phrase "nothing between us", indicates a human-nature relationship in balance, as opposed to a hierarchy where the human is above nature. Together with the verbiage, the visual depiction of the girl protagonist walking in the forest also implies an ecocentric mastery of nature. According to Goga's framework, this mastery involves both physical and emotional mastering of nature and the mastering of human inner nature. It is seen as an ecocentric trait to master one's feelings and behave respectfully with a sustainable understanding of nature's opportunities, as well as its dangers. In addition, the will to gain knowledge and willingness to control one's instincts and desires can be interpreted as bodily and emotional mastering of inner nature (Goga, 2019). To summarize, the first spread suggests a mastery of nature in at least two of the four positions, physical and emotional mastery of nature.

It is more ambiguous, from both the verbiage and the image in Spread 1, how the girl protagonist relates to the last two concepts of Goga's framework: 'bodily mastering of the child's nature' and 'emotional mastering of the child's nature'. The reader is not presented the girl protagonist's inner emotions and desires, thus 'emotional mastering of the child's inner nature' is merely hinted as positive in terms of mastery, but not conclusive. With respect to 'bodily mastery of the child's nature', one possible interpretation is linked to the girl's bond to nature, from the ambiguous "part of nature". This notion may imply a Rousseauian understanding of the 'nature child', the child

should be part of nature and experience nature directly with his or her body (Nyrcs, 2018, pp. 76–77) and thus may suggest mastery.

In contrast, the rest of the narrative, after the first spread, which is set in present time, implies a non-mastery of nature. The complication of the narrative is that the humans seem to have forgotten about nature, obscured by their lives inside. The human-nature relationship in the present seems dormant.

Finally, the conclusion of the story implies a growing mastery of nature, both physically and emotionally. The girl reconnects to nature, which is observed through her answer to *Outside*'s "*I'm here [...] I miss you*" (Underwood & Derby, 2020, p. 32) by walking out of her house and meeting nature with an upturned, inviting face, thus re-establishing the relationship that once was. The narrative is thus a journey towards ecocitizenship. In her decision to reconnect with nature, the girl shows subjective agency.

The direction of the girl's growing mastery, either towards an ecocentric or an anthropocentric position in the narrative's ending, is up for interpretation, because of the story's open ending with respect to the girl's path forward. The verbiage "and we answer" (ibid, p. 35), on the last spread, is linked to the overall complication of the narrative, starting on Spread 4 (ibid, p. 8), with the verbiage "We forget *Outside* is there". The effect of the answer is an acknowledgement of *Outside* and suggests a reconnection to the human/culture values that once was, represented on the first spread of the narrative. The book's celebratory stance to nature, the problematising verbal judgment of human lives and their separation from nature in present time, and the visual depiction of the inside/outside implies a re-mastery of nature towards an ecocentric position. However, the last spread questions the girl's (and *our*, through the verbal *we*) rhetoric understanding of nature as a concept, because the depicted nature is a picture-perfect pastoral landscape. Nyrcs (2018, pp. 81–82), drawing on Shiller's (1981 [1795]) essay *On the Naïve and Sentimental in Literature* where the link between nature and aesthetics are problematised, discusses how the idyllic landscape, in an ecocritical perspective, positions the human view of nature in a more anthropocentric horizon. The complexity and paradoxes attached to the pastoral trope regarding nature representation and the nature/culture divide is discussed in the next Section.

5.2 The pastoral chronotope

The illustrations in *Outside In* paint nature in mesmerizing atmospheric watercolours, evoking a picturesque construction of an inviting pastoral ‘ideal landscape’. The book presents a celebratory view of how *Outside* delights and captivate *us* through pleasant sounds and smells and through the bountiful presentation of natural resources that has value for humans. The portrayal of nature as something pristine and beautiful untouched by garbage and pollution is set against the caged, boxed-in shapes symbolising the inside. However, there are elements found in the images and in the verbiage that challenge the classic pastoral chronotope. The thought-provoking separation between the outdoors and indoors creates a detachment that contradicts the classic, idyllic bond between the shepherd and nature. This contributes to a complexity between image and word that may encourage ecocritical discussions about social constructions of nature as a concept.

In this section, I will first discuss the concept of the pastoral with respect to the three temporal orientations that Garrard (2012, p. 42) terms elegy, idyll, and utopia, Gifford’s (2020) aesthetic representation of the pastoral trope, and Bakhtin’s (1981) idyllic chronotope, regarding Spreads 1, 3, 9 and 18 (see *Figures 4, 5, 7 and 9*) of *Outside In*. Second, I will discuss elements in the visual and verbal mode that challenges the characteristics of the classic pastoral, pointing towards what Gifford (2014) terms the post-pastoral.

5.2.1 Temporal orientations of the pastoral trope

It is possible to read *Outside In* as representing what Garrard (2012, p. 42) terms the temporal concepts of the pastoral trope: *elegy*, *idyll*, and *utopia*. When reading the first spread as a nostalgic flashback to the past, Spread 1 can be interpreted as an elegy. The subsequent narrative visually and verbally depicts a celebration of a bountiful present and may be read as an example of idyll. Whereas the end spreads, portraying a hope for a recovered future, suggest a resemblance to utopia.

Elegy

The first spread is set aside from the main narrative and frames the story as a contrasting backdrop from which the child reader is expected to interpret the present complication of the narrative. The flashback in this spread can be placed in the intersection of Garrard’s (2012) ‘pastoral elegy’ in its backward looking form and what Gifford (2020, p. 47) terms

‘return and retreat’ when characterising the pastoral as a discourse of retreat in essence: “[the pastoral] retreat is a device for reflecting upon the present” (ibid, p. 48).

Garrard (2012, pp. 38–40) describes the elegy as looking back to a bygone time and place with a feeling of nostalgia. This nostalgic feeling can both be read as a temporal longing and a wish to return home, literally and figurately (Boym, 2001, p. xiii). In terms of the pastoral concept, the place that is longed for, through the nostalgic lens, is an idealised version of nature that once existed. This temporal characteristic of the pastoral points back to the classic Greek and Roman pastoral elegies that paint a romantic picture of a rural landscape and the simple life of the shepherd, free from the taints of city life. Gifford (2020, pp. 16–21) discusses the nostalgic poems of the *Idylls* by Theocritus (c. 316–260 BCE) as effectively introducing the pastoral genre for the urban audience of the time, taking advantage of the tension between the country and the city. Gifford emphasises Virgil’s (70–19 BCE) significance, two centuries later, in his creation of Arcadia, because Arcadia, subsequently, became the foundation stone for all pastoral settings. A place where humans live in harmony with nature, enjoying the simple pleasures of idyllic and quiet country life. Consequently, *Outside In* may be read in parallel with the ‘dream of Arcadia’ of the classic pastoral texts.

Spread 1 of *Outside In* (see Section 4.3.1) sets off the verbal narrative with the adverb *once*. It is the verbal mode, especially, that creates the foundation for the reading of an elegy in the first spread with the choice of the word *once* that suggests a previous time, a time in the past. Read together with the nostalgic verbiage, is the visual depiction of the girl as *once* part of nature. The girl’s bodily stance suggests a feeling of belonging in nature and a determination that implies that she knows where she is going. The depicted nature is wild and, as the analysis of the spread showed, immense in force (see p. 59). Thus, the image does not paint nature as a picturesque postcard like the romantic landscape vistas that often accompany the pastoral setting. Nevertheless, some of the characteristics that make up what Curtius (2013, p. 185) terms the *locus amoenus* (Latin for ‘pleasant place’) can be seen, such as the forest opening towards a meadow and the thicket of trees that create rich canopies offering shade.

The sense of nostalgia, looking back to a time that once was, is reinforced with the following verbal judgement on the three subsequent spreads (Spreads 2, 3 and 4) that underlines the contrast of the past and present human-nature relationship: “Now sometimes even when we’re outside...we’re inside. We forget Outside is there” (Underwood & Derby, 2020, pp. 3–8). Reading Spread 1 through the subsequent

narrative set in the present, the message conveyed, is that humans today, for the most part, do not have an equally strong connection to nature as they once had. One aim of the story of *Outside In* is hence implied regarding the human relationship to nature: the humans must look back into the past to search for the means for a better future. The nostalgic elegy to the past sets up a dream, and ultimately a goal, to return to nature, the portrayed and culturally constructed nature retreat of the past.

In her book, *Reclaiming Nostalgia: Longing for Nature in American Literature* (2012, p. 8), Ladino suggests the term ‘counter-nostalgia’ to describe a more complex form of nostalgia, for example, as found in many nature narratives. The ‘counter-nostalgia’ can serve as an instrument for social and environmental justice. This is especially evident when nostalgic nature narratives assist in political agendas, for example, Carson’s *Silent Spring* (1962) on the theme of pollution, but also a range of pastoral literature (i.e., John Muir, the founder of National Parks in America). Ladino (2012, p. 16) argues that while a great deal of nostalgia in literature frequently urges its readers to find justification for the present by comparing it to an idealised heritage or time in the past, the more complex ‘counter-nostalgia’ challenges behaviours and attitudes and considers the present time through a critical lens when looking back on a harmonic and celebrated past. *Outside In* may be placed in what Ladino terms ‘counter-nostalgia’ as the book utilizes the nostalgic backdrop on the first spread, combined with the construction of nature as an aesthetically beautiful display, to encourage the child reader into an incisive critique of the present where there is an intrinsic split between humans and the natural world.

Idyll and utopia

The main narrative of *Outside In*, starting on Spread 2, may be interpreted as a ‘pastoral idyll’ and the last spread may be interpreted as a ‘pastoral utopia’, respectively, according to Garrard’s (2012, p. 42) second and third temporal orientations of the pastoral concept. The verbal descriptions and the visual depictions in *Outside In* portray nature in a celebratory and romanticising light.

Outside is the only character that is represented in both the verbal and visual mode. This character is represented by the nature immediately surrounding the protagonist in the book, but it also represents outside nature in general. The verbal descriptions and the visual portrayal of *Outside* may be read as an idyllic celebration of a bountiful present. *Outside* takes many forms throughout the narrative, but most often,

Outside is depicted through windows from an inside perspective or as the landscape surrounding the girl protagonist's home. The choice to mainly portray *Outside* through picture windows emphasises the beauty of the portrayed nature. The windows create framed, unblocked pictures of the outside surroundings through big, single panes of glass, effectively creating an allusion to romantic nature motives found in art galleries. The views through the windows paint *Outside* in a generous colour palette in a mix of watery, loose-brushed hues and rich, more saturated tones as shown in the analysis of every spread in Section 4.3.

The nature depicted is untouched by pollution and garbage, and unaffected by natural hazards, such as floods, droughts, and wildfires. *Outside* could have reminded the girl protagonist of its existence through these things, but it does not. Instead, *Outside* is wild, mysterious, and dense, but also open, romantic, and idealised. Many of the characteristics that make up Bakhtin's (1981, p. 224) *idyllic chronotype* and Curtius' (2013, p. 185) *locus amoenus* (Latin for 'pleasant place') are present in the visual portrayal of *Outside*, such as meadows, blooming groves of trees, and a constant shining sun. What stands out is the organic way in which the forest and other vegetation is portrayed, the diversity of terrain, and the awareness of detailed patterns and the play of light, that create an idealised image of nature. Verbally, *Outside*'s beckoning, to remind the girl protagonist of its existence, can be read as a poetic celebration of nature. The choice of describing *Outside*'s awakening of human emotions through lovely smells, fresh berries and water, warm fur of cuddly pets, soft clothes, and bird song is much closer to Slovic's (1996a) celebratory and romantic 'rhapsody'. As a result, the verbiage of *Outside In* helps the reading of idyll.

The final spread (see Section 4.3.6, p. 81) stands out from the others in depicting the pastoral concepts of idyll and utopia. The picturebook ends with the verbiage "and we answer" (Underwood & Derby, 2020, p. 35) and the girl protagonist answering *Outside*'s call by walking out into the nature surrounding her home. Garrard (2012, p. 42) describes the temporal orientations of the pastoral trope and characterises 'utopia' as a forward look towards a recovered future. This future is tied to the nostalgic elegy of how the nature of the vanished past can be redeemed in the present to create a visionary and idealised future (ibid), or what Kolodny (1996, p. 171) describes as a 'yearning for paradise'. This 'future', read through an ecocritical lens, is close to Virgil's (70-19 BCE) construction of Arcadia, and what Gifford (2020, p. 19) argues became the collective term for the setting of all pastoral lairs. The "answer" of the verbiage in Spread 18, read together with the

depicted path forward, points to an unknown future, in terms of what the ‘answer’ implies. However, the footpath, wrapped in leaves and wildflowers and running in an upward direction, may give an allusion to heavenly paradise, Eden or the pastoral, utopic Arcadia. As the analysis of Spread 18 showed, the image is, arguably, the one closest to the idyllic setting of the *locus amoenus* and Bakhtin’s *idyllic chronotope*, where there is a special relationship between time and space:

“an organic fastening-down, a grafting of life and its events to a place, to a familiar territory with all its nooks and crannies, its familiar mountains, valleys, fields, rivers and forests, and one’s own home” (Bakhtin, 1981, p. 225).

Many of the landscape elements found in Spread 18 fit this idyllic, idealised description of place by Bakhtin. In her discussion of the green topos, Carroll (2011, p. 70) describes the pastoral trope as a typical summer landscape and characterises the attributes of the *locos amoenus* as offering both a geographic, but also a temporal setting. Many of the characteristics of the *locus amoenus* (Curtius, 2013) corresponds with the depiction on the last spread. The image portrays bleeding rays of a rising sun illuminating the meadow with its grazing deer, encompassing the rich and blooming trees in warm, yellow hues. The lush and colourful trees create long and soothing shadows on the forest floor where wildflowers densely grow in rows encircling a footpath. If the pastoral idyll had a sound, it would be bird song (Nyrcnes, 2018, p. 86), and maybe not surprising, a highflying bird is seen soaring the sky, flying in the same direction as the sun beams and the walking girl, effectively linking the girl and the outside nature.

Salient in Spread 18 is the depiction of a single deer, placed in the centre of the footpath leading away towards the spread’s edge. In the analysis (see p. 82), I noted this deer’s similarity to Disney’s *Bambi* (1942). In his book, *The Idea of Nature in Disney Animation* (2012, p. 62), Whitley presents *Bambi* as a story of Eden where the pastoral surroundings are a “representation of unfallen nature within paradise” where predatory aspects and stereotypical unattractive natural elements, such as decaying animals, rotten trees, and foul-smelling swamps, are almost fully absent.

To summarise, *Outside In* depicts elements of nature, both in the verbal and the visual mode, as idyllic and the last spread can point towards a utopic redeemed future. However, the contrast of the inside and outside differentiations, combined with visual

nature elements that contradict the idyll, can imply a more complex reading. This is discussed in the following Section.

5.2.2 A more complex pastoral

The absence of the destructive sides of nature, such as extreme weather, avalanches, earthquakes, landslides, and wildfires, but also the nonexistence garbage and pollution are evident when reading the narrative in *Outside In*. Thus, when *Outside* comes inside, this only refers to the beauty of nature, and not the negative, sometimes even fatal, consequences of natural disasters that affect people, animals, housing, and infrastructure. The verbal and visual modes present an idyllic celebration of nature. A valid question to ask is whether this idealised nostalgia makes the book similar to what Gifford (2020, p. 43) and Lerner (1984) argue is a Freudian understanding of illusion as ‘wish-fulfilment’. Here, the pastoral trope, does not depict hardship and environmental anthropocentric problems and is therefore merely an escapist illusion (see Gifford (2020, p. 49) and Sales (1983, p. 17)).

However, there are some elements in the visual imagery of *Outside In* that challenge the classic idyll, for example, as shown in the analysis of Spread 9 (see Section 4.3.4, p. 72). The girl’s garden in Spread 9 is thriving with vegetal and animal life, and the reader can observe non-human decomposers, such as a tatty rat, and several centipedes. In addition, because of the inverted perspective, the reader can view what would not usually be visible to the human eye: down and through the garden floor. Here, two earthworms are digging a tunnel, and slime from a snail draws a sticky trail on the ground. Throughout the story of *Outside In*, visual elements contradict the classic pastoral trope, such as the dark ground and fallen trees on Spread 1, the massive snail and other insects in rainy weather on Spread 5, and the criss-crossing waterpipes on a background of a deep blue and foaming sea on Spread 15. Together with the decomposition in the garden found in Spread 9, these elements are traditionally absent in the pastoral vast landscape motifs and the classic romantic poems (Gifford, 2020, pp. 16–17).

Furthermore, the depiction of the human-nature relationship, overshadowed by the lives spent indoors, can be read as challenging the idyllic chronotope. The classic pastoral trope paints the life of the shepherd as one with nature in the country side (Garrard, 2012, p. 38), whereas the girl protagonist is depicted as blind to nature and the human-nature relationship is more or less non-existent. *Outside In* can thus be placed along the lines of

Marx's (1964, p. 25) more nuanced 'complex pastoral', instead of the simple and naïve 'sentimental pastoral', with its dual presence of idyllic celebration, on one hand, and problematising and ecocritical realism on the other.

The overall narrative depicts nature as diverse in idyllic elements, but also with elements contradicting the stereotypical beautiful. A reasonable question to ask is thus why, on the last spread, the girl walks out, in the, arguably, most Arcadian landscape depicted in the story. A spread that even contains an allusion to classic Disney landscapes through the Bambi-like deer. Does the girl's journey towards ecocitizenship imply an agency founded on a limited cultural construct of nature as picture perfect?

As Whitley (2012, p. 68) states, a common critique of the pastoral landscapes in the classic Disney films is the sugar-coated sentimentalism and the misrepresented position of animals and nature that evoke environmentally unfriendly policies. Similarly, Garrard (2012) discusses what type of nature the humans need to prioritize protecting and what is generally preserved. The cultural construct of idyllic nature, referring to how humans generally understand and interpret nature as a concept, is highly influenced by the pastoral trope. Consequently, romantic nature, often vast and beautiful, but maybe poor in terms of biodiversity, is never truly endangered (ibid, p. 48). In contrast, Giblett (1996, p. 234) when examining the politics of wetlands, primarily swamps, claims that a reduction of wetlands through drainage and landfills has occurred unchallenged because of the general rhetoric discourse that paints the swamps as places of death and disease.

In terms of *Outside In*, the narrative, in general, celebrates the nature surrounding the protagonist's home, and, at the same time portrays a great variety of insect species and molluscs and vegetation, flowers, weeds, bushes, and trees. In addition, the verbiage describes a range of ways *Outside* reminds the girl of its existence, including the stereotypical non-idyllic notion of insects stealing inside. As a result, even including the conventionally beautiful last spread, the '*Outside*' the girl walks out into is a complex pastoral nature. This gives a negative answer to the previously posed question, and the girl's journey towards ecocitizenship is not only based on picture-perfect nature.

5.2.3 Towards the post-pastoral

“Putting something called Nature on a pedestal and admiring it from afar does for the environment what patriarchy does for the figure of Woman. It is a paradoxical act of sadistic admiration [...] transformation into [a] fetish object” (Morton, 2007, p. 5)

This is one of many examples of sharp anti-pastoral criticism against the sentimental pastoral concept. Westling (2014b, p. 4) discusses the pastoral trope as double-edged, when nature is admired and celebrated as a contrast to the frenetic cities, on one hand, and, on the other, is valued for the fulfilment of anthropocentric human needs, often the wealthy and protected elite. Corresponding, Garrard (2012, p. 78) argues that such leisure pursuits, set in so-called authentic picture-perfect vistas, often maintained and financed by industrialised consumerism, are available only for the privileged few. More important, when discussing the pastoral trope through an ecocritical perspective, the glorified versions of nature do not necessarily problematise today’s environmental threats, such as loss of biodiversity, climate change and pollution.

When discussing the representation of nature in *Outside In* with respect to the pastoral concept, the ecocritical concept of *post-pastoral* (Gifford, 2014, 2020) can serve as a relevant theoretical basis. This is because the term embodies the contemporary pastoral discourse, which has been constructed and influenced by the classic pastoral trope, an awareness for the anti-pastoral critique of nostalgic nature idealisation, and an ecological enlightened present (Gifford, 2020, p. 170). As the analysis and discussion of this thesis has showed, *Outside In* portrays features of nature close to the classic idyllic chronotope. Nevertheless, the verbal and visual representation of the human-nature relationship questions the inside/outside differentiations and the human behaviour as not valuing nature, and together with the non-idyllic depicted elements of nature, *Outside In* may present components of the post-pastoral trope.

The post-pastoral focus on consciousness and conscience that refers to the point that before conscience, one needs consciousness, is especially relevant. One needs awareness and understanding of the human relationship to and impact on nature before one can behave ethically and sustainably in society (Gifford, 2020, p. 187). The analysis (see Section 4.3.5, p. 76) showed the girl protagonist to become aware of *Outside* in Spread 16 when she turns around and face the outside nature which is observed through

the window. This feeling of awareness is reinforced on the subsequent Spread 17, where the girl's nose is pressed against the window. The choice of perspective, depicted from the back, presents the girl as surrounded by the window's landscape view, strengthening her now consciousness of *Outside*. When she is observed walking out into nature on the last spread with the verbiage "and we answer" placed directly in front of her mouth, conscience is implied through her action.

Slovic (1996b, p. 368) argues that nature narratives can be experienced as 'literature of hope' when consciousness leads to environmentally sound behaviour, and he describes such literature as 'jeremiad' (1996a). Similarly, Bradford et al. (2008, p. 91) discuss the difference between nature writing that invites the reader to become 'environmentally informed' instead of taking an 'ecocritical' stance when presented with ecocentric narratives relating to 'deep ecology'. Deep ecology is the more radical position of environmentalism, in the context of its philosophical guru Arne Næss, and is thus opposed to the more 'shallow' environmentalism (Garrard, 2012, pp. 23–26). Deep ecology demands a shift in values, from a human-centred position towards a nature-centred stance, where nature is recognised of its intrinsic value. In contrast to the 'shallow' position where the aim is adjustment to socioeconomic practices without changing the anthropocentric premises of modern life. Accordingly, Love (1996, p. 237) claims that one of the more important functions of modern literature is to "redirect human consciousness to full consideration of its place in a threatened natural world".

Another post-pastoral element in *Outside In* is the critical questioning and judgement of the human-nature relationship. Gifford (2020, p. 178) argues the post-pastoral understanding of the fact that human inner nature is connected to outer nature. For example, the psychological and physical effect of being outside in nature, in terms of happiness and stress release is well established (see, for example, Park et al. (2022) and Chang et al. (2020)). Correspondingly, *Outside In* may position the reader to seek outside enjoyment after reading about and becoming aware to nature's heart-warming invitation to play.

5.3 *Outside In* in a school context

The core value of 'Respect for nature and environmental awareness' in LK20 states that children will need to "deal with today's and tomorrow's challenges", naming loss of biological diversity, pollution, and global climate change as some of the major

environmental threats today (Norwegian Directorate for Education and Training, 2017). Combined with the interdisciplinary topic of ‘Sustainable development’, children shall learn and understand, through instruction in sustainability, how their lifestyle may have local and global environmental consequences (Norwegian Directorate for Education and Training, 2017).

The topic of sustainability is greatly influenced by the UN’s *2030 Agenda for Sustainable Development* (United Nations, 2015). Countries and stakeholders, acting in collaboration, seek to implement this Agenda, which implies development in three different dimensions: environmental, economic, and social. To achieve this, there is need for political action, but equally important, education. Thus ‘Education’ is specifically phrased as a stand-alone goal (i.e., Goal 4). UNESCO has made learning objectives for every goal, intended as a guide for education professionals to inspire topics and learner approaches to develop competencies in sustainability, such as attitudes, values, and skills (UNESCO, 2017). One such competence aim refers to self-awareness, where “the ability to reflect on one’s own role in the local community and (global) society” is highlighted (ibid, p. 6).

Education for sustainable development is related to transformative learning processes, interdisciplinarity, and in-depth learning (Sinnes & Straume, 2017, p. 3). Here, in-depth learning refers to a holistic understanding of subjects where one sees the connection between them, as well as the ability to apply something learned to the solving of problems set in new contexts (Meld. St. 28, 2015–2016, p. 14). The notion of in-depth learning can be seen in connection with the three interdisciplinary topics of LK20 (Norwegian Directorate for Education and Training, 2017). For example, understanding the topic of ‘Sustainable development’ together with the topics of ‘Health and life skills’ and ‘Democracy and citizenship’ is relevant in positioning children as ecocitizens. As ecocitizens of today and the future, pupils shall contribute to finding sustainable solutions, participate in society, and make and influence change to protect life on Earth. In other words, the connection between ecological knowledge and partaking in democratic processes combined with the ecocritical importance of consciousness before conscience and an understanding of the connection between inner and outer nature is important from a school perspective.

From this perspective, reading children’s nature narratives in school, such as the picturebook *Outside In*, can be one component in education for sustainable development. Central to fictional literature is the way it aesthetically can influence our view of the

world, how we, for instance, perceive different societies and gain empathy with the protagonist (Nikolajeva, 2018). This notion also applies to ecocritical literature. Nature writing may impact our image, or construction, of nature, for example, what features of nature we view as beautiful and thus may be worthy of saving.

Zapf (2008, p. 852) argues that, for human beings, the ‘internal landscape’ is equally important as the actual external environment, because of the notion of humans as both cultural beings, and beings of nature. Lidström and Garrard (2014), drawing on Zapf’s (2008) idea of ‘internal landscapes’, discuss the dependency of the nature/culture divide. They argue that the internal landscape—meaning the culturally constructed idea of nature, shaped by, for example, sensory connections to natural environments and cultural representations of ecological literature—is both shaped by and shapes the human relationship to nature. Correspondingly, this complexity of the nature-culture dichotomy is what Buell (2001, p. 6) calls the “the myth of mutual constructionism” referring to how culture and nature mutually influence each other. Literature, as a representative for aesthetic and cultural experiences and influences, are thus necessary in order to continually restoring the range, depth and richness in the internal landscapes to stir emotions, understanding and imagination (Zapf, 2008).

In *Outside In*, nature is not merely a backdrop for human interaction, nature is personalised through the character of *Outside* and is thus entwined with the narrative itself. The picturebook focuses on elements of nature that has value for humans, but also features of nature that are valued for their own sake. The nature portrayed is lush, bountiful, and immense in size. At the core of *Outside In* is the complication of the almost non-existent relationship with nature and its solution of the reconnection to nature. A dialogic approach to the reading of *Outside In*, for example, in a classroom setting, may contribute to wonder and curiosity and help children to question and reflect about their place in nature and put opinions and feelings towards nature into words. In addition, the book may develop young reader’s openness towards activities outdoors and inspire multisensory aesthetic experiences in nature.

In relation to outdoor activities, it is relevant to note that *Outside In* has been part of the *StoryWalk Project* (Boller, 2018). In 2021 visitors to Comox Valley on Vancouver Island could experience *Outside In* along the trail in Tsolum Spirit Park (Comox Valley Records, 2021), and along the Saw-whet Owl Trail in Wells National Estuarine Research Reserve in Maine in 2022 (Wells Reserve at Laudholm, 2022). A *StoryWalk* combines the physical activity of walking along with the mental activity of reading. The pages of the

chosen picturebook are converted into signs along a trail where the readers follow the path of pages, reading as they walk (Boller, 2018).

A *StoryWalk* is an example of a practical teaching method, which could be applied when working with *Outside In* in Norwegian schools, for instance, as part of the core element 'Working with texts in English' in the English subject (Norwegian Directorate for Education and Training, 2019). Such a method may, for example, be used as an activity in the pre-, while, and post-reading of the book. An important point here is that the reading occurs outdoors, linking the book to what Karlsen (2018, p. 47) describes as 'multisensory aesthetic experiences'. Recall that in the picturebook *Outside In*, the character of *Outside* asks the reader to use his or her senses by smelling, listening and feeling different features of outside nature. If the reading happens when children are "in nature and a part of nature [instead of standing over it as] a painting on the wall" (Hepburn (1966, p. 45) cited in (Karlsen, 2018) the theme in the book and the nature experience may be experienced as more real. In addition, after reading, children may have the opportunity to explore the surrounding nature while thinking about the message of the book. Kaplan (1978) argues along the same lines for the human need for intimacy with the landscape, to become alert and aware of the non-human nature.

6 Conclusion

This thesis examines the ecocritical concepts of the pastoral and ecocitizenship in the picturebook *Outside In*. Through a careful multimodal analysis, the concept of ecocitizenship was studied by analysing how the human-nature relationship is visually and verbally portrayed in the picturebook. The pastoral trope, with its underlying idyllic chronotope and redefined notion of the post-pastoral concept, was examined through the analysis of how nature is represented in the picturebook's visual and verbal modes.

Through the analysis and discussion, I find that *Outside In* turns out to be a surprisingly complex picturebook. Its celebratory, pastoral display of nature, where *Outside* is waiting for us, invites the reader to become more aware of nature. Such an awareness is an essential part of being an ecocitizen, living sustainably and being responsible for the environment of the future. The visual girl protagonist and the verbal *us* in *Outside In* are taken on a thought-provoking journey to reconnect with nature and, ultimately, towards becoming ecocitizens. The book thus serves as an excellent starting point for raising awareness for its readers on sustainability, nature, and the environment, and may even inspire some to local environmental action. To become a competent nature child (Goga, 2019) also implies inner conscience and outer responsibility with respect to nature. The book's problematising stance towards the human-nature relationship may serve an imaginative and critical potential, suggesting that the child reader, disturbed or upset by how the protagonist ignores nature, may be encouraged into self-reform and action for a better future.

In terms of how nature is portrayed in the book, I find that *Outside In* has clear pastoral elements, celebrating and idealising the idyllic landscape in a powerful and poetic language and illustrated by mesmerising atmospheric colour-washed and highly saturated brush strokes. However, the stirring contrast between the portrayal of inside and outside, the anti-idyllic elements of decomposing weeds, and animals, combined with the verbal judgement of our lives spent indoors disconnected from nature, paint another, more complex picture. Dialogic approaches to the picturebook in the classroom may inspire children to talk about different features of nature, reflect upon the stereotypical beautiful, the nature-culture dichotomy, and put into words their own feelings and opinions towards nature.

The scope of this thesis is an ecocritical and multimodal in-depth analysis and discussion of ecocritical key concepts in the picturebook, *Outside In*. There may be other

relevant readings of the book, and its practical potential in the classroom has yet to be examined. There are thus opportunities for future research, for instance, studying children's aesthetical reading responses to *Outside In* in a classroom setting to better understand whether the book's potential can be translated into fostering ecocitizenship among young readers.

Finally, this thesis might motivate English teachers to include key ecocritical questions and nature narratives, such as *Outside In*, in their teaching of literature. The interdisciplinary topic of 'Sustainable development' is becoming increasingly important in Norwegian schools. The more opportunities for addressing this topic, the better. In this regard, a clear opportunity presents itself in connection with the English subject's core element of 'Working with texts in English'. In addition, the UN's *Sustainable Development Goals* (United Nations, 2015) may help frame the education for sustainability, in this context.

Cited works

- Ashliman, D. L. (2003, May 23). *Little Red Riding Hood: Charles Perrault*. University of Pittsburgh. <https://sites.pitt.edu/~dash/perrault02.html>
- Ashliman, D. L. (2015, May 23). *Little Red Cap: Jacob and Wilhelm Grimm*. University of Pittsburgh. <https://sites.pitt.edu/~dash/grimm026.html>
- Brontë, C. (2006 [1847]). *Jane Eyre*. Penguin Classics.
- Carroll, L. (2012, [1965]). *Alice's Adventures in Wonderland*. Penguin Books Ltd.
- Carson, R. (1962). *Silent Spring*. Houghton Mifflin Company.
- Dahl, R. (1989). *Matilda*. Gyldendal.
- Davies, N. & Carlin, L. (2013). *The Promise*. Walker Books Ltd.
- Giono, J. (1995). *The Man Who Planted Trees*. Harvill Press.
- Hand, D. (Director). (1942). *Bambi* [Film]. Walt Disney Productions.
- Handford, M. (1987). *Where's Wally?* Walker Books.
- Lunde, M. (2016). *Bienes historie*. Aschehoug.
- Lunde, M. (2018). *The History of Bees*. Simon Schuster UK.
- Rousseau, J. J. (1762 [1991]). *Emile or On Education*. Penguin Classics.
- Dr. Seuss. (2017, [1971]). *The Lorax*. HarperCollins Children's Books.
- Thoreau, H. (1854 [1995]). *Walden, or Life in the Woods*. Dover.
- Underwood, D., & Derby, C. (2020). *Outside In*. Houghton Mifflin Harcourt.

References

- Alnes, J. H. (2019, May 23). Store Norske Leksikon: Techne. <https://snl.no/techne>
- Aristotle. (350 B.C.E., May 23). Poetics. <http://classics.mit.edu/Aristotle/poetics.1.1.html>
- Arizpe, E., Farrar, J., & McAdam, J. (2018). Picturebooks and Literacy Studies. In B. Kümmerling-Meibauer (Ed.), *The Routledge Companion to Picturebooks* (* ed., pp. 371–380). Taylor & Francis, Routledge.
- Arnheim, R. (1974). *Art and Visual Perception: A Psychology of the Creative Eye*. University of California Press.
- Arnheim, R. (1982). *The Power of the Center: A Study of Composition in the Visual Arts*. University of California Press.
- Association for Library Service to Children (ALSC). (2023, May 23a). John Newberry Medal. <https://www.ala.org/alsc/awardsgrants/bookmedia/newbery>
- Association for Library Service to Children (ALSC). (2023, May 23b). Randolph Caldecott Medal. <https://www.ala.org/alsc/awardsgrants/bookmedia/caldecott>
- Bakhtin, M. M. (1981). *The Dialogic Imagination: Four Essays* (M. Holquist, Ed.). University of Texas Press.
- Balling, G., & Grøn, R. (2012). Formidling af læseoplevelser? En undersøgelse af læseoplevelsens karakter og mulige formidlingspotentiale. *Nordisk Tidsskrift for Informationsvidenskab og Kulturformidling*, 1(3), 7–17.
- Bateman, J. A. (2017). Triangulating transmediality: A multimodal semiotic framework relating media, modes and genres. *Discourse, context & media*, 20, 160-174.
- Bäuerle, A., Teufel, M., Musche, V., Weismüller, B., Kohler, H., Hetkamp, M., Dörrie, N., Schweda, A., & Skoda, E. M. (2020). Increased generalized anxiety, depression and distress during the COVID-19 pandemic: A cross-sectional study in Germany. *Journal of Public Health*, 42(4), 672-678.
- Beckett, S. L. (2012). *Crossover Picturebooks: A Genre for All Ages*. Routledge.
- Beery, T. H. (2013). Nordic in Nature: Friluftsliv and Environmental Connectedness. *Environmental Education Research*, 19(1), 94-117.
- Bergthaller, H., Emmett, R., Johns-Putra, A., Kneitz, A., Lidström, S., McCorristine, S., Pérez Ramos, I., Phillips, D., Rigby, K., & Robin, L. (2014). Mapping Common Ground: Ecocriticism, Environmental History, and the Environmental Humanities. *Environmental Humanities*, 5, 261–276.
- Bird, E., & Yokota, J. (2018). Picturebooks and illustrated books. In B. Kümmerling-Meibauer (Ed.), *The Routledge Companion to Picturebooks* (pp. 281–290). Taylor & Francis, Routledge.
- Blikstad-Balas, M. (2016). *Literacy i skolen*. Universitetsforlaget.
- Boellstorff, T. (2015). *Coming of Age in Second Life: An Anthropologist Explores the Virtually Human*. Princeton University Press.
- Boller, M. (2018, May 23). The StoryWalk Project. <https://nwkls.org/wp-content/uploads/2018/11/THE-STORYWALK-PROJECT.pdf>

- Bonnett, M. (2004). Lost in Space? Education and the Concept of Nature. *Studies in Philosophy and Education*, 23(2-3), 117-130.
- Bosch, E. (2018). Wordless picturebooks. In B. Kümmerling-Meibauer (Ed.), *The Routledge Companion to Picturebooks* (pp. 191–200). Routledge.
- Boym, S. (2001). *The Future of Nostalgia*. Basic Books.
- Bradford, C., Mallan, K., Stephens, J., & McCallum, R. (2008). *New World Orders in Contemporary Children's Literature: Utopian Transformations* Palgrave Macmillan.
- Buell, L. (1995). *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture*. Harvard University Press.
- Buell, L. (2001). *Writing for an Endangered World: Literature, Culture, and Environment in the U.S. and Beyond*. Belknap Press of Harvard University Press.
- Buell, L. (2005). *The Future of Environmental Criticism: Environmental Crisis and Literary Imagination*. Blackwell Publishing.
- Burmark, L. (2008). Visual Literacy: What You Get Is What You See. In N. Frey & D. Fisher (Eds.), *Teaching Visual Literacy: Using Comic Books, Graphic Novels, Anime, Cartoons, and More to Develop Comprehension and Thinking Skills* (pp. 5–26). Corwin Press.
- Callicott, J. B. (1984). Non-Anthropocentric Value Theory and Environmental Ethics. *American Philosophical Quarterly*, 21(4), 299-309.
- Carroll, J. S. (2011). *Landscape in Children's Literature*. Taylor & Francis, Routledge.
- Chang, C., Oh, R. R. Y., Nghiem, T. P. L., Zhang, Y., Tan, C. L. Y., Lin, B. B., Gaston, K. J., Fuller, R. A., & Carrasco, L. R. (2020). Life satisfaction linked to the diversity of nature experiences and nature views from the window. *Landscape and urban planning*, 202, p.103874.
- Christie, F., & Martin, J. R. (2005). *Genre and Institutions: Social Processes in the Workplace and School*. Bloomsbury Publishing Plc.
- Chzhen, Y., Gromada, A., & Rees, G. (2019). *Are the world's richest countries family friendly? Policy in the OECD and EU*. UNICEF Office of Research.
- Clark, T. (2011). *The Cambridge Introduction to Literature and the Environment*. Cambridge University Press.
- Coats, K. (2018). Gender in picturebooks. In B. Kümmerling-Meibauer (Ed.), *The Routledge Companion to Picturebooks* (pp. 119–127). Taylor & Francis, Routledge.
- Cooper, J. C. (1978). *An Illustrated Encyclopaedia of Traditional Symbols*. Thames and Hudson.
- Curtius, E. R. (2013). *European Literature and the Latin Middle Ages*. Princeton University Press.
- Doel, M., & Clark, D. (1999). Virtual Worlds: Simulation, Suppletion, S(ed)uction and Simulacra. In M. Crang, P. Crang, & J. May (Eds.), *Virtual Geographies: Bodies, Space and Relations* (pp. 261–283). Routledge.

- Egerer, M., Lin, B., Kingsley, J., Marsh, P., Diekmann, L., & Ossola, A. (2022). Gardening can relieve human stress and boost nature connection during the COVID-19 pandemic. *Urban Forestry & Urban Greening*, 68, 127483-127483.
- Farrier, D. (2014). Toxic pastoral: comic failure and ironic nostalgia in contemporary British environmental theatre. *Journal of Ecocriticism*, 6(2), 1-15.
- Felstiner, J. (2009). *Can Poetry Save the Earth? A Field Guide to Nature Poems*. Yale University Press,.
- Ferguson, A. S. (1922). Plato's Simile of Light. Part II. The Allegory of the Cave (Continued). *The Classical Quarterly*, 16(1), 15-28.
- Fitzpatrick, K. M., Drawve, G., & Harris, C. (2020). Facing new fears during the COVID-19 pandemic: The State of America's mental health. *Journal of Anxiety Disorders*, 75, 102291-102291.
- Forrest, S. (2017). How does it make me feel?: Using visual grammar to interact with picturebooks. *Literacy Learning*, 25(1), 41–52.
- Garrard, G. (2012). *Ecocriticism* (2, Ed.). Routledge.
- Giblett, R. (1996). *Postmodern Wetlands: Culture, History, Ecology*. Edinburgh University Press.
- Gibson, J. J. (2014). *The Ecological Approach to Visual Perception*. Taylor & Francis Group.
- Gifford, T. (2014). Pastoral, Anti-Pastoral, and Post-Pastoral. In L. Westling (Ed.), *The Cambridge Companion to Literature and the Environment* (pp. 17–30). Cambridge University Press.
- Gifford, T. (2017 [1995]). *Green Voices: Understanding Contemporary Nature Poetry* (2 ed.). Critical, Cultural and Communications Press.
- Gifford, T. (2020). *Pastoral* (2 ed.). Routledge.
- Ginson, R. B. (2006). Beyond the pillars: Sustainability assessment as a framework for effective integration of social, economic and ecological considerations in significant decision-making. *Journal of Environmental Assessment Policy and Management*, 8(3), 259–280.
- Gjesdal, K. (2010). *Gadamer and the Legacy of German Idealism*. Cambridge University Press.
- Glotfelty, C. (1996). Introduction: Literary Studies in an Age of Environmental Crisis. In C. Glotfelty & H. Fromm (Eds.), *The Ecocriticism Reader: Landmarks in Literary Ecology* (pp. p. xv–xxxvii). The University of Georgia Press.
- Goga, N. (2016). Miljøbevissthet og Språkbevissthet: Om ungdomsskoleelevers møte med klimalitteratur. *Norsklæreren*, 3, 60–72.
- Goga, N. (2017). A feeling of nature in contemporary Norwegian picturebooks. *Encyclopaideia: rivista di fenomenologia, pedagogia, formazione*, 21(49), 81–97.
- Goga, N. (2019). Home is outdoors: A study of award-winning Norwegian picturebooks. *Ricerche di pedagogia e didattica*, 14(2), 145-174.

- Goga, N., Guanio-Uluru, L., Hallås, B. O., & Nyrnes, A. (2018a). *Ecocritical Perspectives on Children's Texts and Cultures: Nordic Dialogues*. Palgrave Macmillan.
- Goga, N., Guanio-Uluru, L., Hallås, B. O., & Nyrnes, A. (2018b). Introduction. In N. Goga, L. Guanio-Uluru, B. O. Hallås, & A. Nyrnes (Eds.), *Ecocritical Perspectives on Children's Texts and Cultures: Nordic Dialogues* (pp. 1–23). Palgrave Macmillan.
- Goga, N., & Kümmerling-Meibauer, B. (2017). *Maps and Mapping in Children's Literature: Landscapes, Seascapes and Cityscapes*. John Benjamins Publishing Company.
- Gooch, C. D. (2021). Death by the Riverside: Richard Wright's Black Pastoral and the Mississippi Flood of 1927. *Interdisciplinary Studies in Literature and Environment*, 28(4), 1614-1636.
- Hall, D. (1980). Interpreting Plato's Cave as an Allegory of the Human Condition. *Apeiron: A Journal for Ancient Philosophy and Science*, 14(2), 74-86.
- Hallås, B. O., & Heggen, M. P. (2018). "We Are All Nature"—Young Children's Statements About Nature. In N. Goga, L. Guanio-Uluru, B. O. Hallås, & A. Nyrnes (Eds.), *Ecocritical Perspectives on Children's Texts and Cultures: Nordic Dialogues* (pp. 259–276). Palgrave Macmillan.
- Hallberg, K. (1982). Litteraturvetenskapen och bilderbokforskningen. *Tidskrift för litteraturvetenskap*(3–4), 163-168.
- Halliday, M. A. K. (1978). *Language as social semiotic - The social interpretation of language and meaning*. Hodder Arnold.
- Halliday, M. A. K. (2003). *On Language and Linguistics - Volume 3* (Vol. 3. vol). Bloomsbury Publishing Plc.
- Haraway, D. (2003). *The Companion Species Manifesto: Dogs, People, and Significant Otherness*. Prickly Paradigm Press.
- Hemetsberger, A., Kreuzer, M., & Klien, M. (2019). From caterpillar to butterfly: experiencing spirituality via body transformation. *Journal of Marketing Management*, 35(5–6), 540–564.
- Hepburn, R. (1966). Contemporary Aesthetics and the Neglect of Natural Beauty. In A. Carlson & A. Berleant (Eds.), *The Aesthetics of Natural Environments* (pp. 43–62). Broadview Press.
- Hope, J. (2020). *Seeing Sense: Visual Literacy as a Tool for Libraries, Learning and Reader Development*. Facet Publishing.
- Hunt, P. (2009). Instruction and Delight. In J. Maybin & N. J. Watson (Eds.), *Children's Literature: Approaches and Territories* (pp. 12–26). Red Globe Press.
- Immel, A. (2009). Children's books and constructions of childhood. In M. O. Grenby & A. Immel (Eds.), *The Cambridge Companion to Children's Literature* (pp. 19–34). Cambridge University Press.
- IRSCL CONGRESS 2023. (2022, May 23). Ecologies of Childhood. <https://irscl2023.org/>

- Iser, W. (1978). *The Act of Reading: A Theory of Aesthetic Response*. Routledge & Kegan Paul.
- Itten, J. (1970). *The Elements of Color*.
- Ives, C. D., Giusti, M., Fischer, J., Abson, D. J., Klaniecki, K., Dorninger, C., Laudan, J., Barthel, S., Abernethy, P., Martín-López, B., Raymond, C. M., Kendal, D., & von Wehrden, H. (2017). Human–nature connection: a multidisciplinary review. *Current opinion in environmental sustainability*, 26-27, 106-113.
- Jewitt, C. (Ed.). (2014). *Routledge Handbook of Multimodal Analysis* (2 ed.). Routledge.
- Johnson, H. (2019). The Power of a Gaze: Inviting Entrée into the World of a Picturebook while Positioning a Lived Reality. In H. Johnson, J. Mathis, & K. G. Short (Eds.), *Critical Content Analysis of Visual Images in Books for Young People - Reading images* (pp. 111–135). Taylor & Francis, Routledge.
- Kaplan, S. (1978). Perception of an Uncertain Environment. In S. Kaplan & R. Kaplan (Eds.), *Humanscape: Environments for People* (pp. 30–35). Duxbury Press.
- Karlsen, G. (2018). Aesthetic Appreciation in Nature in Literature. In N. Goga, L. Guanio-Uluru, B. O. Hallås, & A. Nyrnes (Eds.), *Ecocritical Perspectives on Children's Texts and Cultures: Nordic Dialogues* (pp. 41–56). Palgrave Macmillan.
- Khateeb, A. (2018). Unrest in Natural Landscapes. In N. Goga, L. Guanio-Uluru, B. O. Hallås, & A. Nyrnes (Eds.), *Ecocritical Perspectives on Children's Texts and Cultures: Nordic Dialogues* (pp. 91–106). Palgrave Macmillan.
- Kolodny, A. (1996). Unearthing Herstory. In C. Glotfelty & H. Fromm (Eds.), *The Ecocriticism Reader: Landmarks in Literary Ecology* (pp. 170–181). The University of Georgia Press.
- Kress, G. (2010). *Multimodality: a social semiotic approach to contemporary communication*. Routledge.
- Kress, G., & Van Leeuwen, T. (2002). Colour as a semiotic mode: notes for a grammar of colour. *Visual communication*, 1(3), 343-368.
- Kress, G., & van Leeuwen, T. (2006). *Reading images - The grammar of visual design* (2 ed.). Routledge.
- Kress, G., & van Leeuwen, T. (2021). *Reading Images - The Grammar of Visual Design* (3 ed.). Routledge.
- Kümmerling-Meibauer, B. (2018). Introduction: Picturebook research as an international and interdisciplinary field. In B. Kümmerling-Meibauer (Ed.), *The Routledge Companion to Picturebooks* (pp. 1–8). Taylor & Francis, Routledge.
- Ladino, J. K. (2012). *Reclaiming Nostalgia: Longing for Nature in American Literature*. University of Virginia Press.
- Larkin, K. (2010, May 23). Climate change needs social science and humanities. *News Blog: Nature brings you breaking news from the world of science*. https://blogs.nature.com/news/2010/09/climate_change_needs_social_sc.html
- Lerner, L. (1984). The Pastoral World: Arcadia and the Golden Age. In B. Loughrey (Ed.), *The Pastoral Mode* (pp. 135–154). Macmillan.

- Lidström, S., & Garrard, G. (2014). Images Adequate to Our Predicament. *Ecology, Environment and Ecopoetics, Environmental Humanities*, 5(1), 35–53.
- Love, G. A. (1996). Revaluing Nature: Toward an Ecological Criticism. In C. Glotfelty & H. Fromm (Eds.), *The Ecocriticism Reader: Landmarks in Literary Ecology* (pp. 225–240). The University of Georgia Press.
- Ludke, L. (2020). Outside In. *School Library Journal*, 66(3), 95.
- Maagerø, E., & Østbye, G. L. (2017). What a Girl! Fighting Gentleness in the Picture Book World: An Analysis of the Norwegian Picture Book *What a Girl!* by Gro Dahle and Svein Nyhus. *Children's literature in education*, 48(2), 169–190.
- Martin, C. W. (2019). *The Social Semiotics of Tattoos: Skin and Self*. Bloomsbury Academic.
- Martin, J. R., & White, P. R. R. (2005). *The Language of Evaluation: Appraisal in English*. Palgrave Macmillan.
- Martinec, R. (2004). Gestures that co-occur with speech as a systematic resource: the realization of experiential meanings in indexes. *Social semiotics*, 14(2), 193–213.
- Marx, L. (1964). *The Machine in the Garden: Technology and the Pastoral Ideal in America*. Oxford University Press.
- Marx, L. (1992). Does Pastoralism Have a Future. *Studies in the History of Art*, 36, 208–225.
- Massey, G., & Bradford, C. (2011). Children as Ecocitizens: Ecocriticism and Environmental Texts In K. Mallan & C. Bradford (Eds.), *Contemporary Children's Literature and Film: Engaging with Theory* (pp. 208–217). Palgrave Macmillan.
- McCloud, S. (1994). *Understanding Comics: The Invisible Art*. William Morrow Paperbacks.
- McHale, B. (1987). *Postmodernist Fiction*. Taylor & Francis Group.
- McKay, S. L. (2001). Literature as Content for ESL/EFL. In M. Celce-Murcia (Ed.), *Teaching English as a Second or Foreign Language* (pp. 319–332). Heinle & Heinle, Thomson Learning.
- Meeker, J. (1974). *The Comedy of Survival: Studies in Literary Ecology*. Charles Scribner's Sons.
- Meld. St. 28. (2015–2016, May 23). *Fag – Fordypning – Forståelse: En fornyelse av Kunnskapsløftet*. M. o. Education.
<https://www.regjeringen.no/contentassets/e8e1f41732ca4a64b003fca213ae663b/no/pdfs/stm201520160028000dddpdfs.pdf>
- Mitchell, W. J. T. (1994). *Picture Theory: Essays on Verbal and Visual Representation*. University of Chicago Press.
- Mortensen, P. (2013). Natur. In L. H. Kjældgaard, L. Møller, D. Ringgaard, L. M. Rösing, P. Simonsen, & M. R. Thomsen (Eds.), *Litteratur: Introduktion til teori og analyse* (pp. 279–290). Aarhus Universitetsforlag
- Morton, T. (2007). *Ecology Without Nature: Rethinking Environmental Aesthetics*. Harvard University Press.

- National Public Radio. (2020, May 23). Our Favorite Reads Of 2020. <https://apps.npr.org/best-books/#year=2020&book=149>
- Nettleship, R. L. (1955). *Lectures On The Republic Of Plato* (2 ed.). Macmillan & Co.
- New York Times. (2020, May 23). Childrens books: “I’m here”, Outside says, “I miss you.”. <https://www.nytimes.com/2020/06/20/books/review/picture-books-nature-under-the-lilacs-eb-goodale.html>
- Newman, M. A. (1994). *Health as Expanding Consciousness* (2 ed.). National League for Nursing.
- Nikolajeva, M. (2018). Emotions in picturebooks. In B. Kümmerling-Meibauer (Ed.), *The Routledge Companion to Picturebooks* (pp. 110–118). Taylor & Francis, Routledge.
- Nikolajeva, M., & Scott, C. (2006). *How Picturebooks Work*. Routledge.
- Nodelman, P. (1988). *Words about Pictures: The Narrative Art of Children’s Picture Books*. University of Georgia Press.
- Norwegian Directorate for Education and Training. (2017, May 23a). *Overordnet del – verdier og prinsipper for grunnsopplæringen* [Core curriculum – values and principles for primary and secondary education] <https://www.udir.no/lk20/overordnet-del/?lang=eng>
- Norwegian Directorate for Education and Training (Ed.). (2017, May 23b). *Overordnet del: Grunnleggende ferdigheter* [Core curriculum: The basic skills]. <https://www.udir.no/lk20/overordnet-del/prinsipper-for-laring-utvikling-og-danning/grunnleggende-ferdigheter/?lang=eng>.
- Norwegian Directorate for Education and Training. (2017, May 23c). *Overordnet del: Opplæringens verdigrunnlag: 1.5 Respekt for naturen og miljøbevissthet* [Core curriculum: Core values of the education and training: 1.5 Respect for nature and environmental awareness] <https://www.udir.no/lk20/overordnet-del/opplaringens-verdigrunnlag/1.5-respekt-for-naturen-og-miljobevissthet/?lang=eng>
- Norwegian Directorate for Education and Training. (2017, May 23d). *Overordnet del: Tverrfaglige temaer: 2.5.3 Bærekraftig utvikling* [Core curriculum: Interdisciplinary topics: 2.5.3 Sustainable development] <https://www.udir.no/lk20/overordnet-del/prinsipper-for-laring-utvikling-og-danning/tverrfaglige-temaer/2.5.3-barekraftig-utvikling/?lang=eng>
- Norwegian Directorate for Education and Training. (2019, May 23). *Curriculum in English* <https://www.udir.no/lk20/eng01-04?lang=eng>
- Norwegian Directorate for Education and Training (Ed.). (2020, May 23). *Competence in the subjects*. <https://www.udir.no/lk20/overordnet-del/prinsipper-for-laring-utvikling-og-danning/kompetanse-i-fagene/?lang=eng>.
- Nussbaum, M. C. (2016). *Litteraturens etikk: følelser og forestillingsevne*. Pax.
- Nyrnes, A. (2017). Grøn Topologi: Ei nylesing av Vergils hjul. *Kultur & Klasse*, 45(123), 269-290.
- Nyrnes, A. (2018). The Nordic Winter Pastoral: A Heritage of Romanticism. In N. Goga, L. Guanio-Uluru, B. O. Hallås, & A. Nyrnes (Eds.), *Ecocritical Perspectives on*

- Children's Text and Cultures: Nordic Dialogues* (pp. 75–89). Palgrave Macmillan.
- O'Halloran, K. (2004). *Multimodal Discourse Analysis: Systemic Functional Perspectives*. Bloomsbury Publishing Plc.
- O'Halloran, K. L. (2008). Systemic functional-multimodal discourse analysis (SF-MDA): constructing ideational meaning using language and visual imagery. *Visual communication*, 7(4), 443-475.
- Olson, M. (2018). Art history and the picturebook. In B. Kümmerling-Meibauer (Ed.), *The Routledge Companion to Picturebooks* (pp. 429–438). Taylor & Francis, Routledge.
- Ommundsen, Å. M. (2015). Who are these picturebooks for? Controversial picturebooks and the question of audience. In J. Evans (Ed.), *Challenging and controversial picturebooks. Creative and critical responses to visual texts* (pp. 71–93). Routledge.
- op de Beeck, N. (2018). Picture-text relationships in picturebooks. In B. Kümmerling-Meibauer (Ed.), *The Routledge Companion to Picturebooks* (pp. 19–27). Taylor & Francis, Routledge.
- Opplæringslova. (2023, May 23). *Forskrift til opplæringslova* (FOR-2023-01-05-18). <https://lovdata.no/dokument/LTI/forskrift/2023-01-05-18>
- Painter, C. (2018). Multimodal analysis of picturebooks. In B. Kümmerling-Meibauer (Ed.), *The Routledge Companion to Picturebooks*. Taylor & Francis, Routledge.
- Painter, C., Martin, J. R., & Unsworth, L. (2013). *Reading Visual Narratives - Image Analysis of Children's Picture Books*. Equinox Publishing Ltd.
- Paloutzian, R. F. (2005). Religious Conversion and Spiritual Transformation: A Meaning-System Analysis. In R. F. Paloutzian & C. L. Park (Eds.), *Handbook of the psychology of religion and spirituality* (pp. 331–347). The Guilford Press.
- Panofsky, E. (1970). *Meaning in the Visual Arts*. Penguin.
- Park, S., Kim, S., Lee, J., & Heo, B. (2022). Evolving norms: social media data analysis on parks and greenspaces perception changes before and after the COVID 19 pandemic using a machine learning approach. *Scientific reports*, 12(1), 13246-13246.
- Plato, & Jowett, B. (2019). *The Republic*. Ktocyta.pl.
- Potts, D. L. (2011). *Contemporary Irish Poetry and the Pastoral Tradition*. University of Missouri Press.
- Potysch, N., & Wilde, L. R. A. (2018). Picture theory and picturebooks. In B. Kümmerling-Meibauer (Ed.), *The Routledge Companion to Picturebooks* (pp. 439–450). Routledge, Taylor & Francis Group.
- Quinn, F., Castéra, J., & Clément, P. (2016). Teachers' conceptions of the environment: anthropocentrism, non-anthropocentrism, anthropomorphism and the place of nature. *Environmental Education Research*, 22(6), 893-917.
- Raven, J. E. (1953). Sun, Divided Line, and Cave. *The Classical Quarterly*, 3(1/2), 22–32.

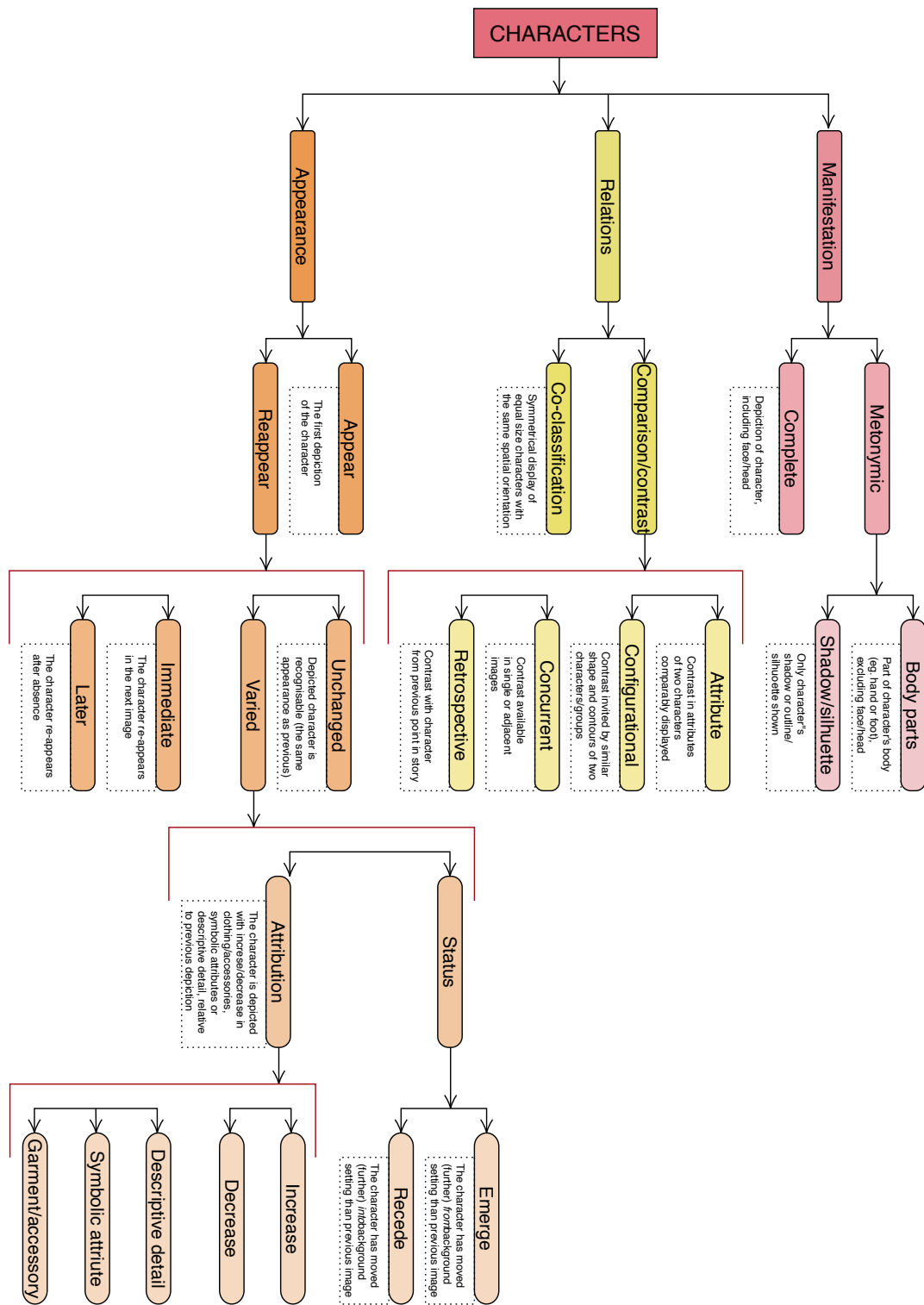
- Reece, E., & Riordan, J. (2018). Picturebooks and developmental psychology. In B. Kümmerling-Meibauer (Ed.), *The Routledge Companion to Picturebooks* (pp. 381–390). Taylor & Francis, Routledge.
- Reich, N. T. (2020). Queer Ecology in (Gay) Post-Pastoral Cinema. *Interdisciplinary Studies in Literature and Environment*. <https://doi.org/10.1093/isle/isaa165>
- Rosenblatt, L. M. (1978). *The Reader, the Text, the Poem: The Transactional Theory of the Literary Work*. Southern Illinois University Press.
- Rosenfeld, S. (2020). Outside In. *Booklist*, 116(13), 65.
- Røskeland, M. (2018). Nature and Becoming in a Picturebook About “Things That Are”. In N. Goga, L. Guanio-Uluru, B. O. Hallås, & A. Nyrnes (Eds.), *Ecocritical Perspectives on Children’s texts and Cultures: Nordic Dialogues* (pp. 27–40). Palgrave Macmillan.
- Rudd, D. (2005). Theorising and theories: How does children’s literature exist? In P. Hunt (Ed.), *Understanding children’s literature: key essays from the second edition of the International Companion Encyclopedia of Children’s Literature* (pp. 15–29). Routledge.
- Rueckert, W. (1978). Literature and Ecology: Experiment in Ecocriticism. *The Iowa Review*, 9(1), 71-86.
- Said, M. (2020). Finding Ovid in Kandahar: The Radical Pastoral as Resistance to Empire in the Classic and Contemporary Worlds. *Humanities*, 9(4). <https://doi.org/10.3390/h9040146>
- Sales, R. (1983). *English Literature in History 1780-1830: Pastoral and Politics*. Hutchinson.
- Sandell, K., Öhman, J., & Östman, L. (2005). *Education for Sustainable Development: Nature, School and Democracy*. Studentlitteratur.
- Schiller, F. (1981 [1795]). *On the Naive and Sentimental in Literature* (H. Watanabe-O’Kelly, Trans.). Carcanet New Press.
- Schwab, Z. (2003). Mind the Gap: The Impact of Wolfgang Iser’s Reader–Response Criticism on Biblical Studies—A Critical Assessment. *Literature & Theology*, 17(2), 170-181.
- Schwartz, A. J. (2000, May 23). The Nature of Spiritual Transformation: A Review of the Literature. *Spiritual Transformation Scientific Research Programme (Metanexus Institute)*. <http://www.metanexus.net/archive/spiritualtransformationresearch/research/pdf/TSRP-LiteratureReview2-7.PDF>
- Serafini, F. (2010). Reading Multimodal Texts: Perceptual, Structural and Ideological Perspectives. *Children’s literature in education*, 41, 85–104.
- Serafini, F. (2015). Developing Students’ Interpretive Repertoires. *Language & Literacy*, 17(3), 118-133.
- Şimşir, Z., Koç, H., Seki, T., & Griffiths, M. D. (2022). The relationship between fear of COVID-19 and mental health problems: A meta-analysis. *Death Studies*, 46(3), 515-523.

- Sinnes, A. T., & Straume, I. S. (2017). Bærekraftig utvikling, tverrfaglighet og dybdelæring: fra big ideas til store spørsmål. *Acta Didactica Norge*, 11(3), 1–22.
- Sipe, L. R. (1998). How Picture Books Work: A Semiotically Framed Theory of Text-Picture Relationships. *Children's literature in education*, 29(2), 97-108.
- Slovic, S. (1996a). Epistemology and Politics in American Nature Writing: Embedded Rhetoric and Discrete Rhetoric. In C. G. Herndl & S. C. Brown (Eds.), *Green Culture: Environmental Rhetoric in Contemporary America* (pp. 82–110). University of Wisconsin Press.
- Slovic, S. (1996b). Nature Writing and Environmental Psychology: The Interiority of Outdoor Experience. In C. Glotfelty & H. Fromm (Eds.), *The Ecocriticism Reader: Landmarks in Literary Ecology* (pp. 351–370). The University of Georgia Press.
- Sørensen, M., & Fugl Eskjær, M. (2014). Introduksjon: Humanistisk klimaforskning. In M. Sørensen & M. Fugl Eskjær (Eds.), *Klima og mennesker: Humanistiske perspektiver på klimaforandringer*. Museum Tusulanums Forlag.
- Spendlove, D. (2008). *Emotional Literacy*. Bloomsbury Publishing Plc.
- Stephens, J. (1992). *Language and Ideology in Children's Fiction*. Longman.
- Stuart, E. (2020). Outside In. *The Horn Book Magazine*, 96(5), 76–77.
- Styles, M., & Arizpe, E. (2001). A gorilla with 'Grandpa's Eyes': How children interpret visual texts - A case study of Anthony Browne's zoo. *Children's literature in education*, 32(4), 261-281.
- Taylor, B. P. (1991). Environmental Ethics & Political Theory. *Polity*, 23(4), 567–583.
- The New York Times. (2020, May 23). The 25 Best Children's Books of 2020. <https://www.nytimes.com/2020/12/02/books/review/best-childrens-books.html>
- Tørnby, H. (2020). *Picturebooks in the classroom - Perspectives on life skills, sustainable development and democracy & citizenship*. Fagbokforlaget.
- Tunkiel, K. A. (2019). Nature and the City in Three Norwegian Picturebooks. *Nordic Journal of ChildLit Aesthetics*, 10(1), 1–13.
- UNESCO. (2017, May 23). *Education for Sustainable Development: Learning Objectives* https://unesdoc.unesco.org/in/documentViewer.xhtml?v=2.1.196&id=p::usmarcdf_0000247444&file=/in/rest/annotationSVC/DownloadWatermarkedAttachment/attach_import_82603519-4d73-431c-9324-8e0dcc1b6b1e%3F_%3D247444eng.pdf&locale=en&multi=true&ark=/ark:/48223/pf0000247444/PDF/247444eng.pdf#815_18_Learning%20Objectives_int_En.indd%3A.121563%3A400
- United Nations. (2015, May 23a). *The 17 goals* <https://sdgs.un.org/goals>
- United Nations. (2015, May 23b). Transforming our world: The 2030 Agenda for Sustainable Development. <https://sdgs.un.org/2030agenda>
- van Leeuwen, T. (1999). *Speech, Music, Sound*. Red Globe Press.
- van Leeuwen, T. (2005). *Introducing Social Semiotics*. Taylor & Francis, Routledge.

- van Lierop-Debrauwer, H. (2018). Hybridity in picturebooks. In B. Kümmerling-Meibauer (Ed.), *The Routledge Companion to Picturebooks* (pp. 81–90). Taylor & Francis, Routledge.
- Wade, G. H. (1998). A concept analysis of personal transformation. *Journal of Advanced Nursing*, 28(4), 713–719.
- Walton, K. L. (1978). Fearing Fictions. *Journal of Philosophy*, 75(1), 5–27.
- Westling, L. (2014a). *The Cambridge Companion to Literature and the Environment*. Cambridge University Press.
- Westling, L. (2014b). Introduction. In L. Westling (Ed.), *The Cambridge Companion to Literature and the Environment* (pp. 1–13). Cambridge University Press.
- Whitley, D. (2012). *The Idea of Nature in Disney Animation: From Snow White to WALL-E*. Ashgate.
- Williams, R. (1975). *The Country and the City*. Chatto and Windus.
- Wolf, S. A. (2003). *Interpreting Literature with Children*. Taylor & Francis Group.
- World Wildlife Fund. (2023, May 23, 12.04.2023). *Nå er Norges naturkonto overtrukket*. WWF. <https://kommunikasjon.ntb.no/pressemelding/na-er-norges-naturkonto-overtrukket?publisherId=17847174&releaseId=17962822>
- Zapf, H. (2008). Literary Ecology and the Ethics of Texts. *New Literary History*, 39(4), 847–868.
- Zhao, S., & Zappavigna, M. (2018). Beyond the self: Intersubjectivity and the social semiotic interpretation of the selfie. *New media & society*, 20(5), 1735-1754.

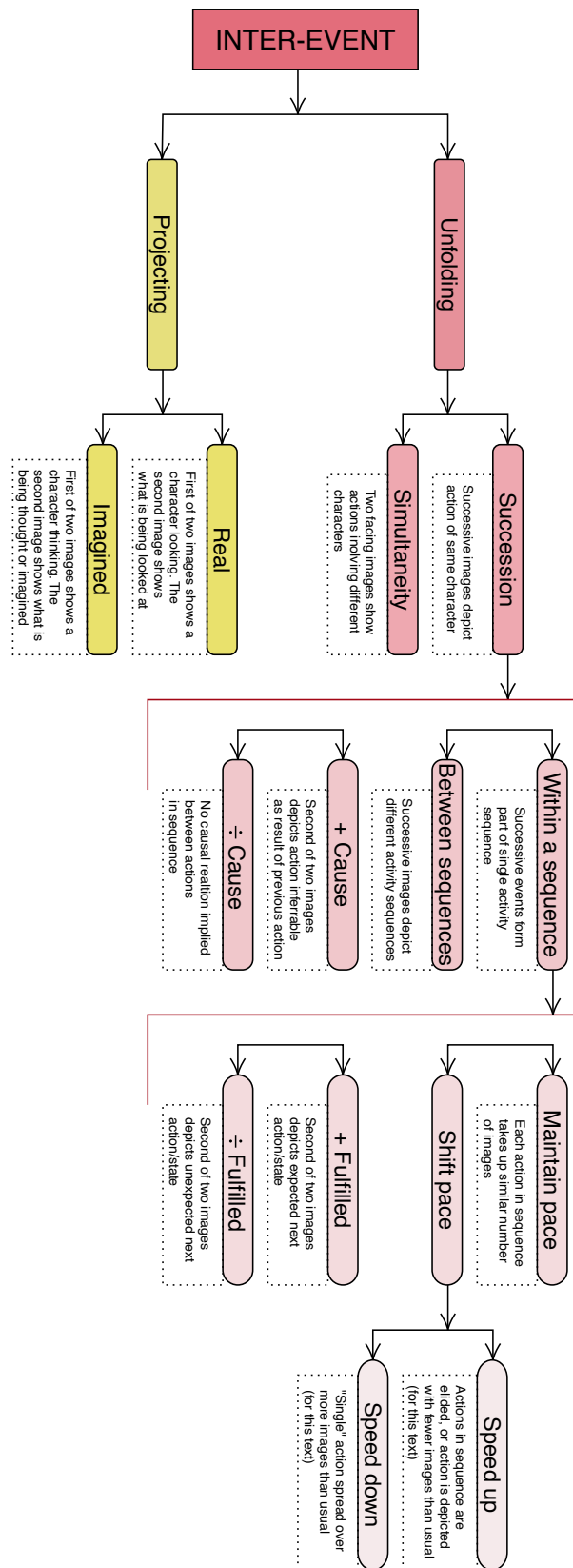
Appendix

Figure A.1: Character network



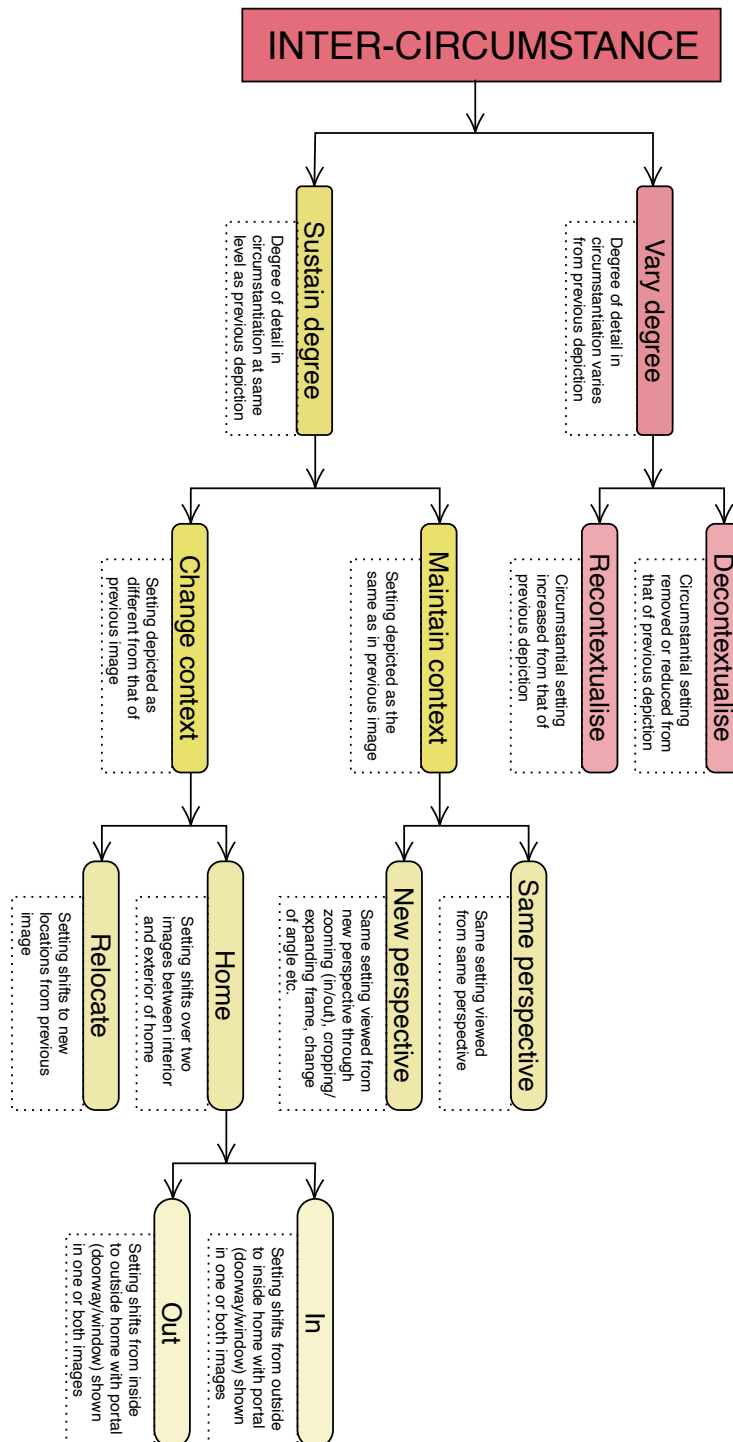
Network: Characters. (From Painter et al. (2013, pp. 61–68) with modifications.)

Figure A.2: *Inter-event network*



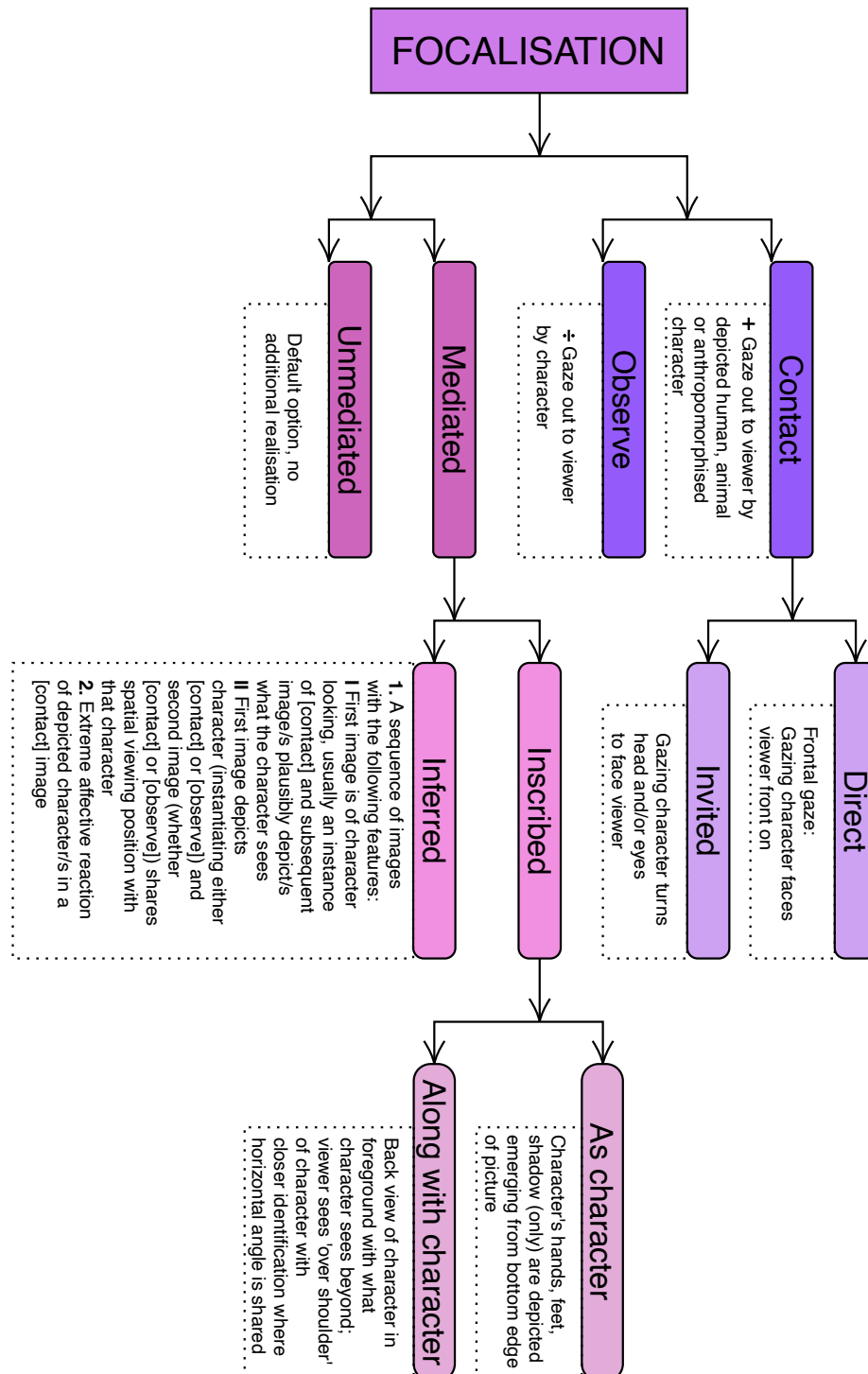
Network: *Inter-event*. From (Painter et al. (2013, pp. 70–77) with modifications.)

Figure A.3: *Inter-circumstance network*



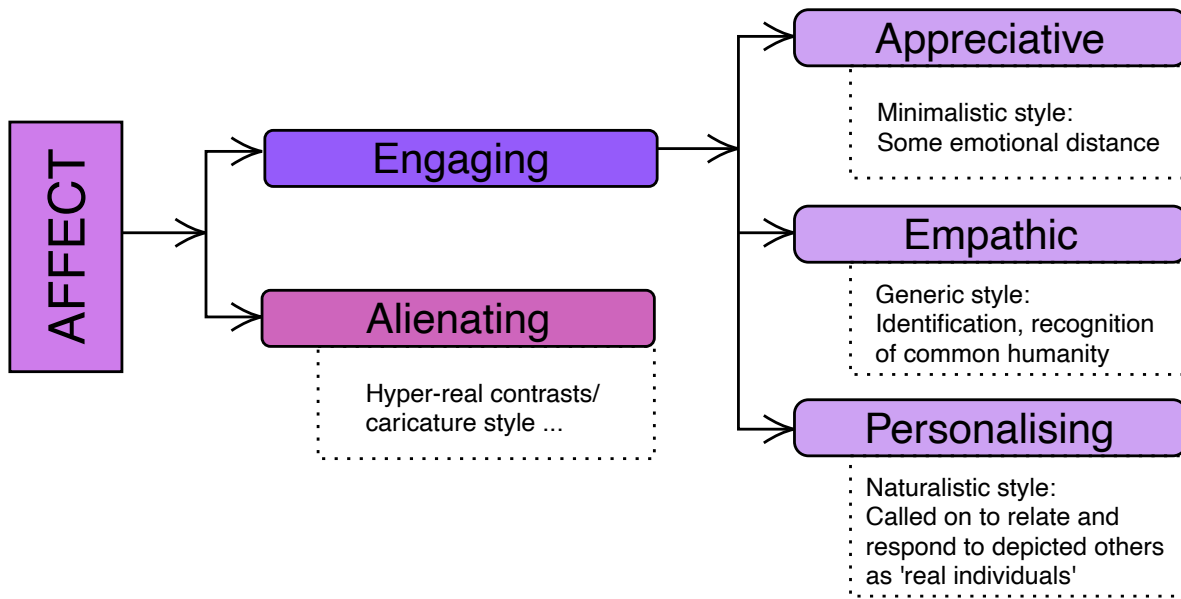
Network: *Inter-circumstance*. (From Painter et al. (2013, pp. 78–83) with modifications.)

Figure A.4: Focalisation network



Network: Focalisation. (From Painter et al. (2013, p. 29-30) with modifications.)

Figure A.5: *Affect network*

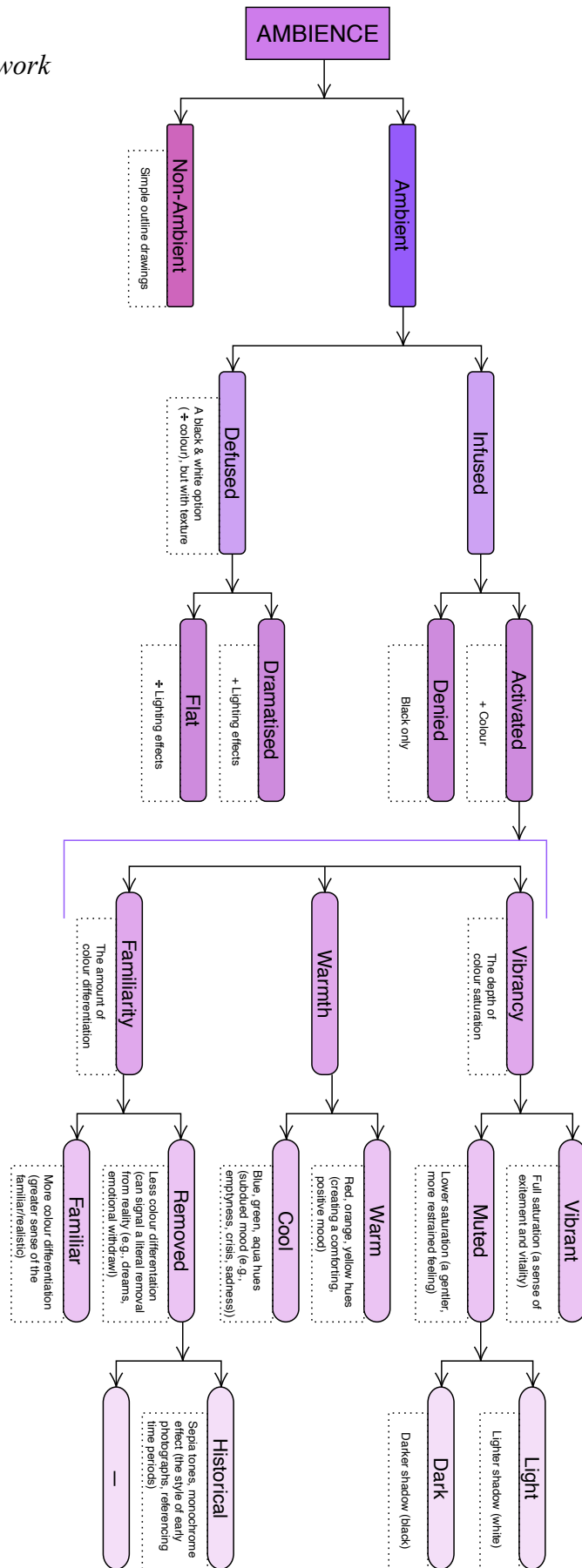


Network: Affect. (From Painter et al. (2013, p. 35) with modifications.)

Figure A.6: *Table: Force*

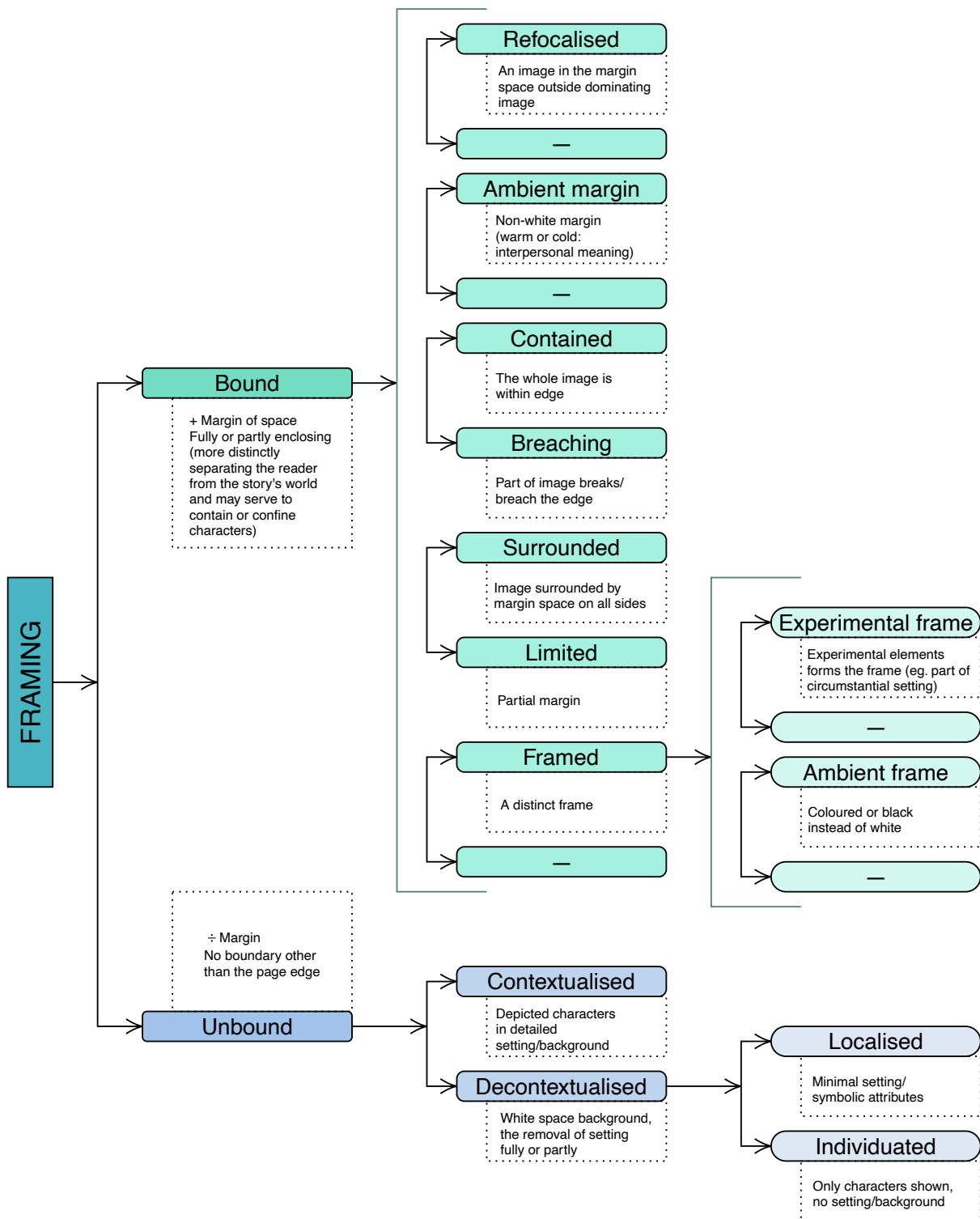
FORCE		
Quantification	Upscaled	Downscaled
Number	High number of same item	Low number of same item
Mass/amount	Large scale relative to other comparable items	Small scale relative to other comparable items
Extent	Ideational item takes up large amount of available space	Ideational item takes up small amount of available space

Figure A.7: Ambience network



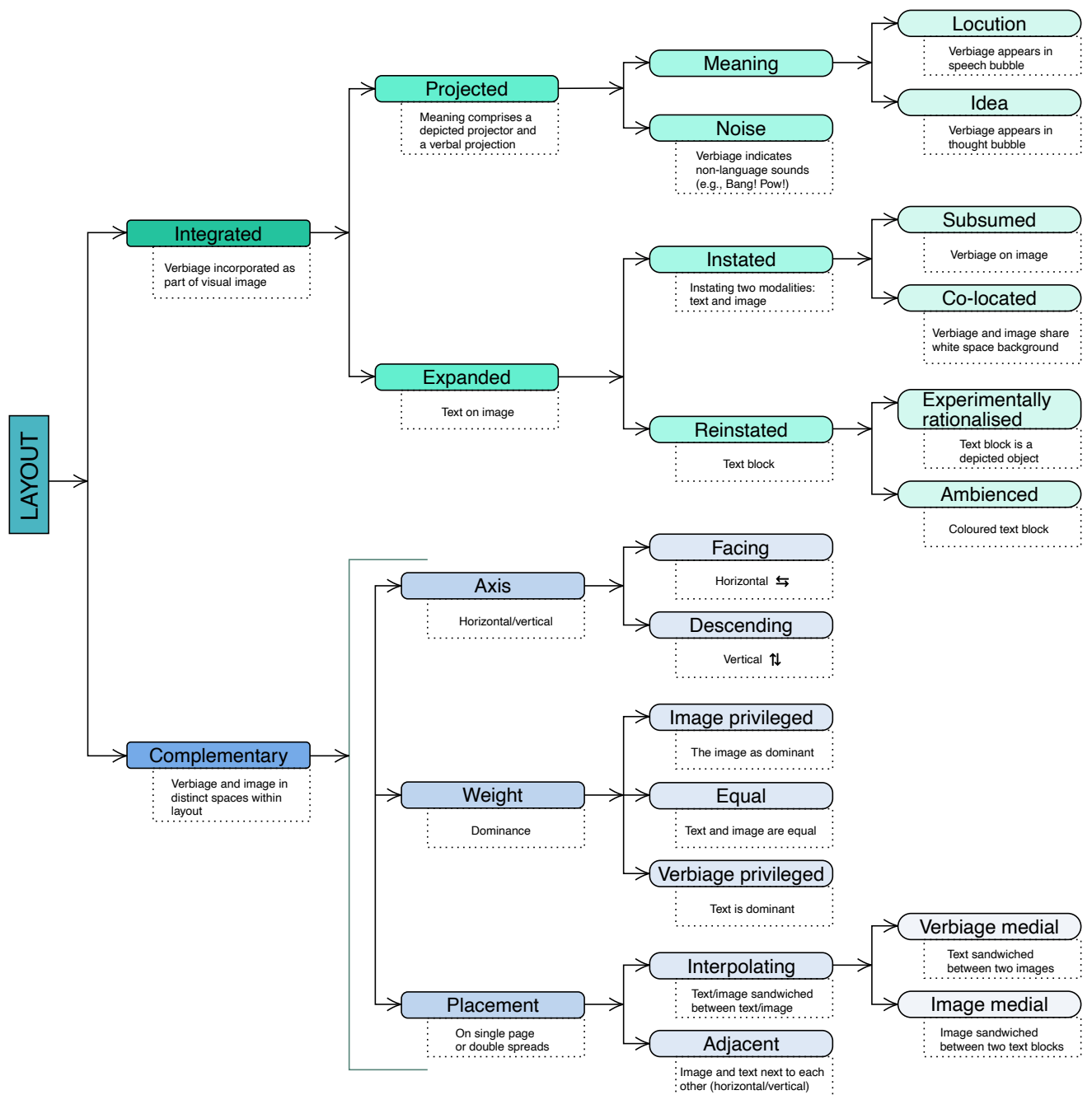
Network: Ambience. (From Painter et al. (2013, p. 36) with modifications.)

Figure A.8: Framing network



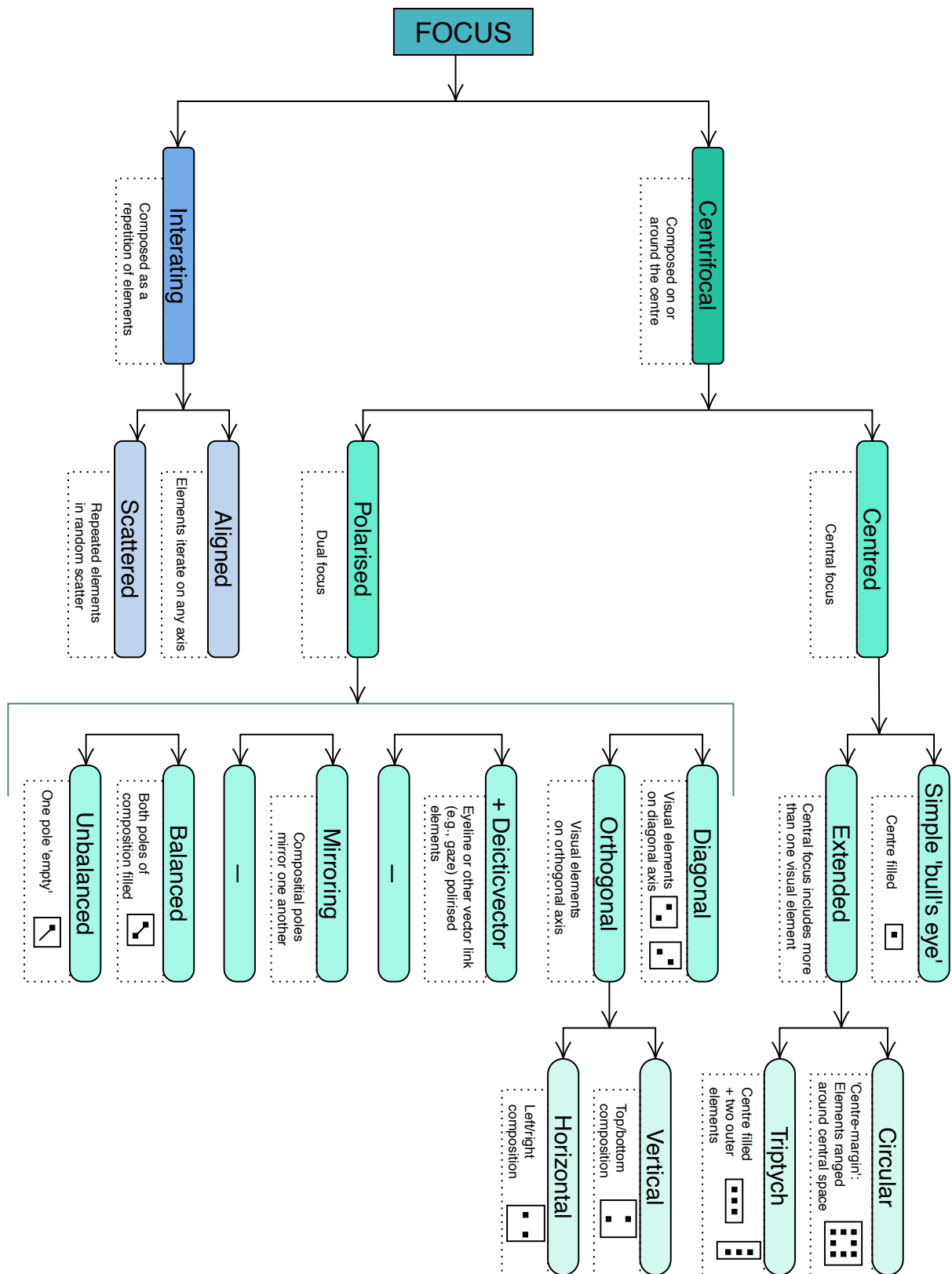
Network: Framing. (From Painter et al. (2013, p. 103) with modifications.)

Figure A.9: *Layout network*



Network: *Layout*. (From Painter et al. (2013, p. 99) with modifications.)

Figure A.10: Focus network



Network: Focus. (From Painter et al. (2013, p. 110-111) with modifications.)

Table A.1: Summary of visual and verbal ideational choices in *Outside In* (Underwood & Derby, 2020)

ACTION	CHARACTER		SETTING			
	VERBAL ACTION	CHARACTERISATION	VERBAL CIRCUMSTANTIATION	INTER-CIRCUMSTANCE (VISUAL)	IDEATION IN IMAGE	
CONJUNCTION (VERBAL) Verbiage realisation (in bold), implicit links (in bold and underlined)	Verbs of motion (in bold), material (in <i>italics</i>), behavioural (in <small>SMALL CAPS</small>), verbal (in bold italics), and mental (<u>underlined</u>)	OUTSIDE <i>Outside was part of us once</i> <i>There was nothing between</i> <i>Outside (implied) and us</i>	Time: past tense: <i>Once</i> Place: (implied: everywhere outside: <i>we were part of Outside</i>)	Landscape: Different trees in wood with an opening towards a field. Cat (verso) and girl (recto) walking towards the right.	1	
						Vectors created by limbs (girl and cat) suggest movement Material action: vectors formed by tree trunks and branches (<i>Outside</i>) suggest movement of wind
INTER-EVENT (VISUAL) Depicted activity: girl and cat walking on path in forest	Verbiage: "...when WERE OUTSIDE ?" Verbiage: WE'RE INSIDE	Material action: vectors behind car in the direction of the road suggest speed, vectors created by wings imply diving birds, vectors formed by tree tops and branches (<i>Outside</i>) suggest movement of wind	Not depicted, but arguably inside car	Not depicted, but arguably inside car	Sustain degree: maintain context: new perspective: zoom in (on passengers in car)	3
VERBAL ACTION Verbs of motion (in bold), material (in <i>italics</i>), behavioural (in <small>SMALL CAPS</small>), verbal (in bold italics), and mental (<u>underlined</u>)	OUTSIDE <i>Outside was part of us once</i> <i>There was nothing between</i> <i>Outside (implied) and us</i>	Material action: vectors behind car in the direction of the road suggest speed, vectors created by wings imply diving birds, vectors formed by tree tops and branches (<i>Outside</i>) suggest movement of wind	Not depicted, but arguably inside car	Not depicted, but arguably inside car	Sustain degree: maintain context: new perspective: zoom in (on passengers in car)	3
CONJUNCTION (VERBAL) Verbiage realisation (in bold), implicit links (in bold and underlined)	Verbs of motion (in bold), material (in <i>italics</i>), behavioural (in <small>SMALL CAPS</small>), verbal (in bold italics), and mental (<u>underlined</u>)	Material action: vectors behind car in the direction of the road suggest speed, vectors created by wings imply diving birds, vectors formed by tree tops and branches (<i>Outside</i>) suggest movement of wind	Not depicted, but arguably inside car	Not depicted, but arguably inside car	Sustain degree: maintain context: new perspective: zoom in (on passengers in car)	3

Table A.1: (continued)

		SPREAD	
		4	5
IDEATION IN IMAGE		Porch: Parked car and girl and mother walking into the house (verso). A cat in the window. Wild garden with birds and a snail (verso). Another house can be seen in the back (recto).	Outside landscape: Centipede on top of snail (verso). Girl with cuddly toy walking into house (recto) while a bird is watching from a tree.
INTER-CIRCUMSTANCE (VISUAL)		Sustain degree: change context: relocate (porch, outside home)	Sustain degree: maintain context: new perspective (extending frame)
VERBAL CIRCUMSTANTIATION Verbiage realisation (in <i>italics</i>)		Time: present tense Place: <i>Outside is there</i>	Time: present tense Place: —
VISUAL CHARACTER APPEARANCE AND MANIFESTATION			
GIRL		Complete/reappear: immediate/variant: status: recede, attribution: unchanged, but with backpack	Complete/reappear: immediate/variant: status: recede attribution: unchanged, but with backpack and cuddly toy
MOTHER		Metonymic/reappear: immediate/variant: status: recede, attribution: unchanged, but with purse	—
PETS		Cat: metonymic/appear	—
INSECTS		Snail: complete/ appear	Snail: complete/reappear: immediate/variant: status: emerge, attribution: centipede on back, mosquito flying over head
ANIMALS		2 Birds: complete/appear	Bird: complete/appear
VERBAL CHARACTERISATION Verbiage realisation (in <i>italics</i>)		<i>Outside is there</i>	<i>Outside reminds us</i>
OUTSIDE			
U/S/WE		<i>We forget Outside</i>	We (us) are reminded by <i>Outside</i>
VISUAL ACTION		Perception: (girl and mother look at entrance) Perception: (snail and bird (<i>Outside</i>) look at girl) Vectors created by flowers, trees, branches point towards the girl suggesting <i>Outside</i> gesturing/ndging	Perception: (snail with insect attributes crawling gazing towards girl) Vectors created by limbs (girl walking inside) Material action: vertical vectors suggest rain or wind
VERBAL ACTION Verbs of motion (in bold), material (in <i>italics</i>), behavioural (in <small>SMALL CAPS</small>), verbal (in bold italics), and mental (<u>underlined</u>)		Verbiage: We <u>forget</u> Outside is there	Verbiage: So Outside REMINDS us.
INTER-EVENT (VISUAL)		Unfolding: succession: between sequences (activity sequence: girl/mother: going inside)	Unfolding: succession: within a sequence (activity sequence: girl: going inside)
CONJUNCTION (VERBAL) Verbiage realisation (in bold), implied links (in bold and underlined)		Implicit succession: (implied cause: <i>We forget Outside</i>)	Implicit succession: (implied effect fulfilled: <u>So Outside reminds us</u>)
ACTION			
			6 verso
IDEATION IN IMAGE			Inside: The girl taking off her shoes in a hall with windows. Outside garden with bird casting shadows inside.
INTER-CIRCUMSTANCE (VISUAL)			Sustain degree: change context: home in
VERBAL CIRCUMSTANTIATION Verbiage realisation (in <i>italics</i>)			Time: present tense, daytime (<i>flashes at the window: sun?</i>) Place: <i>at the window</i>
VISUAL CHARACTER APPEARANCE AND MANIFESTATION			
GIRL			Complete/reappear: immediate/variant: status: emerge; attribution: unchanged, but with cuddly toy
MOTHER			—
PETS			—
INSECTS			—
ANIMALS			Bird: complete/appear
VERBAL CHARACTERISATION Verbiage realisation (in <i>italics</i>)			<i>Outside (implied) reminds us with flashes</i>
OUTSIDE			
U/S/WE			—
VISUAL ACTION			Behavioural (girl sits and takes off her shoes): arguably cognition (inferred from gaze and posture) Perception: (bird gazing towards girl) Vectors, shadows, created by the trees point towards the girl suggesting <i>Outside</i> reaching towards the girl, vectors formed by the floorboards, walls, ceiling, and windows imply an enclosed space
VERBAL ACTION Verbs of motion (in bold), material (in <i>italics</i>), behavioural (in <small>SMALL CAPS</small>), verbal (in bold italics), and mental (<u>underlined</u>)			—
INTER-EVENT (VISUAL)			Unfolding: succession: within a sequence (activity sequence: girl: going inside)
CONJUNCTION (VERBAL) Verbiage realisation (in bold), implied links (in bold and underlined)			Implicit succession: (sentence continues)

Table A.1: (continued)

ACTION		CHARACTER		SETTING	
VERBAL ACTION Verbs of motion (in bold), material (in <i>italics</i>), behavioural (in <small>SMALL CAPS</small>), verbal (in <i>bold italics</i>), and mental (<u>underlined</u>)	—	Visual action	Visual action	6 recto	7
	—	Behavioural: (sitting girl writes/draws): arguably perception (inferred transactional reaction from gaze and posture). Perception: (adult butterfly gazing towards girl) Material action: vectors behind butterfly suggest movement, vectors created by the roof, wall and window imply an enclosed space	Behavioural: (girl sits and reads, cat licks its paw) arguably perception (inferred transactional reaction from gaze and posture) Material action: vectors created by the shadows of trees and branches suggest movement, thus also suggesting <i>Outside</i> stretching towards the girl	Outside: a butterfly transforming (in stages) from chrysalis to emerging adult. The back of the girl is seen in the window.	Inside: The girl is sitting in an oversized armchair reading a book (verso). She is facing left. The cat is sleeping by the chair. The outside landscape with trees is casting long shadows across the floor from a big window (recto).
INTER-EVENT (VISUAL)	—	Verbal characterisation	Verbal characterisation	7	8
	Unfolding: simultaneously (two facing images show actions involving different participants: verso: girl, recto: butterfly)	—	Behavioural: (girl sings ...) with chirps (birds?), <i>rattles</i> (winds?) and <i>tap-taps on the roof</i> (trees and animals?) We (<i>us</i>) hear (implied) <i>Outside</i> sing	Sustain degree: maintain context: new perspective	Sustain degree change context: relocate (to living room)
CONJUNCTION (VERBAL) Verbage realisation (in bold), implied links (in bold and underlined)	Explicit addition: and <i>slow magic tricks</i>	Visual action	Visual action	8	8
	Implicit succession: (new sentence: example of how Outside reminds us)	—	Behavioural: (girl interacts with dog, mother reads, birds and cat watch, snail crawls) arguably perception (inferred from gaze and posture) Material action: vectors formed by trees and branches imply movement and, also <i>Outside</i> reaching towards the girl, vectors formed by wings suggest birds flying	Sustain degree: maintain context: new perspective (extending frame)	The house is seen from the outside. The house appears as a doll's house, where all outside walls are removed and everything inside (the girl (verso) playing with her dog and the mother (recto) reading a book) can be seen. Many of the birds outside are looking in. A snail (recto) is walking towards the house.
VERBAL CIRCUMSTANTIATION Verbage realisation (in <i>italics</i>)	Time: — Place: —	Visual action	Visual action	8	8
INTER-CIRCUMSTANCE (VISUAL)	Sustain degree: maintain context: new perspective	Verbal characterisation	Verbal characterisation	8	8
VERBAL CHARACTER APPEARANCE AND MANIFESTATION	Time: — Place: —	Visual action	Visual action	8	8
	Sustain degree: maintain context: new perspective	Verbal characterisation	Verbal characterisation	8	8
GIRL	Metonymic/reappear: immediate/variant: status: recede/attribute: unchanged, but with no cuddly toy	Visual action	Visual action	8	8
MOTHER	—	Visual action	Visual action	8	8
PETS	—	Visual action	Visual action	8	8
INSECTS	Butterfly chrysalis: complete/appear Butterfly: complete/reappear: immediate/variant: status: emerge	Visual action	Visual action	8	8
ANIMALS	—	Visual action	Visual action	8	8
OUTSIDE	Outside (implied) reminds us with <i>slow magic tricks</i>	Visual action	Visual action	8	8
US/WE	—	Visual action	Visual action	8	8
VERBAL CIRCUMSTANTIATION	Time: — Place: —	Visual action	Visual action	8	8
INTER-CIRCUMSTANCE (VISUAL)	Sustain degree: maintain context: new perspective	Visual action	Visual action	8	8
VERBAL CHARACTER APPEARANCE AND MANIFESTATION	Time: present tense: evening (<i>sunset</i>) Place: <i>inside</i>	Visual action	Visual action	8	8
GIRL	Complete/reappear: immediate/variant: status: emerge/attribute: unchanged, but with green woolen socks and book	Visual action	Visual action	8	8
MOTHER	—	Visual action	Visual action	8	8
PETS	Cat: complete/reappear: later: status: emerge	Visual action	Visual action	8	8
INSECTS	Butterfly chrysalis: complete/appear Butterfly: complete/reappear: immediate/variant: status: emerge	Visual action	Visual action	8	8
ANIMALS	—	Visual action	Visual action	8	8
OUTSIDE	Outside (implied) reminds us with <i>slow magic tricks</i>	Visual action	Visual action	8	8
US/WE	—	Visual action	Visual action	8	8
VERBAL CIRCUMSTANTIATION	Time: present tense Place: <i>on the roof</i> and surrounding us (implied)	Visual action	Visual action	8	8
INTER-CIRCUMSTANCE (VISUAL)	Sustain degree: maintain context: new perspective (extending frame)	Visual action	Visual action	8	8
VERBAL CHARACTER APPEARANCE AND MANIFESTATION	Time: present tense Place: <i>on the roof</i> and surrounding us (implied)	Visual action	Visual action	8	8
GIRL	Complete/reappear: immediate/variant: status: recede/attribute: unchanged, but with cuddly toy	Visual action	Visual action	8	8
MOTHER	Complete/reappear: later/variant: attribution: unchanged, but with book	Visual action	Visual action	8	8
PETS	Cat: complete/reappear: immediate: status: recede Dog: complete/appear	Visual action	Visual action	8	8
INSECTS	Small: complete/reappear: later	Visual action	Visual action	8	8
ANIMALS	6 Birds: complete/appear	Visual action	Visual action	8	8
OUTSIDE	Outside sings ... with chirps (birds?), <i>rattles</i> (winds?) and <i>tap-taps on the roof</i> (trees and animals?)	Visual action	Visual action	8	8
US/WE	We (<i>us</i>) hear (implied) <i>Outside</i> sing	Visual action	Visual action	8	8
VERBAL CIRCUMSTANTIATION	Time: present tense Place: <i>on the roof</i> and surrounding us (implied)	Visual action	Visual action	8	8
INTER-CIRCUMSTANCE (VISUAL)	Sustain degree: maintain context: new perspective (extending frame)	Visual action	Visual action	8	8
VERBAL CHARACTER APPEARANCE AND MANIFESTATION	Time: present tense Place: <i>on the roof</i> and surrounding us (implied)	Visual action	Visual action	8	8
GIRL	Complete/reappear: immediate/variant: status: recede/attribute: unchanged, but with cuddly toy	Visual action	Visual action	8	8
MOTHER	Complete/reappear: later/variant: attribution: unchanged, but with book	Visual action	Visual action	8	8
PETS	Cat: complete/reappear: immediate: status: recede Dog: complete/appear	Visual action	Visual action	8	8
INSECTS	Small: complete/reappear: later	Visual action	Visual action	8	8
ANIMALS	6 Birds: complete/appear	Visual action	Visual action	8	8
OUTSIDE	Outside sings ... with chirps (birds?), <i>rattles</i> (winds?) and <i>tap-taps on the roof</i> (trees and animals?)	Visual action	Visual action	8	8
US/WE	We (<i>us</i>) hear (implied) <i>Outside</i> sing	Visual action	Visual action	8	8

Table A.1: (continued)

ACTION		CHARACTER		SETTING	
SPREAD		9	10	11 verso	
IDEATION IN IMAGE		Wild garden landscape, with the house barely seen in the background. Different insects are crawling on the ground. The slimy path (verso) made by a snail and the roots of flowers are shown, together with a rat and the tunnel of an earthworm (recto).	Inside of the kitchen: Verso: The mother is facing the window filling water in a glass. The girl (with her back turned to her mother) is drawing at the kitchen table. The dog is begging for the bowl of berries. Bread is baking in the oven, there are lots of plants hanging on the wall, and there is a snail lurking in the window-sill. Recto: The kitchen bench with fruit bowls and the cat curled up resting.	The girl wearing a woollen, colourful sweater on a white background.	
INTER-CIRCUMSTANCE (VISUAL)		Sustain degree: maintain context: new perspective: zoom in (on garden floor)	Sustain degree: change context: relocate (to kitchen)	Vary degree (of detail in circumstantiation varies from previous depiction): decontextualise (setting removed, white background)	
VERBAL CIRCUMSTANTIATION		Time: Present tense, daytime (<i>sunbaked</i>) Place: not specific, but a place with <i>smells</i>	Time: present tense, daytime (<i>sun rain and seeds</i>) Place: (implied) field with crops, kitchen, and orchard: <i>seeds become warm bread and berries</i>)	Time: present tense and past tense: <i>once</i> Place: (implied) everywhere clothes are needed, and cotton fields: <i>once puffs of cotton</i>	
VISUAL CHARACTER APPEARANCE AND MANIFESTATION		GIRL Not depicted, but arguably inside house	Complete/reappear: later, varied: status: emerge, attribution: unchanged, but with drawing paper and pencil	Complete/reappear: immediate/varied: status: emerge, attribution: thick, woollen sweater	
		MOTHER Not depicted, but arguably inside house	Complete/reappear: later, varied: status: emerge, attribution: green sweater and holding a glass	—	
		PETS Not depicted, but arguably inside house	Cat: complete/reappear: later, varied: emerge Dog: complete/reappear: later, varied: emerge	—	
		INSECTS Snail: complete/reappear: immediate, 3 centipedes: complete/appear, Ants: complete/appear 2 bees: complete/appear, Earthworm: complete/appear	Snail: complete/reappear: immediate/varied: recede	—	
		ANIMALS 2 Birds: complete/appear Rat: metonymic/appear	—	—	
VERBAL CHARACTERISATION		OUTSIDE <i>It (Outside) beckons with smells</i>	<i>Outside feeds us</i>	<i>Outside cuddles us</i>	
VISUAL ACTION		Verbiage realisation (in <i>italics</i>) —	<i>We (us) are fed with bread and berries by Outside</i>	<i>We (us) are cuddled by Outside in clothes</i>	
VERBAL ACTION		Material action: vectors formed by wings, stems and petals of flowers, curly lines behind insects, and trail of slime behind snail indicate movement	Behavioural: (girl draws, mother fills water, dog begs for berries, snail crawls, cat relaxes) arguably perception (inferred by the vectors from gaze to material and posture) Vectors formed by window main bars, and the surrounding kitchen bench imply a feeling of enclosure	Behavioural: (girl stands) arguably cognitive (inferred by gaze and hand posture)	
INTER-EVENT (VISUAL)		Verbiage: It beckons with...	Verbiage: Outside feeds us... become warm bread...	Verbiage: Outside cuddles us...	
CONJUNCTION (VERBAL)		Unfolding: simultaneously (two facing images show actions involving different participants: previous image: girl, mother, pets, this image: insects and animals in garden)	Unfolding: succession: between sequences (activity sequence: girl: drawing, mother filling water, dog: begging)	Unfolding: succession: between sequences (activity sequence: girl: standing)	
CONJUNCTION (VERBAL)		Implicit succession: (new sentence: example of how Outside reminds us)	Implicit succession: (new sentence: example of how Outside reminds us)	Implicit succession: (new sentence: example of how Outside reminds us)	

Table A.1: (continued)

ACTION		CHARACTER		SETTING	
VERBAL ACTION Verbs of motion (in bold), material (in <i>italics</i>), behavioural (in <small>SMALL CAPS</small>), verbal (in bold italics), and mental (<u>underlined</u>)	VERBAL ACTION Verbs of motion (in bold), material (in <i>italics</i>), behavioural (in <small>SMALL CAPS</small>), verbal (in bold italics), and mental (<u>underlined</u>)	OUTSIDE <i>It (Outside) holds us</i>	US/WE <i>We (us) are held in wooden chairs</i>	11 recto The girl is sitting backwards on a wooden chair. The chair is casting shadows portraying trees. The background is white.	12 The girl is lying sleeping curled up on the floor with her arms around the sleeping dog. The cat is curled up against her back.
INTER-EVENT (VISUAL) Unfolding: succession: between sequences (activity sequence: girl: sitting)	INTER-EVENT (VISUAL) Unfolding: succession: between sequences (activity sequence: girl: sitting)	OUTSIDE <i>It (Outside) holds us</i>	US/WE <i>We (us) are held in wooden chairs</i>	11 recto The girl is sitting backwards on a wooden chair. The chair is casting shadows portraying trees. The background is white.	12 The girl is lying sleeping curled up on the floor with her arms around the sleeping dog. The cat is curled up against her back.
CONJUNCTION (VERBAL) Verbage realisation (in bold), implied links (in bold and underlined)	CONJUNCTION (VERBAL) Verbage realisation (in bold), implied links (in bold and underlined)	OUTSIDE <i>It (Outside) holds us</i>	US/WE <i>We (us) are held in wooden chairs</i>	11 recto The girl is sitting backwards on a wooden chair. The chair is casting shadows portraying trees. The background is white.	12 The girl is lying sleeping curled up on the floor with her arms around the sleeping dog. The cat is curled up against her back.
CONJUNCTION (VERBAL) Verbage realisation (in bold), implied links (in bold and underlined)	CONJUNCTION (VERBAL) Verbage realisation (in bold), implied links (in bold and underlined)	OUTSIDE <i>It (Outside) holds us</i>	US/WE <i>We (us) are held in wooden chairs</i>	11 recto The girl is sitting backwards on a wooden chair. The chair is casting shadows portraying trees. The background is white.	12 The girl is lying sleeping curled up on the floor with her arms around the sleeping dog. The cat is curled up against her back.
CONJUNCTION (VERBAL) Verbage realisation (in bold), implied links (in bold and underlined)	CONJUNCTION (VERBAL) Verbage realisation (in bold), implied links (in bold and underlined)	OUTSIDE <i>It (Outside) holds us</i>	US/WE <i>We (us) are held in wooden chairs</i>	11 recto The girl is sitting backwards on a wooden chair. The chair is casting shadows portraying trees. The background is white.	12 The girl is lying sleeping curled up on the floor with her arms around the sleeping dog. The cat is curled up against her back.

Table A.1: (continued)

ACTION		CHARACTER		SETTING		
SPREAD		13 recto	14 verso	14 recto	15	
IDEATION IN IMAGE	The girl's bedroom (boxed in on a white background). The girl is waking up; she is sitting in her bed stretching. On the floor, the cat is stretching. Warm light is glowing in the window. A snail is crawling up the window sill.	Sustain degree: maintain context: same perspective	A frozen window with a spider on the inside. The background is white.	The girl is sitting in a bathtub looking at a boxelder bug crawling on the floor. A snail is creeping on a bundle of kale leaves. The background is white.	Waterpipes are running along the spread and into the sink in the bathroom. The girl is standing on a stool facing the mirror above the sink (top, verso). Pipes are running towards the sea (recto).	
INTER-CIRCUMSTANCE (VISUAL)	Sustain degree: maintain context: same perspective	Sustain degree: change context: relocate, arguably also a matter of change context: new perspective: zoom in (on window)	Very degree: decontextualise (setting partly removed)	Very degree: recontextualise, change context: relocate (to bathroom)		
VERBAL CIRCUMSTANTIATION	Verbage realisation (in <i>italics</i>)	Time: Present tense (implied: morning; <i>start/fresh</i>) Place: (implied: near a window; <i>Outside shows the time to awake</i>)	Time: present tense Place: (implied: everywhere <i>Outside</i> can come inside: open windows/doors, cracks)	Time: — Place: in the bath, on a kale (kitchen/pantry?)	Time: present time (implied: during waking hours, when using water taps/shower) Place: inside (implied: water pipes)	
VISUAL CHARACTER APPEARANCE AND MANIFESTATION	GIRL : Complete/reappear: immediate/status: unchanged attribution: pyjamas, cuddly toy, only partly covered in bed MOTHER : — PEETS : Cat : complete/reappear: later, varied: recede INSECTS : Snail : complete/reappear: later, status: unchanged ANIMALS : —	Complete/reappear: later, varied: recede attribution: pyjamas, cuddly toy, only partly covered in bed — — Cat : complete/reappear: later, varied: recede Snail : complete/reappear: later, status: unchanged —	— — — Spider : Complete/appear — —	Complete/reappear: later/varied: status: emerge, attribution: no clothes, inside bathtub — — Snail : complete/reappear: later, status: emerge Boxelder bug : Complete/appear —	Complete/reappear: immediate/varied: status: recede, attribution: pyjamas — — — —	
VERBAL CHARACTERISATION	Verbage realisation (in <i>italics</i>)	(Implied: <i>Outside</i> can be seen by us)	<i>Outside is inside</i> (personified by spider)	(Implied: <i>Outside is inside</i> (personified by boxelder bug and snail))	(Implied: <i>Outside is inside</i> (personified by the water (<i>rivers</i> and <i>sea</i>) in pipes)	
VISUAL ACTION	Behavioural: (girl awakens, cat stretches) arguably perception (inferred by girl's and cat's posture and cat's gaze towards girl) Material action: vectors created by sunshine from window imply <i>Outside</i> reaching towards the girl	(Implied: we are shown the <i>time</i> by Outside)	Material action: (<i>spider seeking shelter</i>)	Behavioural: (girl in bathtub) arguably perceptive (suggested by vectorial gaze from girl to boxelder on floor) Material action: (snail crawls on kale)	Behavioural: (girl watches herself in mirror) arguably perceptive (inferred by gaze) Material action: vectors created by waterpipes running in all directions suggest movement of water	
VERBAL ACTION	Verbage of motion (in bold), material (in <i>italics</i>), behavioural (in <small>SMALL CAPS</small>), verbal (in <i>bold italics</i>), and mental (<u>underlined</u>)	Verbage: ... to start fresh.	Verbage: Outside steals inside: a spider SEEKING shelter	—	Verbage: Even rivers come inside: cool water washing , SELECT to return to the sea	
INTER-EVENT (VISUAL)	Unfolding: succession: arguably within a sequence: + fulfilled (activity sequence: girl: lying in bed, waking up). Can also be interpreted as between sequences when view from window changes from winter to summer/autumn)	Unfolding: simultaneously (new participant (and activity): spider: seeking shelter, made clear when reading verbage)	Unfolding: succession: between sequences (activity sequence: girl: taking a bath, snail: crawling)	Unfolding: succession: between sequences (activity sequence: girl: standing in front of mirror)		
CONJUNCTION (VERBAL)	Verbage realisation (in bold), implied links (in bold and underlined)	explicit addition: and a time to start fresh	Implicit succession: (new sentence: example of how Outside reminds us)	Implicit succession: (new sentence: example of how Outside reminds us)		

Table A.1: (continued)

ACTION		CHARACTER				SETTING		
						SPREAD		
						IDEATION IN IMAGE		
						16		
						17 verso (only verbiage)		
						17 recto (only image)		
						Sustain degree: maintain context: new perspective (girl looking out of window). Spread 16 and 17 recto: Arguably, projection: real (first spread (16) showing girl looking, next spread (17) showing what is being looked at (<i>Outside</i>)).		
						Sustain degree: change context: relocate (to living room)		
						Time: present tense Place: —		
						Time: Present tense Place: —		
						Complete/reappear: immediate/variant: status: recede, attribution: unchanged		
						Complete/reappear: immediate/variant: status: emerge, attribution: changed back to red sweater (and arguably grey trousers)		
						—		
						—		
						Cat: metonymic/reappear: later, varied: status: emerge		
						—		
						—		
						Deer: complete/appear		
						—		
						Outside speaks: <i>I'm here... I miss you</i>		
						—		
						Outside speaks: <i>I'm here... I miss you</i>		
						—		
						Behavioural: (girl sitting in armchair) arguably perceptive (implied by vectorial gaze line from girl to window/ <i>Outside</i>), (cat looking at deer) arguably perceptive (inferred by gaze)		
						Material action: vectors formed by shadow cast from trees outside suggest movement and, also suggest <i>Outside</i> connecting with the girl		
						—		
						Verbiage: <i>I'm here, Outside says, I miss you.</i>		
						Verbiage: Outside waits		
						—		
						Unfolding: succession: between sequences (activity sequence: girl: looking outside) *		
						—		
						Unfolding: succession: within a sequences (activity sequence: girl: looking outside) *		
						—		
						Implicit succession: (new sentence: Outside speaks)		
						Implicit succession: (new sentence: Outside waits)		
						—		
						Verbiage realisation (in bold), implied links (in bold and underlined)		
						CONJUNCTION (VERBAL)		
						Verbiage realisation (in bold), verbal (in bold italics), and mental (underlined)		
						INTER-EVENT (VISUAL)		
						Verbiage realisation (in bold), material (in italics), behavioural (in SMALL CAPS), verbal (in bold italics), and mental (underlined)		
						VERBAL ACTION		
						Verbs of motion (in bold), material (in italics), behavioural (in SMALL CAPS), verbal (in bold italics), and mental (underlined)		
						VERBAL CHARACTERISATION		
						Verbiage realisation (in italics)		
						OUTSIDE		
						US/WE		

Table A.1: (continued)

ACTION		CHARACTER		SETTING	
SPREAD		18		The girl and her cat (verso) are going out of the house towards the surrounding garden and woods (recto). A flock of deer is seen in the woods and the snail is crawling on the forest floor. A big bird is soaring in the sky.	
IDEATION IN IMAGE				Vary degree: recontextualised Change context: home out	
INTER-CIRCUMSTANCE (VISUAL)				Time: present tense Place: —	
VERBAL CIRCUMSTANTIATION Verbiage realisation (in <i>italics</i>)					
VISUAL CHARACTER APPEARANCE AND MANIFESTATION		GIRL	Complete/reappear: immediate/varied: status: emerge, attribution: unchanged		
		MOTHER	—		
		PETS	Cat: complete/reappear: immediate, varied: status: emerge		
		INSECTS	Snail: complete/reappear: later: status: emerge		
		ANIMALS	3 deer: complete/2 appear & 1 reappear: later: varied: status: emerge Bird: complete/appear		
VERBAL CHARACTERISATION Verbiage realisation (in <i>italics</i>)		OUTSIDE	—		
		US/WE	<i>We answer</i>		
VISUAL ACTION		Behavioural: (girl (and cat) walks out of house) arguably perception inferred by vectors created by gaze line and limbs. vectors created by gaze from crawling snail toward girl, gaze line from two deer towards girl, gaze line from deer towards snail Material action: vectors formed by prominent tree trunk and leaves covering ground in pathways imply a direction going forward (going into the <i>Outside</i>)			
VERBAL ACTION Verbs of motion (in bold), material (in <i>italics</i>), behavioural (in <small>SMALL CAPS</small>), verbal (in bold italics), and mental (<u>underlined</u>)		Verbiage: and <i>we answer</i>			
INTER-EVENT (VISUAL)		Unfolding: succession: within a sequence (activity sequence: girl: going outside)			
CONJUNCTION (VERBAL) Verbiage realisation (in bold), implied links (in bold and underlined)		explicit addition: and we answer:			

Table A.2: Summary of visual and verbal interpersonal choices in *Outside In* (Underwood & Derby, 2020)

		AFFILIATION		
FEELING		1	2	3
SPREAD		1	2	3
IDEATION		Forest landscape with path	Forest landscape with small road	Interior of a car and view of a landscape through the window
SOCIAL DISTANCE VERBAL: NAMING CHOICES: naming of <i>Outside</i> (implied)/ <i>Outside</i> personified		<i>Outside</i>	—	—
SOCIAL DISTANCE VISUAL		Far	Far, from above	Very close
PROXIMITY		Close: tree trunks, the girl, and her cat (even though they seem small in the big forest) Far: the view of a field	Close: the forest Far: the car	Close: the girl Far: <i>Outside</i>
FOCALISATION		Observe (- gaze)	Observe (implied: characters inside car)	Observe (- gaze)
POWER		<i>Outside</i> power (tree trunks towering over the girl and her cat at a vertical angle)	Characters: — (implied: inside the car) <i>Outside</i> (the forest and wild animals): grand, wild, and blooming undergrowth	Equality
INVOLVEMENT		Maximum involvement: <i>Outside</i> is depicted from a horizontal angle facing us head on Detachment: the girl and her cat are depicted from an oblique angle	Involved perspective: main view from above, but also trees and deer are depicted from the front or side. Consequently, a continuum from involvement to detachment	Involvement: <i>Outside</i> (view) is depicted from a horizontal angle facing us front on Detachment: the girl, her toy, and mother are depicted from an oblique angle
ORIENTATION		Face-to-back: the cat and the girl Face-to-face and surrounding the girl (and cat): <i>Outside</i>	—	Face-to-back: the girl and her mother Side-by-side: <i>Outside</i> and the girl
FORCE (GRADUATION: (QUANTIFICATION))		Upscaled mass/amount: the tree trunks compared to the girl and her cat Extent: the forest, or <i>Outside</i> takes up most of available space	Upscaled mass/amount: the treetops compared to the car Extent: <i>Outside</i> (the forest) takes up most of available space	Upscaled mass/amount: the car interior (with the seated girl) compared to the outside view Extent: the car interior (and girl) takes up most of available space
AFFECT (INFERRED)		Girl (and cat): unclear (they look in haste) <i>Outside</i> (the forest and field): open and accessible	—	Girl: sombre (lost in thought?)
AMBIENCE		Familiarity (high colour differentiation), vibrant and muted (light and dark) saturation, warm and cool	Familiarity (high colour differentiation), vibrant and muted (light and dark) saturation, warm and cool	Familiarity (high colour differentiation), car interior: muted, darker saturation, cool, but element of warmth with the girl's sweater; <i>Outside</i> : muted saturation, cooler
VERBAL SOURCE		Narrator	Narrator	Narrator
VERBAL ATTITUDE Verbal realisation (in <i>italics and brackets</i>)		Invoked: positive, appreciation (<i>Once we were part of Outside and Outside was part of us. There was nothing between us.</i>)	Invoked: negative, judgement (<i>Now sometimes even when we're outside...</i>)	Invoked: negative, judgement (<i>We're inside.</i>)

Table A.2. Summary of visual and verbal interpersonal choices in *Outside In* (Underwood & Derby, 2020)

Table A.2: (continued)

FEELING		AFFILIATION		
SPREAD	4	5	6 verso	
IDEATION	House, porch, and garden	Garden and house	Inside in the hall	
SOCIAL DISTANCE VERBAL: NAMING CHOICES: naming of <i>Outside</i> (implied)/ <i>Outside</i> personified	<i>Outside</i>	<i>Outside</i>	(Implied: <i>Outside</i> personified as the sun; <i>flashes at the window</i>)	
SOCIAL DISTANCE VISUAL	Far	Very far	Close	
PROXIMITY	Close: the garden Far: the car, girl, mother, and surrounding landscape	Close: the snail with centipede and hill Very far: the girl and house	Close: the girl Far: the window at the end of the hall	
FOCALISATION	Observe (- gaze)	Observe (- gaze)	Observe (- gaze)	
POWER	Equality: girl and her mother <i>Outside</i> power	Equality	Equality	
INVOLVEMENT	Involvement: <i>Outside</i> (garden with birds) detachment: the girl and her mother	Detachment: <i>Outside</i> and the girl Involvement: the house with windows implies a direct gaze	Involvement: the girl is depicted from a horizontal angle facing us front on, but the turned face gives a feeling of detachment	
ORIENTATION	Face-to-back: the girl and her mother Side-by-side/surrounding the characters: <i>Outside</i>	Face-to-back: <i>Outside</i> (the snail and garden) and the girl	Face-to-back: <i>Outside</i> (the sun beams) and the girl	
FORCE (GRADUATION: QUANTIFICATION)	Upscaled mass/amount: the garden (trees, flowers, bushes) compared to the girl and her mother Extent: the garden takes up most of available space	Upscaled mass/amount: the snail compared to the girl Extent: the snail crawling on a hill takes up most of available space	Upscaled mass/amount: the wall, floor, windows, and roof in the hall compared to the girl Extent: physical room takes up most of available space	
AFFECT (INFERRED)	Girl (and her mother): downcast <i>Outside</i> (the garden): lush, wild, and blooming	Girl: unclear (seen from back) <i>Outside</i> : unclear (seen from back)	Girl: content and engrossed in task <i>Outside</i> : inviting	
AMBIENCE	Familiarity (high colour differentiation), house and porch: muted saturation, light, cool, but with warm element (the girl's sweater), <i>Outside</i> (garden) vibrant saturation, light, dark, warm, cool	Muted saturation, dark, cool, with few elements of warmth (the girl's sweater, centipede, and details on snail)	Muted saturation, dark, cool with elements of warmth (sun beams and the girl's sweater)	
VERBAL SOURCE	Narrator	Narrator	Narrator	
VERBAL ATTITUDE Verbal realisation (in <i>italics and brackets</i>)	Invoked: negative, judgement (<i>We forget Outside is here</i>)	Inscribed: positive, affect (<i>So Outside reminds us</i>)	Inscribed: positive, affection (<i>with flashes at the window</i>)	

Table A.2. Continued

SPREAD	6 recto	7	8
IDEATION	Garden floor	Inside the living room, girl in armchair	Cross-section of the house with surrounding garden
SOCIAL DISTANCE VERBAL: NAMING CHOICES: naming of <i>Outside</i> (implied)/ <i>Outside</i> personified	(Implied: <i>Outside</i> personified as the 'magic' of nature, such as growth, transformation, and so on; <i>slow magic tricks</i>)	(Implied: <i>Outside</i> personified as the <i>sunset... shadows</i>)	<i>Outside</i> (Implied: <i>Outside</i> personified as birds: <i>chirps</i> , as the wind: <i>rustles</i> , as sounds: <i>tap-taps</i>)
SOCIAL DISTANCE VISUAL	Close	Close	Far
PROXIMITY	Close: the butterfly Far: the girl	Close: the armchair (with the reading girl) and the cat Further away: the window	Close: the house Far: the girl, her mother, their pets, and the furniture
FOCALISATION	Observe (- gaze)	Observe (- gaze)	Observe (- gaze)
POWER	<i>Outside</i> power	Equality	<i>Outside</i> (birds) power
INVOLVEMENT	Involvement: <i>Outside</i> (transforming butterfly) Detachment: the girl	Detachment (oblique angle, side view) the girl and <i>Outside</i>	Detachment (oblique angle)
ORIENTATION	Face-to-back: <i>Outside</i> (the butterfly) and the girl	Face-to-back: <i>Outside</i> (the shadow play) and the girl	Face-to-back: the girl and the mother Face-to-back: <i>Outside</i> (birds) and the girl
FORCE (GRADUATION: QUANTIFICATION)	Upscaled mass/amount: the transformation process of the butterfly compared to the girl seated in the window Extent: the adult butterfly takes up most of available space	Upscaled mass/amount: the armchair and size of the room compared to the girl Extent: the armchair and the shadow cast from the window take up most of available space	Upscaled mass/amount: the seated birds compared to the girl, mother, and pets Extent: the cross-section of the house takes up most of available space
AFFECT (INFERRED)	Girl: unclear (seems occupied) <i>Outside</i> /butterfly: transforming	Girl: absorbed (in book) <i>Outside</i> : nudging, inviting	Girl: attentive (with dog) mother: engrossed (in book) <i>Outside</i> : captivated and inviting
AMBIENCE	Familiarity (high colour differentiation), house and girl: muted saturation, darker, cool, but element of warmth with the girl's sweater, <i>Outside</i> (butterfly and garden): vibrant saturation, light and warm	Muted saturation, darker, cool, but element of warmth with the girl's sweater and the sunlight armchair, window: muted saturation, light and warm	Familiarity (high colour differentiation), vibrant and muted (light and dark) saturation, warm and cool
VERBAL SOURCE	Narrator	Narrator	Narrator
VERBAL ATTITUDE Verbal realisation (in <i>italics and brackets</i>)	Inscribed: positive, affection (<i>and slow magic tricks</i>)	Inscribed: positive, happiness (<i>It sends the sunset and shadows inside to play</i>)	Inscribed: positive, happiness (<i>Outside sings to us with chirps and rustles and tap-taps on the roof</i>)

Table A.2: (continued)

Table A.2: (continued)

FEELING		AFFILIATION	
SPREAD	9	10	11 verso
IDEATION	Garden	Inside in the kitchen	Girl
SOCIAL DISTANCE VERBAL: NAMING CHOICES: naming of <i>Outside</i> (implied)/ <i>Outside</i> personified	(Implied: <i>Outside</i> personified as <i>smells: sunbaked, fresh, and mysterious</i>)	<i>Outside</i> (Implied: <i>Outside</i> personified as the <i>sun, rain, seeds... berries</i>)	<i>Outside</i> (Implied: <i>Outside</i> personified as <i>puffs of cotton</i>)
SOCIAL DISTANCE VISUAL	Close	Close	Very close
PROXIMITY	Close: the garden floor Far: the silhouette of the house	Close: the dog, the girl and the mother Far: the view from the window	Close: the girl
FOCALISATION	Observe (implied: characters inside house)	Observe (- gaze)	Observe (- gaze)
POWER	—	Equality	—
INVOLVEMENT	Involvement (horizontal angle): <i>Outside</i> (the bustling life on the ground)	Involvement (horizontal angle): The kitchen Detachment (oblique angle): the mother, girl, and dog	Involvement (horizontal angle): the girl
ORIENTATION	—	Back-to-back: the girl and the mother Side-by-side: the girl and the dog Face-to-face/ surrounding the girl: <i>Outside</i>	— (No interplay)
FORCE (GRADUATION: (QUANTIFICATION))	Upscaled mass/amount: the growing flowers compared to the house Extent: the flowers, insects and ground take up most of available space	Upscaled mass/amount: the kitchen compared to its inhabitants Extent: the almost bare kitchen walls and floor and the kitchen table take up most of available space	Upscaled mass/amount: the girl Extent: the thick, woollen sweater takes up most of available space
AFFECT (INFERRED)	Characters: — <i>Outside</i> : rich, bustling with life	Girl: concentrated (drawing) Mother: occupied <i>Outside</i> (fruit and berries): ripe and tempting	Girl: mindful (lost in thought)
AMBIENCE	Familiarity (high colour differentiation), vibrant and muted (light and dark) saturation, warm and cool	Familiarity (high colour differentiation), vibrant and muted (light and dark) saturation, warm and cool	Familiarity (high colour differentiation), vibrant saturation, warm
VERBAL SOURCE	Narrator	Narrator	Narrator
VERBAL ATTITUDE Verbal realisation (in italics and brackets)	Inscribed: positive, inclination (<i>It beckons with smells: sunbaked, fresh, and mysterious</i>)	Inscribed: positive, satisfaction (<i>Outside feeds us: Sun, rain, and seeds become warm bread and berries</i>)	Inscribed: positive, security (<i>Outside cuddles us in clothes, once puffs of cotton</i>)

Table A.2. Continued

	11 recto	12	13 verso
SPREAD	11 recto	12	13 verso
IDEATION	Girl on chair	Girl with pets	Inside the girl's bedroom during night
SOCIAL DISTANCE VERBAL: NAMING CHOICES: naming of <i>Outside</i> (implied)/ <i>Outside</i> personified	(Implied: <i>Outside</i> personified as <i>wooden chairs, once trees</i>)	<i>Outside</i> (Implied: <i>Outside</i> personified as <i>warm weight... rough fur</i>)	<i>Outside</i> (Implied: <i>Outside</i> personified as the night: <i>time to rest</i>)
SOCIAL DISTANCE VISUAL	Close	Very close	Far
PROXIMITY	Fairly close: the chair and its casting shadow	Close: the girl and her dog	Close: The dark night coming into the bedroom
FOCALISATION	Observe (- gaze)	Observe (- gaze)	Observe (- gaze)
POWER	—	Equality	<i>Outside</i> power
INVOLVEMENT	Detachment (oblique angle): the seated girl	Involvement (horizontal angle): the girl	Detachment (oblique angle of bedroom): the sleeping girl
ORIENTATION	— (No interplay)	Face-to-back: the girl and the dog Face-to-back: the cat and the girl Surrounding the girl: <i>Outside</i> (cat and dog)	Face-to-back: the dog and the girl Face-to-face: the (sleeping) girl and <i>Outside</i>
FORCE (GRADUATION: QUANTIFICATION)	Downscaled mass/amount: the wooden chair (with the seated girl) compared to the white background Extent: the white background takes up most of available space	Upscaled mass/amount: the sleeping girl and her pets Extent: the girl takes up most of available space	Upscaled mass/amount: the bedroom and its window compared to the sleeping girl Extent: the dark night takes up most of available space
AFFECT (INFERRED)	Girl: attentive	Girl: relaxed (sleeping)	Girl: relaxed (sleeping) Dog: expectant and curious
AMBIENCE	Familiarity (high colour differentiation), vibrant saturation, warm	Familiarity (high colour differentiation), vibrant saturation, warm and cool	Familiarity (high colour differentiation), muted (dark and light) saturation, cool, with elements of warmth (the dog and pillows)
VERBAL SOURCE	Narrator	Narrator	Narrator
VERBAL ATTITUDE Verbage realisation (in <i>italics and brackets</i>)	Inscribed: positive, security (<i>It holds us in wooden chairs, once trees</i>)	Inscribed: positive, appreciation (<i>We feel Outside in the warm weight of our cats and the rough fur of our dogs.</i>)	Inscribed: positive, security (<i>Outside shows us there is time to rest</i>)
FEELING			
AFFILIATION			

Table A.2: (continued)

Table A.2: (continued)

FEELING		AFFILIATION		
VERBAL ATTITUDE Verbage realisation (in <i>italics and brackets</i>)	Inscribed: positive, security (<i>and a time to start fresh.</i>)	Inscribed: positive, security (<i>and a time to start fresh.</i>)	Inscribed: positive, security (<i>and a time to start fresh.</i>)	Inscribed: positive, happiness (<i>Even rivers come inside: cool water rushing, eager to return to the sea.</i>)
VERBAL SOURCE	Narrator	Narrator	Narrator	Narrator
AMBIENCE	Familiarity (high colour differentiation), muted (dark and light) saturation, warm	Familiarity, muted, light saturation, cool	Familiarity, muted (light and dark) saturation, cool	Familiarity, muted (light and dark) saturation, cool with the lights in the bathroom and one sunbeam as only warm element
AFFECT (INFERRED)	Girl: roused (awakening) Cat: stretching	Spider: safe	Girl: observant (watching a bug) Snail: focused	Unclear (girl with her back turned)
FORCE (GRADUATION: QUANTIFICATION)	Upscaled mass/amount: the bedroom and its window compared to the wakening girl Extent: the sunshine takes up most of available space	Upscaled mass/amount: the frozen window Extent: window takes up most of available space	Upscaled mass/amount: the snail on kale compared to the bathing girl in bathtub Extent: the white background takes up most of available space	Upscaled mass/amount: the water and the waterpipes compared to the girl Extent: the water takes up most of available space
ORIENTATION	Side-by-side: the girl, the cat and <i>Outside</i>	—	Above each other: the girl (top), the boxelder, the snail (bottom)	Above each other: the girl (top), water and pipes (bottom)
INVOLVEMENT	Involvement (horizontal angle): the girl	Detachment (oblique angle of window)	Detachment (all elements placed at oblique angle)	Involvement (horizontal angle)
POWER	<i>Outside</i> (sunbeams) power	Spider (<i>Outside</i>) power	Girl in power	Girl in power (placed above waterpipes)
FOCALISATION	Observe (- gaze)	Observe (- gaze)	Observe (- gaze)	Observe (- gaze)
PROXIMITY	Close: the sunshine coming into the bedroom	Close: the frozen window	Close: the snail on kale Further away: the girl in the bathtub	Close: the water Far: the girl in the bathroom
SOCIAL DISTANCE VISUAL	Far	Close	Far	Far
SOCIAL DISTANCE	Far	Close	Far	Far
VERBAL: NAMING CHOICES: naming of <i>Outside</i> (implied)/ <i>Outside</i> personified	(Implied: <i>Outside</i> personified as the day: <i>time to start fresh</i>)	<i>Outside</i> (Implied: <i>Outside</i> personified as a spider)	(Implied: <i>Outside</i> personified as a boxelder bug... snail)	(Implied: <i>Outside</i> personified as rivers... <i>cool water rushing</i>)
IDEATION	Inside the girl's bedroom during morning	Frozen window	Items from bathroom and kitchen	Waterpipes from bathroom leading towards the sea
SPREAD	13 recto	14 verso	14 recto	15

Table A.2. Continued

Table A.2. Continued

FEELING		AFFILIATION		
SPREAD	16	17 verso (only verbal)	17 recto (only visual)	18
IDEATION	Inside the Irving room		View out of window	Garden and forest landscape
SOCIAL DISTANCE VERBAL: NAMING CHOICES: naming of <i>Outside</i> (implied)/ <i>Outside</i> personified	<i>Outside</i>	<i>Outside</i>	—	—
SOCIAL DISTANCE VISUAL	Close		Far	Far
PROXIMITY	Close: the light and long shadows cast from the window and the girl in her armchair Far: the window with its view		Fairly close: the landscape in view from the window	Very close: the snail Close: the awaiting forest, the girl, and her cat Far: the field in the background
FOCALISATION	Observe (- gaze)		Observe (- gaze)	Observe (- gaze)
POWER	Equality		Equality	Equality
INVOLVEMENT	Involvement (horizontal angle)		Maximum involvement (horizontal angle): <i>Outside</i> watches us front on	Maximum involvement (horizontal angle): <i>Outside</i> watches us head on
ORIENTATION	Face-to-face: the girl and <i>Outside</i>		Face-to-face: the girl (and cat) and <i>Outside</i>	Face-to-face: the girl (and cat) and <i>Outside</i>
FORCE (GRADUATION; QUANTIFICATION)	Upscaled mass/amount: the size of the room and the light from the window compared to the girl Extent: the armchair and the light and shadow cast from the window take up most of available space		Upscaled mass/amount: the window with its views compared to the girl and her cat Extent: the white background takes up most of available space	Upscaled mass/amount: the forest compared to the girl and her cat Extent: the forest (<i>Outside</i>) takes up most of available space
AFFECT (INFERRED)	Girl (and cat): alert <i>Outside</i> : ready, inviting and talking		Girl (and cat): appreciative <i>Outside</i> : captivating	Girl (and cat): pleased <i>Outside</i> : captivating and enchanting
AMBIENCE	Familiarity (high colour differentiation), vibrant and muted (light and dark) saturation, warm and cool		Familiarity (high colour differentiation), vibrant and muted (light and dark) saturation, warm middle, and cool outline	Familiarity (high colour differentiation), vibrant and muted (mostly light, some dark) saturation, warm with few cool elements
VERBAL SOURCE	<i>Outside</i>		Narrator	Narrator
VERBAL ATTITUDE Verbal realisation (in italics and brackets)	Inscribed: positive, affection (<i>I'm here, Outside says: I miss you.</i>)	Inscribed: positive, security (<i>Outside waits...</i>)		Invoked: positive, appreciation (<i>and we answer.</i>)

Table A.2: (continued)

Table A.3: Summary of visual and verbal **textual choices** in *Outside In* (Underwood & Derby, 2020)

		SPREAD	
		1	2
		FRAMING	
		Unbound (no margin, image fills the whole spread, the boundary is the page edge): contextualised	
		INTERMODAL INTEGRATION/ LAYOUT	
		Integrated (verbiage is integrated as part of the visual image): expanded: instated (verbiage overlays the image): subsumed (verbiage overlays the image) (verbiage, black letters on verso)	
		FOCUS	
		Whole	Whole
		Centrifocal: polarised: orthogonal: horizontal (x2): (cat & girl), (grove of trees & grove of trees)	Centrifocal: polarised: orthogonal: horizontal: horizontal: unbalanced (recto: road with car)
		Centrifocal: centred: simple: (verbiage)	Centrifocal: polarised: diagonal (x2): (birds + deictic vector & car), (direction of verso trees: treetops & root of trees + deictic vector towards car)
		Centrifocal: polarised: orthogonal: vertical: (forest floor & treetops)	Iterating: scattered: different type of trees
		Verso	Upper spread (whole)
		Iterating: aligned: trees	Centrifocal: polarised: orthogonal: horizontal: (verbiage & flying birds)
		<i>Other focus groups within this include:</i> Centrifocal: polarised: diagonal (x2): (root of tree & top of tree), (beginning of branch & end of branch)	Centrifocal: polarised: diagonal (x2): (birds + deictic vector & car), (direction of verso trees: treetops & root of trees + deictic vector towards car)
		Recto	Recto
		Iterating: aligned: trees	Centrifocal: polarised: diagonal (x2): (birds + deictic vector & car), (direction of verso trees: treetops & root of trees + deictic vector towards car)
		<i>Other focus groups within this include:</i> Centrifocal: polarised: diagonal: (twigs + deictic vector & verbiage)	<i>Other focus groups within this include:</i> Centrifocal: polarised: diagonal: (direction of recto trees: root of trees & treetops + deictic vector towards page end)
		Centrifocal: polarised: diagonal: (twigs + deictic vector & girl)	Centrifocal: polarised: diagonal: (direction of recto trees: root of trees & treetops + deictic vector towards page end)
		Centrifocal: polarised: diagonal: (root of tree & top of tree/page end)	Staging of story indicated: attention drawn to the act of turning the page
		CONTRIBUTION TO MEANING	
		Visual characters (girl and cat) linked together: the linking of trees underlines the feeling of forest	Contrast of the wild forest and the straight road: the road is emphasised
		Attention drawn to meaning of verbiage	The scattered representation of <i>Outside</i> presents nature as random wilderness
		Linking of path (touch) and the (untouchable) treetops above	Birds are central outside elements in the book; linked visually and verbally
		Underlines the feeling of being outside in forest	
		Links the visual <i>Outside</i> to the verbiage	Linking of the <i>Outside</i> and the implied characters inside the car
		Underlines the feeling of being outside in forest	
		Links the visual <i>Outside</i> to the verbiage	
		Links the visual <i>Outside</i> to the girl (humans/us)	
		Staging of story indicated: attention drawn to the act of turning the page	
		PHASING	
		VISUAL AND VERBAL/GENRE STAGES AND PHASES	
		STAGE/PHASE	STAGE/PHASE
		Orientation: (past tense): introduced to the girl being a part of <i>Outside</i> (visually)	Reflection: (present tense): we're inside, even when we're outside. (Implied: visual characters driving home)
		IMAGE CONTENT	IMAGE CONTENT
		Girl and cat walking on path in a forest landscape	A car is driving on a road that goes through a forest
		VERBIAGE CONTENT	VERBIAGE CONTENT
		<i>Once we were part of Outside and Outside was part of us. There was nothing between us.</i>	<i>Now sometimes even when we're outside...</i>
		SYNCHRONY/ ASYNCHRONY	SYNCHRONY/ ASYNCHRONY
		Asynchrony*: Image/verbiage divergence: the text does not mention a girl or a cat, only we	Asynchrony: Verbiage runs ahead

*Asynchrony in image and verbiage: Throughout the book, the girl only belongs to the visual narrative and is never mentioned in the verbal narrative. However, if interpreting the girl as a personification and/or portrayal of *us* and *we*, it can be argued that there is no lack of synchrony.

Table A.3: (continued)

PHASING		PROMINENCE			
VISUAL AND VERBAL GENRE STAGES AND PHASES	SYNCHRONY/ ASYNCHRONY	SPREAD	FRAMING	INTERMODAL INTEGRATION/LAYOUT	FOCUS
STAGE/PHASE	IMAGE CONTENT	VERBAGE CONTENT	SYNCHRONY/ ASYNCHRONY	3	Unbound: contextualised
Whole	Centrifocal: polarised: orthogonal: horizontal (white lettered verbiage & mother in black shadow)	Linking of, and contrasting, the word <i>inside</i> to the back turned mother	CONTRIBUTION TO MEANING	Integrated: expanded: instated: subsumed (verbiage, white letters on verso)	Whole Centrifocal: polarised: orthogonal: horizontal: unbalanced (verso: the salient girl dressed in red & grey space/mother)
Verso	Centrifocal: polarised: diagonal: (the girl's face + deictic vector & toy animal)	Connecting the girl and her toy, the toy being an animal arguably also implies a link between the girl and <i>Outside</i>	CONTRIBUTION TO MEANING	Unbound: contextualised	Whole Centrifocal: polarised: orthogonal: horizontal: unbalanced (verso: the salient girl dressed in red & grey space/mother)
Recto	Centrifocal: polarised: diagonal: (flowers in flower bed + deictic vector & girl)	Emphasising the link between <i>Outside</i> and girl	CONTRIBUTION TO MEANING	Integrated: expanded: instated: subsumed (verbiage, black letters on recto)	Whole Centrifocal: polarised: orthogonal: horizontal (x2): (<i>Outside</i> & the characters: girl and mother), (snail & girl)
Complication: We have forgot <i>Outside</i> (disconnected) (visual: arriving home)	Girl and mother arrives home. We see the porch and garden	<i>We forget Outside is there.</i>	Asynchrony*/ Synchrony	4	Unbound: contextualised
Whole	Centrifocal: polarised: orthogonal: horizontal (x2): (<i>Outside</i> & the characters: girl and mother), (snail & girl)	Linking <i>Outside</i> (nature) to the girl and mother (humans) and emphasising the link between the snail and the girl	CONTRIBUTION TO MEANING	Integrated: expanded: instated: subsumed (verbiage, black letters on recto)	Whole Centrifocal: polarised: orthogonal: horizontal (x2): (<i>Outside</i> & the characters: girl and mother), (snail & girl)
Verso	Interring: scattered (trees, bushes, and wild animals)	Attention to the colourful and wild nature	CONTRIBUTION TO MEANING	Unbound: contextualised	Whole Centrifocal: polarised: orthogonal: horizontal (x2): (<i>Outside</i> & the characters: girl and mother), (snail & girl)
Recto	Centrifocal: polarised: diagonal (x2): (upper bird + deictic vector & girl), (lower bird + deictic vector & the girl)	Reinforcement of link between <i>Outside</i> and girl	CONTRIBUTION TO MEANING	Unbound: contextualised	Whole Centrifocal: polarised: orthogonal: horizontal (x2): (<i>Outside</i> & the characters: girl and mother), (snail & girl)
Complication: We have forgot <i>Outside</i> (disconnected) (visual: arriving home)	Girl and mother arrives home. We see the porch and garden	<i>We forget Outside is there.</i>	Asynchrony*/ Synchrony	4	Unbound: contextualised
Whole	Centrifocal: polarised: orthogonal: horizontal (x2): (<i>Outside</i> & the characters: girl and mother), (snail & girl)	Linking <i>Outside</i> (nature) to the girl and mother (humans) and emphasising the link between the snail and the girl	CONTRIBUTION TO MEANING	Integrated: expanded: instated: subsumed (verbiage, black letters on recto)	Whole Centrifocal: polarised: orthogonal: horizontal (x2): (<i>Outside</i> & the characters: girl and mother), (snail & girl)
Verso	Interring: scattered (trees, bushes, and wild animals)	Attention to the colourful and wild nature	CONTRIBUTION TO MEANING	Unbound: contextualised	Whole Centrifocal: polarised: orthogonal: horizontal (x2): (<i>Outside</i> & the characters: girl and mother), (snail & girl)
Recto	Centrifocal: polarised: diagonal (x2): (upper bird + deictic vector & girl), (lower bird + deictic vector & the girl)	Reinforcement of link between <i>Outside</i> and girl	CONTRIBUTION TO MEANING	Unbound: contextualised	Whole Centrifocal: polarised: orthogonal: horizontal (x2): (<i>Outside</i> & the characters: girl and mother), (snail & girl)
Complication: We have forgot <i>Outside</i> (disconnected) (visual: arriving home)	Girl and mother arrives home. We see the porch and garden	<i>We forget Outside is there.</i>	Asynchrony*/ Synchrony	4	Unbound: contextualised

Table A.3: (continued)

PHASING		PROMINENCE			
VISUAL AND VERBAL GENRE STAGES AND PHASES SYNCHRONY/ ASYNCHRONY	STAGE/PHASE	IMAGE CONTENT	VERBIAGE CONTENT	SYNCHRONY/ ASYNCHRONY	
	Resolution: <i>Outside</i> reminds us of its existence (visual: the girl through the perspective of the snail)	A snail watches the girl go inside the house from the garden	<i>So Outside</i> <i>reminds us</i>	Asynchrony*/ Synchrony	
	STAGE/PHASE	IMAGE CONTENT	VERBIAGE CONTENT	SYNCHRONY/ ASYNCHRONY	
	Resolution continues through examples of how <i>Outside</i> reminds us (sun inside)	The girl takes off her shoes in the hall. <i>Outside</i> 's shadow play tries to reach towards the girl	<i>with flashes</i> <i>at the</i> <i>window</i>	Asynchrony*/ Synchrony	
	Recco	Centrifocal: polarised: diagonal: (bird + deictic vector & girl)	Connecting <i>Outside</i> to the girl		
	Verso	Centrifocal: polarised: orthogonal: vertical: (verbiage & snail)	Linking the snail to how <i>Outside</i> <i>reminds us</i>		
	Whole	Centrifocal: centred: simple (a tree on a hill)	Focus on <i>Outside</i>		
	Centrifocal: polarised: diagonal (×2): (snail + deictic vector & girl), (centipede + deictic vector & girl)	Linking the snail (very salient) and the girl and staging of stylistic story indicated: the snail's role in the story. Centipede's gaze reinforcing the connection			
	Whole (verso)	Centrifocal: centred: simple: (sunbeam flashes) Arguably also centrifocal: polarised: orthogonal: vertical: (the flashes and the verbiage)	CONTRIBUTION TO Attention to the flashes, an example of how <i>Outside</i> reminds us, and arguably linking the flashes to the word <i>flashes</i>		
	Centrifocal: polarised: diagonal (×2): (bird, bird's shadow + deictic vector & girl), (the <i>Outside</i> , through vectorial flashes & girl)	Strengthening the connection between <i>Outside</i> and the girl			
	Centrifocal: polarised: orthogonal: vertical: (the girl's head + deictic vector & shoes)	Underlines the event of going inside			
	Integrated: expanded: insatid: subsumed (verbiage, black letters on verso)				
	Integrated: expanded: insatid: subsumed (verbiage, white letters)				
SPREAD	5	6 verso			
FRAMING	Unbound: contextualised	Unbound: contextualised			
INTERMODAL INTEGRATION/LAYOUT					
FOCUS					

Table A.3: (continued)

		SPREAD		6 recto		7			
		FRAMING		Unbound: contextualised		Unbound: contextualised			
		INTERMODAL INTEGRATION/LAYOUT		Integrated: expanded: instated: subsumed (verbiage, black letters)		Integrated: expanded: instated: subsumed (verbiage, white letters on recto)			
		FOCUS		CONTRIBUTION TO MEANING		CONTRIBUTION TO MEANING			
		<p>Whole</p> <p>Centrifocal: centred: simple: (butterfly)</p>		<p>Attention drawn to the transformation of the butterfly; arguably mirroring the upcoming transformation of the relationship between the girl and <i>Outside</i></p>		<p>Whole</p> <p>Centrifocal: polarised: orthogonal: horizontal: unbalanced: (verso the girl & empty room)</p> <p>Centrifocal: polarised: diagonal ($\times 2$): (girl & window), (girl & shadows)</p>		<p>Emphasis on the disconnection to <i>Outside</i>, the ambience (the muted, darkened colours) of the room also underlines this disconnection</p> <p>Linking <i>Outside</i> to the girl</p>	
		<p>Centrifocal: centred: extended: triptych: (emerging adult-adult butterfly-verbiage)</p>		<p>Linking the stages of the transformation to the words <i>magic tricks</i> in the verbiage (Note: the central placement of the adult butterfly may draw the eye to perceive a triptych, and not an aligned iteration, if the upper chrysalis as the fourth element is ignored)</p>		<p>Verso</p> <p>Centrifocal: centred: extended: triptych: (girl-armchair-cat)</p> <p><i>Within this:</i> Centrifocal: polarised: diagonal: (girl + deictic vector & book)</p>		<p>Strengthening the connection between the seated girl and the cat</p> <p>Focus on the act of reading, arguing also contrasting the escapism of aesthetic reading and the non-existent escaping in nature-play into <i>Outside</i></p>	
		<p>Centrifocal: polarised: diagonal ($\times 2$): (adult butterfly & girl), (girl + deictic vector & girl's hand)</p>		<p>Linking the <i>Outside</i> to the girl, and a focus on the engrossed pose of the girl</p>		<p>Recto</p> <p>Centrifocal: polarised: orthogonal: vertical: (verbiage & shadow play)</p>		<p>Connecting the phrase <i>shadows inside to play</i> in the verbiage to the playful shadows cast on the floor</p>	
PROMINENCE		PHASING		VISUAL AND VERBAL GENRE STAGES AND PHASES		SYNCHRONY/ ASYNCHRONY			
		<p>STAGE/PHASE</p> <p>Resolution continues through examples (transformation)</p>		<p>IMAGE CONTENT</p> <p>We see the girl inside through the eyes of a transforming butterfly</p>		<p>VERBIAGE CONTENT</p> <p><i>and slow magic tricks.</i></p>		<p>SYNCHRONY/ ASYNCHRONY</p> <p>Asynchrony*/Synchrony</p>	
		<p>STAGE/PHASE</p> <p>Resolution continues through examples (shadows inside)</p>		<p>IMAGE CONTENT</p> <p>The girl sits in an armchair reading. Outside stretches its shadows towards the girl's back</p>		<p>VERBIAGE CONTENT</p> <p><i>It sends the sunset and shadows inside to play.</i></p>		<p>SYNCHRONY/ ASYNCHRONY</p> <p>Asynchrony*/Synchrony</p>	

Table A.3: (continued)

SPREAD		8	9
PHASING	FRAMING	Unbound: contextualised	Unbound: contextualised
	INTERMODAL INTEGRATION/LAYOUT	Integrated: expanded: instated: subsumed (verbiage, black letters on recto)	Integrated: expanded: instated: subsumed (verbiage, black letters on verso)
VISUAL AND VERBAL GENRE STAGES AND PHASES	FOCUS	Whole Centrifocal: centred: extended: circular: (<i>Outside</i> , represented by trees and birds, surrounding the house) Centrifocal: polarised: orthogonal: horizontal: (girl & mother) Arguably also centrifocal: centred: extended: tripych (girl (and dog)-cat-mother)	Whole Iterating: aligned: (variety of plants, flowers, insects, and animals on the garden floor) Centrifocal: polarised: diagonal: (flowers/plants + deictic vector & house in background)
	STAGE/PHASE	Recto Centrifocal: polarised: diagonal: (mother + deictic vector & book)	Recto Centrifocal: polarised: orthogonal: vertical: (fat + deictic vector & house)
SYNCHRONY/ ASYNCHRONY	IMAGE CONTENT	A cross-section of the house. The girl, mother, and pets are inside. The outside, birds, and animals, surround the house	View of the house from the garden floor, insects crawling
	VERBIAGE CONTENT	<i>Outside sings to us with chirps and rustles and tap-taps on the roof.</i>	<i>It beckons us with smells: sunbaked, fresh, and mysterious.</i>
SYNCHRONY/ ASYNCHRONY	SYNCHRONY/ ASYNCHRONY	Asynchrony*/Synchrony	Asynchrony*/Synchrony
	CONTRIBUTION TO MEANING	Emphasising the fact that <i>Outside</i> is surrounding us all Linking the characters (girl and mother) in the visual narrative, and linking the characters to their pets	Attention to the variety of garden plants and the insects and animals that live under ground and on the garden floor Linking the <i>Outside</i> to the house (implied: a place the characters are inside)
SYNCHRONY/ ASYNCHRONY	CONTRIBUTION TO MEANING	The combination of all the elements of <i>Outside</i> (trees, branches, birds, and snail) is strengthening the link between the <i>Outside</i> and the girl	Linking the visual wild garden to the word <i>smells</i> in the verbiage
	CONTRIBUTION TO MEANING	Focus on the activity of playing with the dog Focus of the activity of reading	Connecting the <i>Outside</i> to the house (implied: a place the characters are inside)

Table A.3: (continued)

SPREAD		10		11 verso			
FRAMING		Unbound: contextualised		Unbound: decontextualised (white space background): individuated (the girl is the only one depicted, no setting)			
INTERMODAL INTEGRATION/LAYOUT		Integrated: expanded: instated: subsumed (verbiage, black letters on recto)		Integrated: expanded: instated: co-located (verbiage and image share white space background) (verbiage, black letters)			
FOCUS		CONTRIBUTION TO MEANING		CONTRIBUTION TO MEANING			
VISUAL AND VERBAL GENRE STAGES AND PHASES SYNCHRONY/ ASYNCHRONY	Whole	Centrifocal: polarised: orthogonal: horizontal: unbalanced: (verso: mother, girl, dog, recto:)	Encourage page-turning	Whole	Centrifocal: centred: simple: (girl)	Focus on girl's quiet stance, and the ambience of her sweater with warm and highly saturated colours make her more salient	
	Verso	Centrifocal: centred: extended: vertical triptych: (mother-girl-dog)	Connecting the characters, but inter-personal meaning of back-to-back turned girl and mother, possibly a disconnection	Upper spread	Centrifocal: polarised: orthogonal: horizontal: (girl's head & verbiage)	Linking the girl to the verbiage: <i>clothes, puffs of cotton</i>	
	Recto	<i>Within this:</i> Centrifocal: polarised: orthogonal: horizontal: (dog + deictic vector & bowl of berries) Centrifocal: polarised: diagonal (×2): (mother + deictic vector & tap), (girl + deictic vector & drawing paper) Recto Centrifocal: polarised: orthogonal: horizontal: (cat & fruit bowl). Arguably centrifocal: centred: extended: vertical triptych: (fruit bowl-verbiage-cat)	Focus on the dog's begging, making the berries more salient, connecting it to the verbiage: <i>berries</i> Focus on the activity of filling water and the activity of drawing	Connecting elements of <i>Outside</i> (fruit and animals) together, and connecting the verbiage to these elements			
STAGE/PHASE	IMAGE CONTENT	VERBIAGE CONTENT	SYNCHRONY/ ASYNCHRONY	STAGE/PHASE	IMAGE CONTENT	VERBIAGE CONTENT	SYNCHRONY/ ASYNCHRONY
Resolution continues through examples (food)	Mother, girl, and pets are inside the kitchen	<i>Outside feeds us, Sun rains, and seeds become warm bread and berries.</i>	Asynchrony*/Synchrony	Resolution continues through examples (clothes from cotton)	The girl appears standing in a thick, colourful sweater	<i>Outside cuddles us in clothes, once puffs of cotton.</i>	Asynchrony*/Synchrony

Table A.3: (continued)

SPREAD		11 recto		12		
FRAMING		Unbound: decontextualised: localised (girl depicted with a symbolic attribute: wooden chair)		Unbound: contextualised		
INTERMODAL INTEGRATION/LAYOUT		Integrated: expanded: instated: co-located (verbiage, black letters)		Integrated: expanded: instated: subsumed (verbiage, black letters on recto)		
FOCUS		CONTRIBUTION TO MEANING		CONTRIBUTION TO MEANING		
PROMINENCE	Whole	Centrifocal: polarised: diagonal: (girl + deictic vector & shadows shaped as trees)	Connecting the girl to <i>Outside</i>	Whole	Centrifocal: centred: simple: (girl sleeping together with pets) Arguably centrifocal: centred: extended: diagonal triptych: (dog-girl-cat)	Emphasising the girl's connection to her pets
	Centrifocal: polarised: orthogonal: horizontal: (verbiage & seated girl)	Linking the words <i>wooden chairs</i> to the depicted chair		Upper spread (verso)	Centrifocal: polarised: orthogonal: horizontal: (cat & verbiage)	Connecting the word <i>cats</i> to the depicted cat
PHASING	STAGE/PHASE	Resolution continues through examples (chairs from wood)	IMAGE CONTENT The girl is sitting on a wooden chair. The chair casts shadows shaped like trees	STAGE/PHASE	Resolution continues through examples (our pets)	IMAGE CONTENT The girl is sleeping on the floor with her pets
	VISUAL AND VERBAL GENRE STAGES AND PHASES SYNCHRONY/ ASYNCHRONY	VERBIAGE CONTENT <i>It holds us in wooden chairs, once trees.</i>	SYNCHRONY/ ASYNCHRONY Asynchrony*/ Synchrony	VERBIAGE CONTENT <i>We feel Outside in our cats and the rough fur of our dogs</i>	SYNCHRONY/ ASYNCHRONY Asynchrony*/ Synchrony	

Table A.3: (continued)

		PROMINENCE			
SPREAD	13 verso	13 recto			
FRAMING	Arguably bound: breaching (image breaks the edge), limited (only partial margin), experimental frame (the dark night-time shadows cast from <i>Outside</i> mimics a frame of the bedroom)	Arguably bound: breaching, limited, experimental frame (the sun beams and daylight cast from <i>Outside</i> together with the still black shadow mimics a frame of the bedroom)			
INTERMODAL INTEGRATION/LAYOUT	Complementary (each semiotic inhabits its own space); axis: descending, weight: image privileged, placement: interpolating; image medial (verbiage, black letters)	Complementary; axis: descending, weight: image privileged, placement: adjacent (image on top) (verbiage, black letters)			
FOCUS	CONTRIBUTION TO MEANING	CONTRIBUTION TO MEANING			
	Whole Centrifocal: centred: simple: (girl's bedroom) Arguably centrifocal: centred: extended: vertical triplych: (verbiage-image-verbiage)	Whole Centrifocal: centred: simple: (girl in her bedroom) Centrifocal: centred: extended: diagonal triplych: (cat-girl-small)	Attention drawn to the girl and linking the verbiage and its meaning to the image	Attention drawn to the awakening girl	
	Centrifocal: centred: extended: diagonal triplych: (moon-girl-dog)	Centrifocal: polarised: orthogonal: vertical: unbalanced: (lower verbiage & empty upper space)	Linking elements of <i>Outside</i> (animals and moon) to the girl	Encourage page-turning	
VISUAL AND VERBAL GENRE STAGES AND PHASES	STAGE/PHASE	IMAGE CONTENT	VERBIAGE CONTENT	SYNCHRONY/ ASYNCHRONY	STAGE/PHASE
SYNCHRONY/ ASYNCHRONY	Resolution continues through examples (night-time)	Inside the girl's bedroom during night. The girl is sleeping, the dog is awake starting outside	<i>Outside shows us there is a time to rest</i>	Asynchrony*/Synchrony	Resolution continues through examples (daytime)
		Inside the girl's bedroom during morning. The girl is stretching in her bed, the cat is stretching on the floor	<i>and a time to start fresh</i>	Asynchrony*/Synchrony	

Table A.3: (continued)

PHASING		PROMINENCE						
VISUAL AND VERBAL GENRE STAGES AND PHASES SYNCHRONY/ ASYNCHRONY	STAGE/ PHASE Resolution continues through examples (insects inside)	IMAGE CONTENT A spider appears on a frozen window	VERBIAGE CONTENT <i>Outside steds inside: a spider seeking shelter</i>	SYNCHRONY/ ASYNCHRONY Asynchrony*/ Synchrony	STAGE/PHASE Resolution continues through examples (insects inside)	IMAGE CONTENT The girl is sitting in the bathub looking at a boxelder bug. A snail is crawling on a kale	VERBIAGE CONTENT <i>a boxelder bug in the bath, a tiny snail on kale</i>	SYNCHRONY/ ASYNCHRONY Asynchrony*/ Synchrony
	Upper spread (whole)	Centrifocal: centred: extended: diagonal tripyct: (verbiage- spider-verbiage)	Linking the word <i>spider</i> to the depicted spider	Centrifocal: polarised: diagonal (x2): (girl + dectic vector & boxelder bug), (snail + dectic vector & kale leaves)	Size difference emphasised and attention to the linking of elements of <i>Outside</i> to the girl and the notion of inside			
INTERMODAL INTEGRATION/LAYOUT	Integrated: expanded: instated: subsumed (verbiage, black letters)	Encourage turning attention to next page	Complementary: axis: descending, weight: image privileged, placement: interpolating: verbiage medial (verbiage, black letters)	Complementary: axis: descending, weight: image privileged, placement: interpolating: verbiage medial (verbiage, black letters)				
	Unbound: arguably decontextualised: localised (spider on a window, white space background)	Whole Centrifocal: polarised: orthogonal: vertical: unbalanced: (upper tripyct & lower empty space)	Whole Centrifocal: centred: extended: diagonal tripyct: (girl in bath & boxelder bug-verbiage-snail on kale)	Linking the phrase <i>boxelder bug in bath</i> and <i>snail on kale</i> to the depiction				
SPREAD	14 verso	14 recto						
FRAMING								
FOCUS								

Table A.3: (continued)

PHASING		PROMINENCE			
VISUAL AND VERBAL/GENRE STAGES AND PHASES	SYNCHRONY/ ASYNCHRONY	17 verso (only verbal)		17 recto (only visual)	
		STAGE/ PHASE	IMAGE CONTENT	VERBIAGE CONTENT	SYNCHRONY/ ASYNCHRONY
Delay: (reflection): <i>Outside</i> waits	ONLY RECTO: The girl and her cat are standing in front of a window looking outside	ONLY VERSO: <i>Outside</i> waits...	Asynchrony: Verbiage runs ahead	Bound: breaching, limited, experimental frame (the window, the circumstantial setting, mimics a frame)	
				Read as double page spread: complementary; axis: facing, weight; image privileged, placement: adjacent (verbiage: black letters)	
Coda: The girl is (again) connected to <i>Outside</i>	The girl, and her cat, walk outside	and we answer.	Asynchrony*/ Synchrony	Unbound: contextualised	
				Integrated: expanded; instated; subsumed (verbiage, black letters, on verso)	
		FOCUS			
		CONTRIBUTION TO MEANING			
		Whole			
		Centrifocal: polarised: orthogonal: horizontal ($\times 2$): (girl (and cat) + deictic vector & deer), (girl + deictic vector & <i>Outside</i>)			
		Centrifocal: polarised: diagonal: (snail + deictic vector & girl)			
		Connecting the girl to <i>Outside</i> . Emphasising on the act of connection as the solution			
		Linking the snail to the girl, hinting a final meeting			
		Recto			
		Centrifocal: centred: simple: (girl in front of window)			
		Attention drawn to the transformation from being disconnected from <i>Outside</i> , to becoming connected to <i>Outside</i>			
		<i>Within this</i> : Centrifocal: centred: extended: circular (<i>Outside</i> , represented by branches, flowers, trees, surrounding the girl)			
		Emphasis on <i>Outside</i> surrounding the girl			
		Verso			
		Centrifocal: polarised: orthogonal: horizontal: (girl & verbiage)			
		Linking the phrase <i>we answer</i> to the depicted girl			
		Recto			
		Iterating: aligned: (different trees make up a forest)			
		Presenting the richness and colourfulness of <i>Outside</i>			
		<i>Within this</i> : Centrifocal: polarised: diagonal: (deer + deictic vector & snail)			
		Connecting elements of <i>Outside</i> (animals and molluscs)			
		Attention drawn to the new path the girl (we) is choosing. Staging of story indicated: attention drawn to the act of turning the page. (Note: this is the story's end, but by turning the page to the copyright page, we see the girl holding the snail in her hand			